life is MOVEMENT

SORGENTE Research Report:
The Irish Case Studies

Erika Piazzoli, Autumn Brown, Fiona Dalziel,
Rachael Jacobs, Garret Scally, Miriam Stewart

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Foreword

It is a privilege to have been asked to write the foreword to this report on the two Sorgente Irish case studies which reflect on the use of creative arts research practices in language workshops with refugees, migrants and their teachers.

The case studies embody all that is empathetic, inclusive and flexible about collaborative creative arts research practice, a multifaceted approach which provides a holistic and versatile modality through which participant experiences, emotions, memories, personal narratives and hopes and dreams can be explored. This trauma-informed approach also opens up the possibility for trauma survivors to express experiences that defy verbalisation, which would not be available through more conventional quantitative or qualitative methods.

Within my own creative clinical practice with adolescent refugees, movement, sound, play, art and drama provide powerful ways to safely tap into deeply felt bodily and sensory experiences. Creative arts research practice parallels these creative clinical practice processes within appropriate ethical parameters, facilitating the elicitation of rich data which captures complex lived experiences. This is very difficult to achieve using more conventional research methods. This report provides an important example of excellent practice and makes a significant contribution to the field. It clearly demonstrates the potential of, and need for, creative arts-based research in the domain of forced displacement and beyond. Most importantly it celebrates and validates the multilingual and multicultural lived experiences of the participants.

In these pages you will find reflections on authentic, person-centred, culturally-sensitive and trauma-informed collaborative theatre, drama and music, based on performative language pedagogy. These practices are incorporated into every stage of the research process, thus providing multiple channels of communication when trauma may stifle the spoken word. This creative practice extends to the analysis stage where the researchers sensitively harness the potential of poetic and visual arts representations as a means of analysing the nuanced multilingual and multicultural social worlds of the participants in order to communicate their findings. Ultimately, these case studies demonstrate that research using creative arts offers powerful ways to stimulate and highlight voice, participation and engagement of those who have complex multilayered stories of asylum, displacement and belonging, which provides different sensory pathways for the telling of their stories and the narrating of their hopes and future dreams.

In conclusion, I would like to offer a heartfelt thanks to all of the participants who bravely opened their hearts and all of their senses to the process. Their enthusiasm and the richness of their learning is evident in every page. I would also like to congratulate the research team on capturing their experiences with such empathy, sensitivity and respect.

Dr Rachel Hoare
Director of the Research Centre for Forced Migration Studies, Trinity College Dublin

Language Lecturer (French); expressive arts psychotherapist working with unaccompanied minors

To cite this report

About the authors

Erika Piazzoli is an arts-based researcher, practitioner and lecturer at Trinity College Dublin. She gained a PhD in Drama Education in 2013 at Griffith University (Australia) investigating learner engagement and the artistry of teaching in language learning. She is co-editor of *Scenario*, the journal of performative language teaching, learning and research, and has published numerous articles, chapters and books in the field of performative language teaching and embodied practice. At present she is the Programme Coordinator for the Master in Education (M.Ed.) programme, TCD, where she teaches drama in education, arts and language education. She supervises several doctoral students in this area. Her research interests are teacher education, embodiment and performative presence. She has worked with refugees and migrants since 2014 in a variety of contexts, across Australia, Italy and Ireland.

Autumn Brown is a researcher at University College Dublin. She has published on topics across numerous fields, including science education, informal learning, science, technology and society, and equitable access to education. Her research interests include origin stories of objectivity, participatory action research, STEAM pedagogies and art-science collaborations. She is the co-founder and co-host of the podcast series, *The Art-Science Salon* and co-organiser of the *Zines Assemble* symposium. Her current work explores the transfers and transformations of knowledge of silent technology through the history and philosophy of science. She holds a Master's degree in Science Communication and Public Engagement from The University of Edinburgh and is currently completing her PhD in Education at Trinity College Dublin.

Fiona Dalziel is Associate Professor of English Language and Translation at the Department of Linguistic and Literary Studies (DiSLL) of the University of Padova, Italy, where she teaches on the BA and MA degree courses in Modern Languages. From 2013 to 2016 she was Head of Padova University Language Centre, and at present she is department coordinator for outreach and public engagement, which involves forging relations with the local community and organising cultural events. She is co-editor of the Italian section of *Scenario* and member of the editorial board of Language Learning in Higher Education (LLHE), the journal of *CercleS*, the European Confederation of Language Centres in Higher Education. Her research interests include: promoting learner autonomy; English-Medium Instruction (EMI); translanguaging in the classroom; and the use of drama in language learning, including that of adult migrants. She has been coordinator of Padova University English drama group for 25 years.

Rachael Jacobs is a Senior Lecturer in Creative Arts Education at Western Sydney University and is a former secondary arts teacher (Dance, Drama and Music). Her research focuses on language acquisition through the arts and arts for creative and social justice. Rachael has facilitated art projects in community settings all over Australia, including refugee communities, prisons and women's refuges and currently works with migrant and refugee communities. She is a teaching-artist and consultant to numerous arts organisations including Collective Impact Arts, the Sydney Opera House and the National Institute of Dramatic Art (NIDA). She is an aerial arts instructor, community activist and runs her own South Asian dance company.

Garret Scally is a lecturer in the Department of Social Sciences, Atlantic Technological University, Sligo, Ireland. He is a theatre practitioner-researcher who has used theatre in educational settings for additional language development and social purposes for over 20 years. Garret was awarded a PhD in Applied Theatre from the University of Manchester for his work investigating the use of group devised theatre for additional language development. Other research interests include breath and voice work, playfulness, and belonging.

Miriam Stewart is an embodied language facilitator specialising in teaching English as a second language through drama. She holds a Master's degree in Drama in Education from Trinity College and the focus of her thesis was developing an embodied approach to language learning, particularly grammar. Her passion is supporting language learners to develop fluency, alleviate anxiety and explore language playfully in a mistake-friendly environment. She is a teacher trainer with Europass Teacher Academy, developing and facilitating courses in creativity, critical thinking, Content and Language Integrated Learning (CLIL), drama in education and language teaching. She is currently a member of the Learning Out Loud (LOL) research team at Europass researching the role of humour in learning.

We also wish to acknowledge the other Sorgente team members: Anna Ciobanica, Elif KIR Cullen, Luca Marrucci, Aisling McNally and Kathleen Warner Yeates. Their practice played an essential role in the overall project and is drawn upon in this report:

Anna conceptualised some of the metaphors, like 'fish in the sky and bird in the ocean', and provided the imagery of candlelight perception, discussed in Chapter 8;

Elif contributed by establishing the connection with the community partner, and sharing the legend of the Simurgh, discussed in Chapter 4;

Luca facilitated four process music workshops, as well as a zine-making reflective session on music, and the orientation session of the second case study, as discussed in Chapters 3 and 4;

Aisling sketched key moments in many of the workshops through live gesture drawings that are featured in this report, which we shared with the students later to facilitate recall;

Kathleen facilitated four voice and improvisation workshops, as discussed in Chapters 3 and 4, and worked on some sections of the glossary.

Contents

Abstract

This report reflects on two case studies conducted within a community-based research and arts engagement programme, *Sorgente: Engaging asylum seekers, refugees and their teachers in performative language pedagogy.*

This programme was a partnership between researchers from the School of Education, Trinity College Dublin, and two services within the City of Dublin Education and Training Board (CDETB), the Migrant Access Programme and Youthreach, engaging young people of migrant and refugee backgrounds in language workshops based on creative arts practice. The programme was underpinned by a robust research process conducted by researchers from Trinity College Dublin, along with international researchers and local community practitioners. The purpose of the report is to provide a transparent account of the data analysis process, generation of the research themes and interpretation of the findings. This report offers a reflexive account of two arts-based case studies. Each case study involved the design and facilitation of a 16-hour language programme based on actor voice training, improvisation, process music, embodied grammar and process drama.

The research process was informed by a qualitative case study methodology through arts-based methods (Leavy, 2017). The analysis followed a reflexive thematic analysis approach (Braun & Clarke, 2021) and was constructed through a first and second-cycle coding process for theming the data (Saldaña, 2022). Nine themes were generated, organised around three strands in line with the research questions of the study: embodied research methods, belonging, and the ethical imagination. The nine themes were: 1) Zine-making as a catalyst to reflect on shared values; 2) Language portraits as multilingual activators; 3) Gesture drawing as a tool to activate collective embodied knowing; 4) Belonging as feeling safe in translanguaging; 5) Belonging as laughing together in creative collaboration; 6) Belonging as being committed to learning; 7) The ethical imagination as feeling at home at the threshold; 8) The ethical imagination as trauma-informed performative language practice; 9) The ethical imagination as co-presence in brave spaces.

 An arts-based elaboration of the nine themes led to the creation of a data poem, *Shades of Belonging,* written collectively by the research team and drawing on all data sets and the literature. The research themes were also interpreted through the lens of an image, the oil painting *Coding,* by John Fitzsimons. This poetic and pictorial representation of the findings culminated in seven key assertions, referred to as *Painting the shades between safety and bravery in trauma-informed performative practice with refugees and migrants.* The findings of the study suggest that brave spaces can sit alongside safe spaces in trauma-informed arts practice. Engaging in practice as research enabled the team to realise that acknowledging their shared value in multilingual education was the foundation to create a form of belonging, where translanguaging became a safe, playful space for exploring language(s), sound, and movement. Belonging was manifested as creating together in a playful environment, within a safe space, where shared values like collaboration, multilingualism and 'no right and wrong' fostered a sense of agency. This enabled participants to paint their own brave spaces.

Chapter 1
Introduction

1.1. Overview

This report offers a reflexive account of two arts-based case studies nestled within a larger community-based research project, *Sorgente: Engaging asylum seekers, refugees and their teachers in performative language pedagogy*.

The purpose of the report is to provide a transparent account of the data analysis process, generation of the research themes and interpretation of the findings. The two case studies took place in Dublin, Ireland, driven by the School of Education, Trinity College Dublin, in partnership with two services provided by the City of Dublin Education and Training Board (CDETB): the Migrant Access Programme and Youthreach. Each case study discusses the design, facilitation and analysis of an arts engagement programme based on performative language pedagogy. Performative language pedagogy is an orientation to teaching languages based on creative arts practices, in this case, theatre, drama and music. The study was led by three research questions that investigated embodied research methods, motivation to belong, and the ethical imagination, in the context of language learning and migration. Reflexive thematic analysis generated nine research themes, three themes per research question. The research themes culminated in the creation of a data poem, *Shades of Belonging*, with each stanza related to one research question, and each verse representing a research theme. An oil painting – *Coding*, by John Fitzsimons – was used to further interpret the themes, resulting in seven key assertions, referred as *Painting the shades between safety and bravery in trauma-informed performative practice with refugees and migrants*.

1.2 Research Background

Refugees and asylum seekers are migrants who have been forced to leave their homes behind, often being exposed to potentially traumatic events. When young people are granted refugee status and resettle in a new country, learning the host language becomes a priority, not only to understand and to be understood, but to establish a sense of identity as members of the new society. Once in the host country, migrants go through the process of renegotiating their sense of belonging and reinventing their identity. A multilingual speaker's sense of identity is not linear, as the different languages spoken may evoke different, overlapping identities. Struggling to speak the host country's language may be connected to a resistance to abandon one's old identity, or a fear of embracing the unknown. Alternatively, motivation to speak may be linked to a desire to belong. Language can thus be framed as a barrier or a carrier, in terms of the way someone can portray their personality, communicate needs, express ideas, forge new friendships and learn about the host society. Language learning in forced migration contexts implies a specific set of issues (Batardière et. al, 2022; Ćatibušić et. al, 2021; Ćatibušić et. al, 2019; Little & Ćatibušić, 2014). As Panalac (2022) notes, meaningful activities that promote wellbeing and encourage growth are particularly beneficial in this context.

Research has shown that the arts can support refugees' and migrants' language learning in terms of literacy, confidence, motivation, self-efficacy, agency and fostering a sense of belonging (Balfour et. al, 2015; Dalziel & Piazzoli, 2019; Dunn et. al, 2019; Smith, 2017). However, what does engagement in a participatory, arts-based process entail in this context? To the layperson, creative practice may be seen as a one-size-fits-all approach. Yet not all creative practices are ethically sound and appropriate in a forced migration educational setting; quite the opposite, an ill-informed, naïve approach to the arts in education when working with refugees and migrants can be detrimental, inadvertently reinforcing a deficit model (Shapiro, 2018) that reinforces narratives of victimhood (Jeffers, 2008).

In this report, we reject the deficit approach and embrace a resilience-based, socio-ecological model (Simich & Andermann, 2014; Ellis et. al, 2020; Song & Ventevogel, 2020) for refugee education. With this set of challenges in mind, Sorgente was designed as a qualitative, community-based project, informed by arts-based educational research (Barone & Eisner, 2011; Kara, 2020, Lenette, 2019; Leavy, 2020) to understand what happens when performative language practice is facilitated in a context of forced migration.

1.3 Research Aims and Research Questions

The Sorgente study sought to understand the methodological, pedagogical and ethical implications of an arts engagement programme conducted with refugees and migrants in Ireland and Italy. The programme drew on performative language pedagogy, that is, the use of arts practices for the teaching and learning of a second/additional language (Schewe, 2013; Even & Schewe, 2016; Piazzoli, 2018; Piazzoli & Schewe, 2023).[1] Performative language teaching assumes that the integration of a wide range of art forms can be beneficial in the process of learning a language.

The study had a threefold purpose in working with newly arrived refugees and migrants. First, it sought to evaluate how embodied research methods can be used effectively to explore motivation to belong in the context of second language (L2) learning. Second, it explored the relationship between motivation to belong and L2 learning when teaching a language performatively. Third, it aimed at understanding how performative practice can support the ethical imagination for the practitioners involved in the study.

This threefold purpose of the study is encapsulated in three research questions (RQs) in the context of practitioners working performatively with young people enrolled in an English class for refugees and migrants.

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[1] In this report both the terms 'second language' (L2) and 'additional language' are used to refer to the target language being acquired by migrants/ refugees in their host countries. While 'additional' is often used to avoid the idea of a 'second' language being of less importance than a 'first' language, or to recognise that people may speak multiple languages, 'second' is frequently found in applied linguistics, for example, in the long-established field of Second Language Acquisition (SLA).

1. How can embodied research methods be used effectively in arts-based educational research within the context of the study?

2. How does motivation to belong relate to language learning in the context of the study?

3. How does performative language practice support an ethical imagination?

Thus, the research questions focus on methodological, pedagogical and ethical aspects of performative language practice. However, in light of the COVID-19 lockdown, a fourth research question emerged:

4. How did the 2020 lockdown in Ireland affect the student-participants' sense of belonging and motivation to speak English?

The present report focuses on the first three research questions. The fourth research question has been addressed in a separate publication (Piazzoli, Jacobs & Scally, 2023).

1.4 Partners and Participants

Case Study 1 (CS1) was conducted in Dublin, Ireland, in collaboration with the Migrant Access Programme, part of the Youth and Education Service (YES) for Refugees and Migrants (previously known as *Separated Children Services*) a government programme managed by the City of Dublin Education and Training Board (CDETB), founded in 2001. The Access Programme[2] is a service that provides an educational pathway to help learners with refugee backgrounds to access and transition to education and employment in Ireland.

The CS1 participants were nine students (six male, three female) enrolled in the 2020/21 academic year, and one youth trainee on placement (male) and one teacher (male). The student cohort was a class of intermediate English learners attending the Access Programme, aged 15-17, from Somalia, Afghanistan and Congo. The trainee, Mobo,[3] was from Nigeria and aged 25. The teacher, Robert, was from Ireland and in his mid-thirties. At the time of engaging in the arts engagement programme (April-July 2021), the student-participants had lived in Ireland for up to six months. Mobo, the trainee-participant, had lived in Ireland for 16 years. Student-participants were selected by the Access Programme coordinator based on their intermediate level of English (purposive sampling). The trainee and the teacher-participant were selected based on their interest and availability to participate (convenience sampling). The sessions were embedded in the Access Programme timetable, structured as nine workshops, offered twice a week for a total of 16 hours. They were facilitated alternately by four Sorgente team members (Miriam, Kathleen, Luca and Erika). At the time of engaging in the performative programme, an extensive lockdown had just ended in Ireland, with the premises opening for face-to-face classes for the first time in 12 months. The student-participants had no previous experience in performative language learning.

[2] The full name of this service is 'Migrant Access Programme'. However, it is informally referred to by its coordinators as the 'Access Programme'. In this report, we refer to it as the Access Programme.
[3] All the student-participants and teacher-participants'' names used in this report are pseudonyms.

Case study 2 (CS2) was conducted in Dublin, Ireland, in collaboration with Youthreach, one of 110 branches of a government programme for early school leavers, managed by the City of Dublin Education and Training Board (CDETB). The North Great George's Street branch, where the case study took place, has seen a surge of migrant enrolments in the last ten years and has gained a reputation for the number and diversity of its users. The North Great George's Street branch was chosen because of its migrant student population (purposive sampling) and because one of the teachers in the centre, Ronny, had expressed a desire to participate in the study (convenience sampling).

The CS2 participants were 18 students (17 male; one female) in the 2020/21 academic year at Youthreach, and their drama teacher, Ronny. All participants were 18 years old or older. Participants came from Afghanistan, Eritrea, Kenya, Iran, Moldavia, Nigeria and Romania. At the time of engaging with the performative classes (July 2021), participants had been in Ireland for up to four years. The school year had just finished, and the programme was offered as an extracurricular activity, structured as a four-day intensive (10am-3pm) between 5-8th July 2021. It was facilitated by four Sorgente team members (on rotation), Miriam, Kathleen, Luca and Erika, for a total of 16 hours direct contact time. The student-participants' level of English was B1[4] (on paper) though some may have been considered as low-intermediate. The student-participants had recently completed a module on non-verbal communication skills and some had experience of music and drama.

1.5 Methodology and Methods

Sorgente aimed to interpret and understand phenomena and the meanings people bring to them (Denzin & Lincoln, 2005; Merriam & Grenier, 2013). The qualitative research was informed by three case studies, two set in Ireland (Dublin) and one in Italy (Padova). This report focuses on the two Irish case studies, as they share several contextual features. The Italian case study is discussed elsewhere (Dalziel, forthcoming).

Within the qualitative spectrum, the case studies were informed by arts-based educational research (Eisner, 2002) and through practice as research (Nelson, 2022). Arts-based research methods (Leavy, 2020; Kara, 2020) are methodological tools that use various forms of art to generate and analyse data. These methods, used alongside more conventional research methods, are illustrated in Table 1. Arts-based research recognises that the arts, as well as the sciences, can help us understand the world in which we live. Narratives, sketches, performative practice, poems and collage can be used to deepen one's understanding of educational practice (Eisner, 2002; Barone & Eisner, 1994, 2002, 2017; Knowles & Cole, 2008; Leavy, 2009, 2017). These research methods are based on the co-production of novel perspectives that have their roots in creativity and storytelling (Lenette, 2019).

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[4] B1 is a language level in the Common European Framework of Reference for Languages (CEFR) created by the Council of Europe, providing a European standard for grading an individual's language proficiency. A general descriptors grid for assessment can be found here.

In practice as research, practice itself is considered a form of data (Nelson, 2022). Practice as research focuses on the creation of an art form, through practice, which is construed as data, utilising that process to address the research question, generating results largely based on the art form itself (Barrett & Bolt, 2007; Smith & Dean, 2009; Nelson, 2013).

In the Sorgente project, these art forms were based on a fluid combination of theatre, drama and music, focused on second language teaching and learning.

REFLECTIVE JOURNAL		
Pre-programme (January-March/2020) • Observations of CS1/CS2 settings (12 hours) • Interviews with three teacher-participants; • Zine-making session with the Sorgente team members who facilitated CS1/CS2	**Arts engagement programme (April-July 2021)** • Practice • Written observations • Audio recordings of selected activities • Students' artefacts (drawings, writing) • Photos of props • Observational sketches (gesture drawings) • Language portraits • Zines (x2) – CS1 only • Think Aloud interviews	**Post-programme (August-December 2021)** • Interviews (three facilitators) • Interviews (RTÉ) • Focus group (student-participants) • Focus groups (facilitators)

Sorgente was a community-based research project. In this context, community-based research involves forming research partnerships with non-academic stakeholders. Leavy (2017) argues that community-based research is "a way of approaching research that shapes how we use methods" (p. 236, original emphasis); "an orientation to research", rather than "a particular set of methods" (p. 236).

1.6 Data Analysis

The data analysis followed a qualitative, inductive approach. The case studies were analysed through reflexive Thematic Analysis (TA) and further interpreted through creative arts methods (Faulkner & Squillante, 2020; Leavy, 2020). A smaller component of the analysis followed narrative inquiry and focused on understanding and reporting the performative language programme in narrative form (Clandinin, 2022). This narrative approach was used to illustrate the practice as it unfolded in the two case studies (Chapters 3-4).

The main bulk of the analysis was conducted using reflexive TA. Braun and Clarke describe reflexive TA as an active and generative act of storytelling: "Telling 'stories', about interpreting, and creating, not discovering and finding the 'truth' that is either 'out there' and findable from, or buried deep within, the data" (p. 591). This may sound akin to the narrative analysis approach. Yet, storytelling in narrative inquiry is different from storytelling in reflexive TA, as the former reconstructs a story in narrative form, while the latter generates a story through a set of themes (Chapters 6, 7, 8). The reflexive TA followed Braun and Clarke's (2022) six-phase process for data engagement, coding and theme development.

The analysis was conducted using the NVIVO 12 software. The coding process, thoroughly illustrated in Chapter 5, encompassed: segmentation/chunking of the research questions; establishing a coding protocol for first and second cycle coding (Saldaña, 2021); generating memos and annotations; creating mind maps to visualise emergent categories; theming the data. The analysis resulted in the creation of a poem, co-written by the authors of this report, using 'poetry as method' (Richardson, 1997; Kara, 2020; Leavy, 2020; Prendergast, 2004) and a pictorial representation of the findings, to represent the key themes, culminating in seven key assertions. The data poem and pictorial representation are illustrated in Chapter 9.

1.7 Research Design and Timeline

The Sorgente project was organised into five phases, spanning from 2018 to 2023:

1. Literature Review (2018/2020). This phase involved reviewing the literature for all the key concepts informing the research questions, in the area of arts education, applied linguistics, forced migration and philosophy of education.

2. Observations (January-March 2020). Six Sorgente team members (Erika, Miriam, Luca, Kathleen, Garret, Anna) observed one hour of timetabled classes in the two Irish research settings (Access Programme and Youthreach) for a total of 12 hours, documenting their observations through a shared, secure platform, ASANA, to gain an understanding of the context, ahead of the fieldwork, set to begin on on 9 March 2020. A full-day research workshop was held with potential teacher participants and the programme coordinators. Three teacher-participants signed up and were interviewed. However, the fieldwork had to be postponed due to COVID-19 and, upon resuming, two teachers were unable to join.[5]

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[5]   An important development of the Sorgente study is nestled in between phases 1 and 2 of the above timeline. In May 2020, as the research settings were closed due to the COVID-19, Erika, Rachael, Garret and Kathleen engaged in a smaller project in partnership with the Access Programme. This project investigated the influence of lockdown on boundaries of inclusion/exclusion and the sense of belonging of young refugees and migrants who had recently arrived in Dublin and were attending the online YES for refugees and migrants programme. The outcome of this research, known as Inside Outside and Beyond, is not discussed in this report as it stems from a separate research question (RQ4). The project's findings are addressed in Piazzoli, Jacobs and Scally (2023).

3. Exploratory Practice Inquiry (2020/21). Exploratory Practice (EP) (Hanks, 2015, 2019) invites researchers as practitioners to formulate 'puzzles' based on their practice, and to investigate them with other practitioners in the field. Our puzzle drew on salient points from the RISE manifesto (Cañas, 2016), in particular, a shared definition of practice, and how practice might be conceptualised in relation to ethics and power. After scoping the field for international arts projects with refugees and migrants, 12 key informants, including some Sorgente team members, were interviewed on their perceptions of practice, ethics and power. The EP inquiry resulted in the Sorgente team's definition of practice (Piazzoli & Kir Cullen, 2020) and ethical imagination (Piazzoli & Kir Cullen, 2021) in the context of the study.

4. Fieldwork (April-November 2021). Facilitation of three arts engagement programmes in Dublin and Padova, for a total of 46 hours. Research methods included: practice, observations, interviews, zine-making, language portraits, audio recording of classroom interaction and observational sketching in the form of gesture drawings.

5. Data Analysis and Findings (2022/2023). Transcription, coding, theming the data and cross-referencing all data sets, using qualitative software NVIVO through reflexive Thematic Analysis (TA), a generative process that led to the creation of nine research themes. These were encapsulated in a data poem and visually interpreted through a painting, culminating in seven key assertions.

1.8. The Practice

In the Sorgente research, the practice consisted of a range of participatory art forms with the purpose of facilitating second language acquisition and development. In this report, we refer to this orientation as performative language pedagogy. This can be defined as:

> A new approach to teaching and learning [a second language], whereby emphasis is placed on forms of aesthetic expression. This means that special attention is given to 'language form' and to the pleasure and even desire to play with words, sentences and expressions. 'Form' also implies the ways in which the body speaks and how sound, word, sentence and movement all interact with each other. (Schewe, 2013, p. 16)

The aesthetic field includes performative arts such as theatre and drama, as well as music, visual arts, dance, literature and film, which can be used to facilitate language acquisition and development. Piazzoli and Schewe (2023) describe performative language teaching as an educational encounter that may generate an aesthetic experience in the teacher/artist and students as co-artists through form (as in *'performative'*) and within form intended as art, language, and the body. In this sense, a performative approach to language can be defined as an embodied approach (Piazzoli, 2018).

In performative language teaching, second language education is contemplated through the lens of an aesthetic experience (Greene, 2001; Eisner, 2022) that encompasses both product and process – the product created and the process of creating it.

As Eisner (2002) argues, this is embedded in the expression 'work of art', where:

> aesthetic is pervaded by an emotional tone made possible by the process of being engaged in a work of art. The phrase 'work of art' can have two meanings. It can refer to work of *art*, or it can refer to *the work of art.* The former refers to the product created, the latter to the process of creating it. Aesthetic experience can be secured at each location. (Eisner, p. 81, original emphasis)

The emphasis, then, is on the texture and quality of the learning experience, with process influencing the depth of experience of a 'product', and vice versa. The Sorgente practitioners who facilitated the arts engagement programme are practising artists who bring their own experience, training and practice in the aesthetic field. This encompasses:

- Actor voice training: a progression of vocal exercises aimed at freeing one's natural voice in the second language, improving resonance, tone and articulation, facilitated by Kathleen Warner Yeates.

- Improv: scenes collaboratively planned in advance within a set dramatic framework, with dialogue improvised moment to moment withing the situation agreed upon, facilitated by Kathleen Warner Yeates.

- Process music: a series of music composition and vocalisation strategies aimed at awakening linguistic and musical awareness, facilitated by Luca Marrucci.

- Embodied grammar: a range of strategies for practising language structures through the body, drawing on image theatre and drama games, facilitated by Miriam Stewart.

- Process drama: a range of interrelated drama strategies aimed at the co-creation of a shared dramatic context, with the teacher in role, facilitated by Erika Piazzoli.

Examples of these practices in action are provided in Chapter 3 and Chapter 4 through a narrative approach, supported by photography and drawings. A concise explanation of all the activities mentioned in these chapters is provided in the Glossary (Appendix 2). Examples of practice are also provided in the research theme discussion, in Chapters 6, 7 and 8. A more in-depth explanation of each practice – actor voice training, improv, process music, embodied grammar and process drama, is provided elsewhere (Warner Yeates, 2024; Marrucci, 2024, Stewart, 2024; Piazzoli, 2024).

1.9 Inspiration for the Practice:
The Migrations Collection

The Sorgente research practice was inspired by imagery from *Migrations: Open Hearts, Open Borders*. *Migrations* is a collection of over 350 postcards, featuring original drawings and illustrations by international visual artists who responded to an open call out, organised by the Illustration department team at University of Worcester, UK, calling for the representation of the concept of migration through a

bird. The artwork from this competition was exhibited at the Biennale of Illustration in Bratislava; Nami Island, South Korea; International Youth Library, Munich; Amnesty International headquarters, London and Stellenbosch Woordfees, South Africa.

In 2019, a selection of the artwork was published as a book, titled *Migrations, Open Hearts, Open Borders.* The *Migrations* book inspired the Sorgente research practice in a variety of ways. First, the Sorgente logo comes directly from one of the postcards: Life is movement by Argentinian artist ISOL (Figure 1.1). Second, the collection inspired the project conceptually and methodologically. One postcard, *Open the Door* (Figure 3.14, right), was used by Kathleen as a stimulus for her voice workshops, where a hot air balloon became the visual anchor for a recurring visualisation aimed at freeing the natural voice. Another image, *Simurgh* and the *Thirty Kids* (Figure 4.7), was used by Erika in a process drama based on the legend of the *Simurgh*. Within the context of this drama workshop, the student-participants were encouraged to choose one image from the *Migrations* book and create their own meaning. The student-participants' characters were directly related to the imagery in the *Migrations* postcards. This practice was interpreted in the analysis in relation to the metaphor of the flock, belonging and identity. Moreover, some concepts directly associated with the postcards informed the interpretation and the representation of the findings in poetic form. Finally, the *Migrations* book also relates how the findings were disseminated, as this report features a bird postcard as the cover of each chapter.
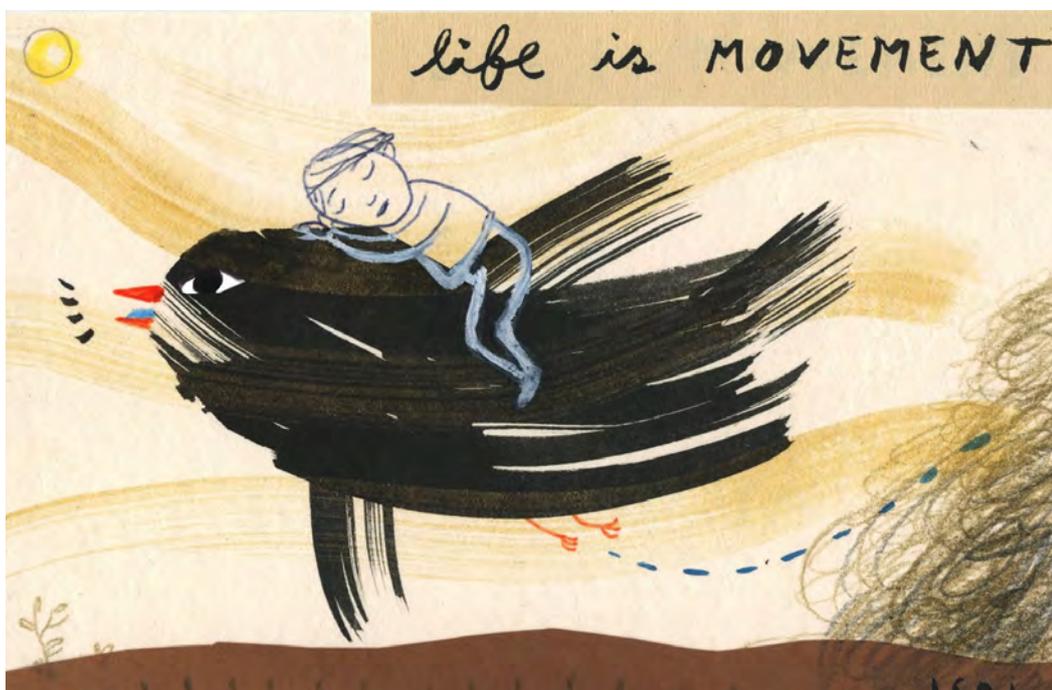

Figure 1.1. Life is Movement, by ISOL, from *Migrations*: Open Heart, Open Borders. Reproduced with permission from the artist and from the publisher, Otter-Barry.

1.10. Ethical Considerations

In terms of institutional ethics, the project was granted ethical clearance by the Research Ethics Committee (REC), School of Education, Trinity College Dublin, in February 2020. This established the anonymous and voluntary nature of participation and assured that all data collection practices adhered to a strict ethical procedure. Informed consent forms were written in plain English, following the National Adult Literacy Agency (NALA) guidelines, to maximise comprehension for prospective participants, parents and guardians. Access to translation and interpreting services was made available, wherever possible, to facilitate comprehension.

While the parents and guardians of CS1 and CS2 participants agreed for the young people to take part in the study, they did not agree for video or photography of the workshops to be taken. This development prompted the engagement of a visual artist, Aisling McNally, employed as a research assistant, to observe the workshops and sketch key moments in real time, in lieu of a recording device.

As the COVID-19 pandemic entered the scene, the team was obliged to revisit the timeline and submit an updated document to the REC, taking into consideration social distancing, face masks and hand hygiene. A second, updated ethical application, in line with COVID-19 health and safety government protocols, was approved by REC, School of Education, in June 2020.

In a further development, in early 2021, RTÉ, the Irish National Broadcasting Corporation, selected Sorgente to feature as part of the *Change Makers* documentary broadcast on RTÉ 1. For this to take place, a third ethics application was submitted and approved by the REC. This stipulated that RTÉ was not allowed to record any workshops inside the classrooms, but that it was possible to film a reconstructed version of the workshops with those students who voluntarily elected to waive their right to anonymity and appear on camera. On 9 July 2021, a crew from RTÉ 1 filmed a reconstruction of the programme (one hour in total, 15 minutes per facilitator) with participants from CS1 and CS2 and interviewed the young people on their experiences. Ultimately, the RTÉ interviews were discarded from the Sorgente data set, as the interview questions asked were mostly leading questions from a journalistic angle, rather than a qualitative research stance. As Saldaña (2021) notes, assuming an ethical stance in qualitative research is an essential attribute. Qualitative researchers must be "rigorously ethical" (p. 21) not only with their participants, but also with their data and their analysis. This principle became an important reference point as the research team navigated uncharted territories in terms of conducting a community-based arts project while liaising with the media to film a documentary about the research practice. In the long negotiation process between the Sorgente team, the filmmakers, the community partners, the social workers, the guardians and the young people, the Sorgente team agreed to proceed, on the basis that the filmmakers focused exclusively on the young people's educational experiences, rather than on their pre-arrival stories, in line with the research ethos of avoiding a narrative of victimhood.

In closing, this introductory chapter has outlined the background of the Sorgente project, a qualitative research study supported by arts-based methodology.

Chapter 2
Trauma-Informed Approaches and Safe Space in Arts Practices
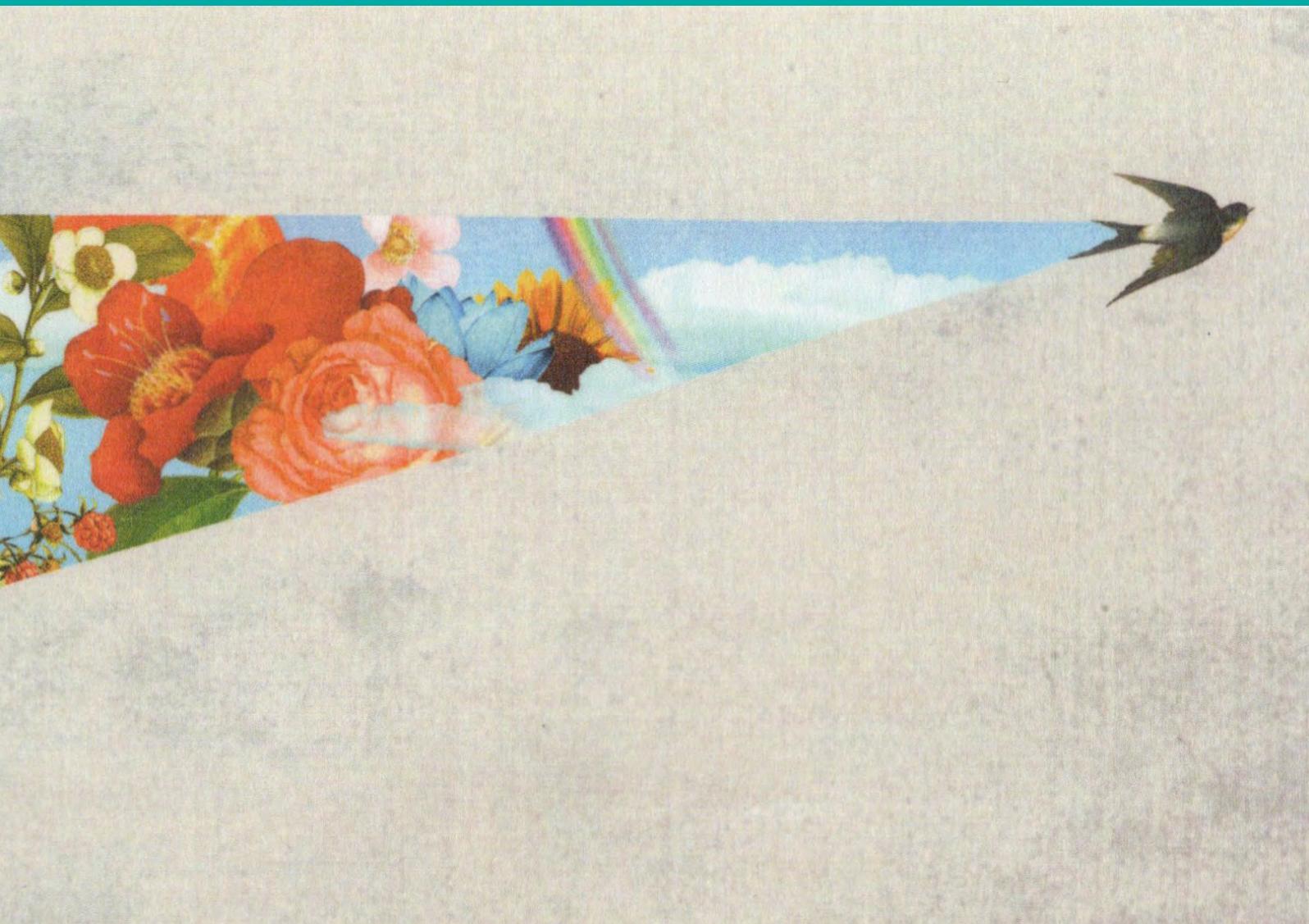
As arts-based research methodology considers reflexivity as an asset, rather than a bias, from here onward we abandon the third-person, faceless reporting style and adopt a more subjective tone. In this chapter, we offer a brief overview of the literature on trauma-informed approaches and safe spaces. This constitutes the theoretical framework at the core of the research, that is, collaborative risk-taking in arts-based practice, where safe spaces can lead to brave spaces.

2.1 Trauma-Informed Approaches

2.1.1 Defining Trauma

In the context of newly arrived refugees and migrants, it is essential to understand that learners present a unique educational profile, that is, they have been granted (or may be in the process of requesting) the status of refugee. This status is given on the grounds of the 1951 Refugee Convention (UN General Assembly, 1951), later enshrined in Article 78 of the European Union treaty, according to which refugees are those individuals unable or unwilling to return to their countries due to a "well-founded fear" (p. 2) for their lives. These exceptional circumstances involve exposure to potentially traumatic events.

As a necessary premise, we align with Song and Ventevogel (2020) to reject the simplistic notion that all refugees are 'victimised' based on experiences in their home country, and we acknowledge that terms like 'traumatised' can be stigmatising. We endorse the expression 'potentially traumatic events' to avoid generalisations: "Exposure to potentially traumatic events may lead to responses that can be called 'traumatic' in one child, but not in another" (p. 10). Moreover, we acknowledge Betancourt and Kahn's (2008) stance on trauma as a dynamic process, rather than a personal trait. As they put it: "We argue that trauma, psychological adjustment, resilience, and the mental health of children […] must be viewed as a dynamic process, rather than as a personal trait" (p. 318). We adopt a resilience-based, socio-ecological framework (Ellis et. al, 2020) to refugees and migrants' education. From an applied theatre perspective, Thompson (2009, pp. 44-48) points out that there are culturally specific modes of coping with trauma and that no approach must make the assumption that, for instance, 'telling your story' be a precondition for 'healing' or 'relief' and that trauma, in and of itself, should not be the paradigm for arts-based work with people who may have been affected by potentially traumatic events.

The noun 'trauma' originates from Greek tô rpaùpa, 'wound' or 'injury', from the verb TtTpœoKco, 'to pierce', which in turn comes from the verb *teiro* ('to rub'). Papadopoulos (2002, 2007, 2021) notes two types of 'rubbing' actions associated with the etymology of the term 'trauma', implying "different, but interrelated, outcomes: a rubbing in, which would result in piercing, damaging the person to varying degrees, and a rubbing off, rubbing away that would result in erasing, renewing … previous ways of being, clearing the way for renewed modes of perceiving life" (2021, p. 206).

We believe that Papadopoulos's etymological analysis, positioning 'trauma' as a scarring, but also life-changing experience with a "potential for transformative renewal" (2007, p. 20), is an important insight for professionals to keep in mind when working in the context of performative language pedagogy. To fully comprehend the dynamics informing the educational practices in this study, we begin by considering the literature related to trauma-informed approaches in education.

2.1.2 Trauma-Informed Principles

In the following subsections we consider the six key trauma-informed principles and their relevance in education, particularly in second language education and participatory art forms. Rather than a comprehensive review of the literature, this section offers a concise overview to contextualise the analysis and findings of the study.

The expression 'trauma-informed care' was first used by American psychologists Harris and Fallot, in 2001. It was subsequently endorsed by policymakers, researchers and practitioners worldwide in the context of mental health, clinical health and education. As Skiba suggests (2020), trauma informed approaches can be described as "a framework for human service delivery that is based on knowledge and understanding of how trauma affects people's lives" (p. 488). Carello and Butler (2015) note:

> To be trauma-informed, in any context, is to understand the ways in which violence, victimisation, and other traumatic experiences may have impacted the lives of the individuals involved and to apply that understanding to the design of systems and provision of services so they accommodate trauma survivors' needs and are consonant with healing. (p. 264)

In their seminal contribution, Fallot and Harris (2001, 2009) identify five key principles fundamental to a trauma-informed environment:

1. Ensuring safety
2. Establishing trustworthiness
3. Maximising choice
4. Maximising collaboration
5. Prioritising empowerment

Safety [key principle 1] appears to be the one notion flagged by all commentators as fundamental in creating a trauma-informed environment. As to establishing trustworthiness [key principle 2], this relates to transparency in relationships and expectations, at an organisational and interpersonal level. Similarly, ensuring that ample choice is provided, that is, maximising choice [key principle 3] is important to guarantee an individualised approach. In terms of collaboration [key principle 4], as Skiba (2020) argues, trauma-informed approaches "emphasise strength building and skill acquisition rather than symptom management and foster true collaboration" (p. 491). With empowerment [key principle 5], when talking about trauma-informed settings, Skiba (2020) points out: "Empowerment occurs through recognition of people's strengths thus empowering them in their development." (p. 491). In addition to the five key principles, in 2014 the Substance Abuse and Mental Health Services and Administration (SAMHSA) added a sixth principle, related to cultural, historical and gender-related issues.

6.   Cultural, historical and gender issues.

SAMHSA defines the sixth principle [key principle 6] as:

> Cultural, historical and gender issues—A trauma-informed approach incorporates processes that move past cultural stereotypes and biases, and incorporates policies, protocols and processes that are responsive to the cultural needs of clients. (SAMHSA, 2014, p. 10)

Wall, Higgins and Hunter (2016) reinforce the importance of the sixth principle in trauma-informed approaches, highlighting the importance of "set[ing] up processes that move past cultural stereotypes and biases" (p. 9).

2.1.3 TI Approaches in Education

Carello and Butler (2015) were the first to conceptualise guidelines for trauma-informed practices in education. In reviewing the core key principles with reference to educational settings, the authors note the paramount importance of the first principle, safety, as the *sine qua non* to facilitate teaching and learning. They break down the notion of safety into seven domains: i) individual characteristics of students; ii) the content and context of what is taught; iii) the requirements of assignments; iv) instructor behaviour; v) student behaviour; vi) characteristics of the classroom setting; vii) self-care (p. 279).

As far as the first domain is concerned, i) *individual characteristics of students,* the authors note that, as a rule of thumb, educators should expect that in any given classroom there may be a number of students who have been exposed to potentially traumatic events. They add: "This working assumption then obliges instructors to become familiar with the implications of trauma for learning, as well as the signs and symptoms of trauma" (p. 269). In terms of the second domain, ii) *content and context of what is taught,* the authors identify the importance of avoiding 'vicarious traumatisation', that is, triggering previous trauma by exposing individuals to arousing material. In the context of education, the authors specify that "some course content may have the potential to retraumatize or vicariously traumatise students." (p. 270). To that extent, they also highlight that "allowing students to *not* participate demonstrates respect for limits and teaches students to take responsibility for their own well-being." (p. 270, original emphasis). The third domain, iii) *assignment and policies*, relates to safety in the context of writing assignments. In discussing this domain, Carello and Butler (2005) urge educators to consider readjusting any requirement of personal disclosure by the students, helping to keep personal boundaries, considering the emotional repercussions related to a possible disclosure. In terms of the fourth domain, iv) *Instructor behaviour,* the authors suggest adopting "a strengths-based perspective in communication, including in all aspects of feedback and grading" (p. 271). Concerning the fifth domain, v) *Student behaviour,* the authors observe that "some student behavior may be activating for other students. For example, angry, aggressive, combative, and disrespectful student behavior directed at the instructor (or other students) understandably may be upsetting and require immediate programme and processing with the class." (p. 272). With the sixth domain, vi) *characteristic of classroom settings,* the authors argue that "abrupt changes in the physical characteristics of the classroom (such as in lighting and sound levels) may be startling for those living with

some degree of hyperarousal symptoms." (p. 272). Finally, turning to the seventh domain, vii) *self-care,* the authors recognise the need for facilitators' ongoing self-care, and an open discussion with students related to self-care practices and barriers to self-care.

Carello and Butler (2015) conducted an inquiry to discern which of the five principles by Hallot and Farris (2009) were most relevant to classroom behaviour. The findings pointed to safety and trustworthiness, bringing the authors to highlight the importance of the psychological dimension in the teaching-learning relationship:

> This response provides support for what we have long suspected: It is not just pictures of airplanes crashing into buildings or material about child abuse that can trigger trauma symptoms; when students, particularly those with complex trauma histories, feel belittled, ashamed, overwhelmed, confused, or powerless, they do not feel safe. And if they do not trust the instructor, they do not feel safe. (p. 273)

Indeed, all the literature on trauma-informed educational practice highlights the paramount importance of being learner-centred (Skiba, 2020), with attention to safe spaces, transparent guidelines, ample choice provided, collaboration encouraged, and the student empowered through the learning process. As Carello and Butler (2015) explain, this refers to a reconfiguration of power, a "shift in power from teacher as expert to teacher as facilitator, allowing students to be experts on their own learning and their own lives" (p. 265).

2.1.4 TI in Second Language (L2) Education

Learners who may have been exposed to potentially traumatic events endure a more difficult school experience affecting academic performance, classroom behaviour and social relationships (Wartenweiler, 2017). In the context of second language education, Johnson (2018) highlights that traumatic stress can have a negative impact on learning, hindering the acquisition of new vocabulary, and slowing down processing grammar structures:

> Trauma affects the learning brain. Attention, memory, the autonomic nervous system, and other parts of the body all show signs of this type of suffering. Generally, the result in the adult ESL classroom is slower, lower-level language acquisition. (Johnson, 2018, p. 5)

Söndergaard and Theorell (2004) conducted two studies with learners from a refugee background learning Swedish as an additional language. They found that PTSD symptoms were inversely proportional to second language acquisition in their adult refugee students. Drawing on these studies, Johnson (2018) deduced that the effect of traumatic stress can affect attention and memory in SLA. Moreover, exposure to potentially traumatic events can also affect motivation to learn (Palanac, 2022; Dixon, 2018). As Dixon notes:

> Children who cannot focus or concentrate, whose ability to remember information is compromised, or who are extremely anxious require different approaches to learning. It is important that teachers understand how symptoms of trauma and related mental health

problems affect the kinds of information children have to remember, process, retrieve, store and make meaning from when they are learning languages. (Dixon, 2018, p. 64)

As Perry (2006) maintains, "the negative impact from traumatic stress can limit language acquisition, particularly in terms of storing and retrieving new information, including vocabulary and grammar" (Perry, 2006, in Johnson, p. 2). This is in line with neuroscientific research that connects trauma-related flashbacks and decreased functioning in the Broca area, one of the speech centres in the brain (Van Der Kolk, 2014). Potentially traumatic events have also been seen to negatively affect self-regulation, attention, thought and emotional processing, key factors in SLA (Yehuda et al., 2015).

To counteract these responses, Panalac (2022) discusses ways of encouraging post-traumatic growth. One such way is through "meaningful activities with a view to promoting eudaimonic well-being", working towards self-actualisation (p. 42). In this context, Johnson (2018) proposes mindfulness exercises, including breathing techniques, stretching and tensing/relaxing. Johnson argues that breathing and stretching techniques are not common, and indeed mostly frowned upon, in second language classrooms. They are, however, commonly employed in arts-based, participatory forms of education such as drama, theatre and music.

2.1.5 TI Approaches in Arts-Based Participatory Forms of Education

Hurtado-Pierson and Gonzalez Nyberg (2020) refer to trauma-informed theatre practices as those which take into account the existence of trauma in the participants. Accordingly, they define a trauma-informed (TI) rehearsal process as one that "acknowledges the potential for trauma to surface in the theatrical journey and supports all members of the team" (2020, p. 14). They discuss the TI theatre practices they adopted for their production of Quiara Alegría Hude's *Daphne's Dive* and highlight a number of strategies for integrating a trauma-informed approach into dramaturgical practices.

We define trauma-informed dramaturgy as an added awareness and recontextualization of the dramaturgical process to champion openness and awareness of trauma-informed theatre practices as the baseline for the contextual and historical insight we provide the team. (p. 14)

The practices they identify lean towards physical theatre practices, like Suzuki and Viewpoints, rather than Stanislavski's actor method, which requires the actors to immerse themselves in the emotional, personal sphere of past memories. They also used embodied practices like the Alexander Technique, breathing and yoga.

McEniry Kipp (2022) notes that 'choice', key principle 3 in TI approaches, is an inherent quality of drama in education, as participants are asked to make choices about the roles and situations they enact in a drama. She discusses UVA Acts, an applied theatre project on gender-based discrimination and reflects on the necessary compromises when designing trauma-informed workshops in drama in education: fewer surprises, less artistic control, and more boundaries to be put in place. She notes, however, that these compromises can also be assets, as more transparency leads to mutual respect and, ultimately, engagement in the work.

Van Der Kolk, whose central argument in *The Body Keeps the Score* establishes the core connection between mind and body in trauma recovery, notes the potential of embodied practices like theatre, improvisation, and participatory drama for young people who may have been exposed to potentially traumatic experiences, as well as those suffering from childhood developmental trauma. As he notes, these conditions compromise the functioning of the frontal lobes in the brain, hence creative dispositions like "innovation and invention, discovery and wonder" may be temporarily inhibited (2014, p. 68). An ability to pinpoint effective strategies to revitalise these features through a range of trauma-informed embodied activities is, then, essential to engage in creative arts practices like participatory theatre, music and drama.

While our focus was not primarily on healing, but on language education through the arts, we believe that an awareness of these issues, and a gradual engagement in a range of trauma-informed embodied activities, based on breathing, voice work, awareness of body language and emotions, playful improvisation and storytelling, in a safe space, is essential when working through arts-based practices with students from forced migration backgrounds, including unaccompanied minors. In the next section, we turn to the complex relationship between the creative process and safe space in participatory arts practices.

2.2 Safe Space in Participatory Arts Practice

2.2.1 Four Levels of Safe Space

Establishing a safe space is a prerequisite for all kinds of participatory arts-based practices. As we have seen, the conception of a safe space is also particularly important in trauma-informed approaches in education, because "unless the learners feel *safe* in their training environment, they do not learn." (Desautels, 2020, in Skiba, p. 490, our emphasis). Boost Rom (1998) reflects on the metaphor of safe spaces in education noting that, although the phrasing is used frequently, it is seldom deconstructed. He relates safe space to freedom of speech and respect: "In a 'safe space', people are encouraged to speak their minds freely and to share their experiences openly, and they are guaranteed that their expressions of self will be as well regarded as anyone else's." (p. 407). He points to the absence of stress, threat and criticism, but warns that safe space should not censor critical thinking. In education, safe space as a term has become somewhat overused.

In *Cultivating the Art of Safe Space,* Hunter (2008) investigates the nature of safe space in applied theatre practices, pointing to a link between safe space and risk-taking. She identifies four levels of safe space, from the concrete to the abstract:

- A space offering physical safety. The material qualities of a given space (a room, a studio, a hall) that shelters and protects the human body from danger.

- A space offering metaphorical safety. A space "bordered by temporal dimensions" (like a workshop, or rehearsals that begin and end at a given time) during which discrimination and intolerance is barred.

- A familiar space. Safe space is where people are comfortable with each other; where practices are known, and relationships are familiar. In Hunter's words, in this sense "the space becomes safe as it becomes known."

- A creative space. Safe space is conceptualised through the rules of creativity and innovation, where one is free to create without shaming. It is this space that invites a greater degree of aesthetic risk, "a product of the dynamic tension between known (safe) processes and unknown (risky) outcomes." (Hunter, 2008, p. 8).

Hunter believes that the common thread in the four categories of safe space is risk-taking. In essence, the more individuals feel safe (physically and metaphorically), the more they will feel ready to shed defensiveness and take the risk of exposing themselves in the creative process.

In discussing the forms of thinking and attitudes generated by engaging with the arts in education, Eisner (2002) highlights the importance of the element of surprise: "To pursue surprise requires the willingness to take risks, for while surprise itself may emerge, its pursuit is a choice. In choosing to pursue surprise one selects an uncertain path" (p. 79). This aligns with his seminal concept of artistry in teaching, whereby a teacher that "functions artistically" provides learners with sources of artistic experiences, fostering a climate of exploration, *risk-taking* and disposition to play (Eisner, 1985, p. 183, our emphasis). This also resonates with Amabile's (1996) argument that to encourage creativity, it is important to balance stability and flexibility, create interpersonal cohesiveness in a group, and encourage *risk-taking* among group members.

In the context of second/additional language learning, taking a risk may simply mean speaking in the target language. Here, we frame safe spaces as hubs where participants feel safe to make mistakes in the target language without feeling shamed or ridiculed. Building on Hunter's (2008) idea of creative spaces and risk-taking, language learners take risks by exposing themselves through the act of talking in a language they are in the process of acquiring. In this sense, "the safer the environment is perceived, the higher the risk they may take in their communicative efforts" (Piazzoli & Kir Cullen, p. 20). However, if the learners have been exposed to potentially traumatic events, it is important to realise that "trauma increases the risk of misinterpreting whether a particular situation is dangerous or safe" (Van Der Kolk, 2014, p. 71). This is why it is crucial, when working with refugees and migrants, to take great care in the creation of safe spaces.

Once the group comes to trust each other and the facilitator and to feel comfortable with the group dynamics and the dramatic form – that is, once safe space has been established – the group can aspire to what Hunter (2008) defines as safe space as creative space. In this process, facilitators and students make themselves *vulnerable* to the process of creation: it is here that the facilitator has an ethical duty to handle this creative vulnerability with care. This goes back to the idea of vulnerability in safe space. When discussing the characteristics of 'safe space' in performance, Hunter (2008) poses a fundamental question: what is it that makes space safe without losing the creative potential of tension? With reference to our context, we ask ourselves: what does a performative language practitioner need to ensure a welcoming space that is simultaneously safe, creative and risky?

2.2.2 Safe Space, Creativity and Fear

As discussed above, refugee status is conferred based on the principles outlined in the 1951 Refugee Convention, which defines refugees as individuals who are unable or unwilling to return to their countries of origin due to a "well-founded fear" of persecution or other grave threats to their safety and well-being (UN General Assembly, 1951, p. 2). This fear significantly increases refugees' experiences of PTSD symptoms (Li, Liddell & Nickerson, 2016), though not all refugees experience PTSD, and indeed PTSD has been criticised as it focuses on the symptoms, recurring to medical treatment as an imposition of Western diagnostic categories (Song & Ventevogel, 2020). Yet, following a very broad definition of 'refugee', having experienced a significant degree of fear is intrinsic to the process of being granted asylum. Indeed, being fearful may be considered as the antithesis of becoming creative, as fear shuts off curiosity and playfulness (Van Dear Kolk, 2014). However, as Csikszentmihalyi argues, experiencing negative circumstances does not preclude one from entering a state of creative 'flow'. Csikszentmihalyi, the originator of flow theory (2021, 2013, 1997, 1988), recalls his personal experience of being a refugee in 1944 and entering a state of flow when playing chess, in spite of being in a dangerous situation. Playing chess, for him, was an all-absorbing, playful activity that provided a safe space.

White and Lorenzi (2016) investigate creativity in education and propose a multidimensional model of creative safe space. They initially reviewed other scholars' conceptualisations of creative space (Bocconi et al., 2012; Jankowska & Atlay, 2008; Davies et al., 2013) and describe space as a metaphor for creativity:

> Space is a concept which lends itself to be read not only in physical but also in metaphorical terms. It encompasses physical architecture/surroundings, climate, atmosphere, attitudes, relations and experiences. In our view, the term creative space therefore best captures the multidimensionality of creativity. (2016, p. 774, original emphasis)

White and Lorenzi (2016), thus, define creative space in education as: "A creative space should empower students to become autonomous agents who can think for themselves and have an analytical capacity which enables them to choose between alternative options while also considering the impact of those choices on others" (p. 785). Their definition is strikingly in line with trauma-informed principles (see 2.1.2), though they don't explicitly mention it. In their model of creative space, they identify three interconnected dimensions: physical, social-emotional, and critical. Each dimension is characterised by the space being open, light, dynamic, stimulating, unexpected, and cosy. Here, we note that 'unexpected' resonates with 'openness to experience', including openness to making mistakes. As Nickerson (1999) argues, creativity requires a readiness to take risks, to acknowledge mistakes as formative and to embrace failure as a natural stage of the generative, creative process without judgement, shame or fear of punishment or ridicule.

2.2.3 Openness in the Creative Process

Drawing on Ken Robinson (2001), Silverstein and Layne (2010) discuss the creative process in participatory art forms. Rather than a single event, engaging in a creative process includes several interrelated phases. They note the importance of teachers allowing for the 'messiness' of this process:

> When students engage in the creative process, they produce original work that communicates their ideas, insights, points of view, and feelings. The creative process can be "messy." It is difficult to predict what will happen, be discovered, or emerge during the process. Learners engage in inquiry and experimentation as opposed to following rigid, step-by-step rules. Some ideas, once explored, do not work well, while other ideas that were not originally considered, may surface as the perfect solution. If teachers are overly concerned with a "neat" process and product, they tend to make the creative choices for students and direct the outcome. In these cases, the creative process is present, but only for the teacher. It is the teacher's or teaching artist's responsibility to set a creative problem or challenge for students to solve, but not to take over and solve the challenge for the students. (pp. 5-6)

Here, we highlight the tension between teachers aiming to provide 'neat' structures, to give students a sense of stability and the importance of not hampering the creative process by limiting possibilities. Silverstein and Layne propose a model that encapsulates their view of the creative process, with the creative process illustrated as five open circles that have students 1) imagine, examine, and perceive; 2) explore, experiment, and develop craft; 3) create; 4) reflect, assess, and revise, and 5) share their products with others. The arrows indicate the ways one can enter the process and "the myriad ways the phases interact" (p. 5). They represent the openness and the flexibility of the creative process through several arrows that connect each circle with one another. This aligns with research into personality studies on creativity, which suggests that one of the most prominent key characteristics of creative people is 'openness to experience', followed by curiosity, determination and deep commitment, unconventionality, and attraction to complexity (Feist, 1998). Indeed, Silverstein and Layne's diagram can be described as messy (like the creative process), complicated (like the creative process) and hard to explain (again, like the creative process). Everything is related to everything and everything influences everything, and yet, there are discrete elements in the creative process.

We believe that Silverstein and Layne's arts integration diagram is particularly useful to comprehend the creative process, especially the negative space between the open circles, denoting an idea of openness. Similarly, Verde (2022) discusses openness to experience, as the one factor which is consistently reported to have the most substantial impact on creativity (p. 136). Verde draws on Costa and McCrae (1992), whose Five-Factor personality trait model also mentions 'openness to experience', pointing to how people with 'high openness' enjoy ambiguous tasks, seek new experiences and sensations, and have better cognitive skills required for creativity (p. 136). Yet, how does this sit in a trauma-informed approach, where the messiness of the creative process can come across as a threat?

2.2.4 Presence in Safe Space

Hunter (2008) defines safe space as a "process of ever-becoming, of messy negotiations, of allowing and reflecting on moments of *presence*" (p. 18, our emphasis). She connects presence with aesthetic engagement and defines 'moments of presence' as:

> those aesthetically and/or socially configured 'aha' moments. Through acknowledgement of the other via collectively shared moments of presence and through the recognition that there exist multiple possibilities, participants recognise the choices they have. (Hunter, 2008, p. 17)

We endorse the expression 'moments of presence', in the context of safe space as creative space (Hunter, 2008) and relate them to the construct of aesthetic engagement (Piazzoli, 2018). Aesthetic education is concerned with enabling individuals to attend to the work through moments of presence (Greene, 2001). These moments have been described as revelatory, but also ephemeral and potentially even revolutionary:

> Revelatory of the totality of possibilities contained in daily existence. Such . . . moments [are] ephemeral and would pass instantaneously into oblivion, but during their passage all manner of possibilities – often decisive and sometimes revolutionary [stand] to be both uncovered and achieved. (Harvey 2000, citing Lefebvre, p. 429).

Co-presence (Fischer-Lichte, 2008) emerges when moments of presence are experienced as an aesthetic synergy between all key players in a participatory setting, thus, acknowledging the dialogic exchange between practitioners, learners and the art form. Conversely, Van Der Kolk (2014) describes some trauma survivors' tendency to disassociate themselves from memories as a "lack of presence" (p. 84), manifesting itself as a blanking-out, appearing withdrawn or lifeless.

Panalac (2022) discusses ways of working in the L2 classroom in such a way that encourages 'post-traumatic growth' in refugees and migrants. One such way is through what she defines as "meaningful activities with a view to promoting eudaimonic well-being" (2022, p. 42). Although she does not specify what these meaningful activities may be, we believe that arts-based practices may qualify as such.

2.2.5 Aesthetic Distance and Safe Space

Aesthetic distance is an essential element in the passage towards the creation of safe space. This concept is relevant to those participatory art forms that involve make-believe, from role taking to improvisation and dramatisation. Aesthetic distance relates to the notion of making strange, or estrangement – Brecht's notion of *Verfremdung*:

> Making an event or a character strange means first of all stripping the event or the character of its self-evident, familiar, obvious quality and creating a sense of astonishment and curiosity about them (Brecht, 1963, p. 101, in Eriksson, 2022, p. 21).

Creating a sense of curiosity by distancing oneself from a situation may be a challenge for trauma survivors who have temporarily inhibited their ability to be curious and imaginative about the world, due to the ripple effects of PTSD on their lived experience. Yet, paradoxically, trauma survivors have been described as being removed from the 'here-and-now', not present (Van Der Kolb, 2014), or indeed, distant. This is why an awareness of aesthetic distance is particularly important in this context.

Aesthetic distance can be understood as the metaphorical gap between the role one is playing in a fictional context (such as an improvisation) and an awareness of self. The term is associated with Bullough's seminal paper, written in 1912. Distance, for Bullough, is a feature of an aesthetic experience related to a 'filtered' perception of reality. He adds: "The sudden view of things from their reverse, unusually unnoticed, side, comes upon us as a revelation, and such revelations are precisely those of Art" (p. 3).

Eriksson (2022) maintains that aesthetic distance can be understood as a threefold concept. First, it is a mechanism which 'protects participants into emotions' (Bolton, 1984). Second, it is seen as an aesthetic principle related to the awareness of fiction and form in drama. Third, it is a poetic-educational device. Rather than blocking or numbing emotion, a wise calibration of distance can prepare a "safe enough space for the participants to be both engaged and detached" (Eriksson, 2021, p. 19). Aesthetic distance can be conceptualised as a continuum with, on one end, too little distance causing emotional overload (too much empathy), and on the opposite end, too much distance causing emotional detachment (no empathy). Both extremes can jeopardise safe space. Too little distance (over-identification) or too much distance (under-identification) can be problematic. If, for example, an improvisation was set during a war scene, it may be very engaging, but the lack of aesthetic distance could cause emotional overload. Indeed, research on aesthetic distance and affective engagement suggests that an awareness of distance can influence the experience and intensity of emotions (Bolton, 1984; Bundy, Dunn & Stinson, 2015).

Finally, metaxis is an important notion associated with distance (Boal, 1995; O'Toole, 1992). Literally 'in-between two poles of existence', metaxis is generated by a dual awareness of the real and fictional contexts. This process involves:

> an understanding of the dramatic experience as realised in a kind of double-layering of 'realities', in which the player is both him/herself and another than him/herself in simultaneous presence, with an awareness of being there in interaction with the tension between the two realities. This tension, which can elicit both cognitive and emotional experience and reflection, I believe constitutes the main potential for learning in and through drama. (Eriksson, 2022, p. 20)

In essence, the simultaneous knowing and emotional experience of the fictional and real contexts gives rise to dramatic tension, which lies at the core of the aesthetic experience in performative (language) practice.

In closing, this chapter has presented a brief overview of the theoretical framework that informed the analysis of the study: trauma-informed approaches in education; and the conceptualisation of safe spaces as a core feature of the creative process in participatory arts practices.

Chapter 3

Access Programme:
A Narrative Account of
Case Study One
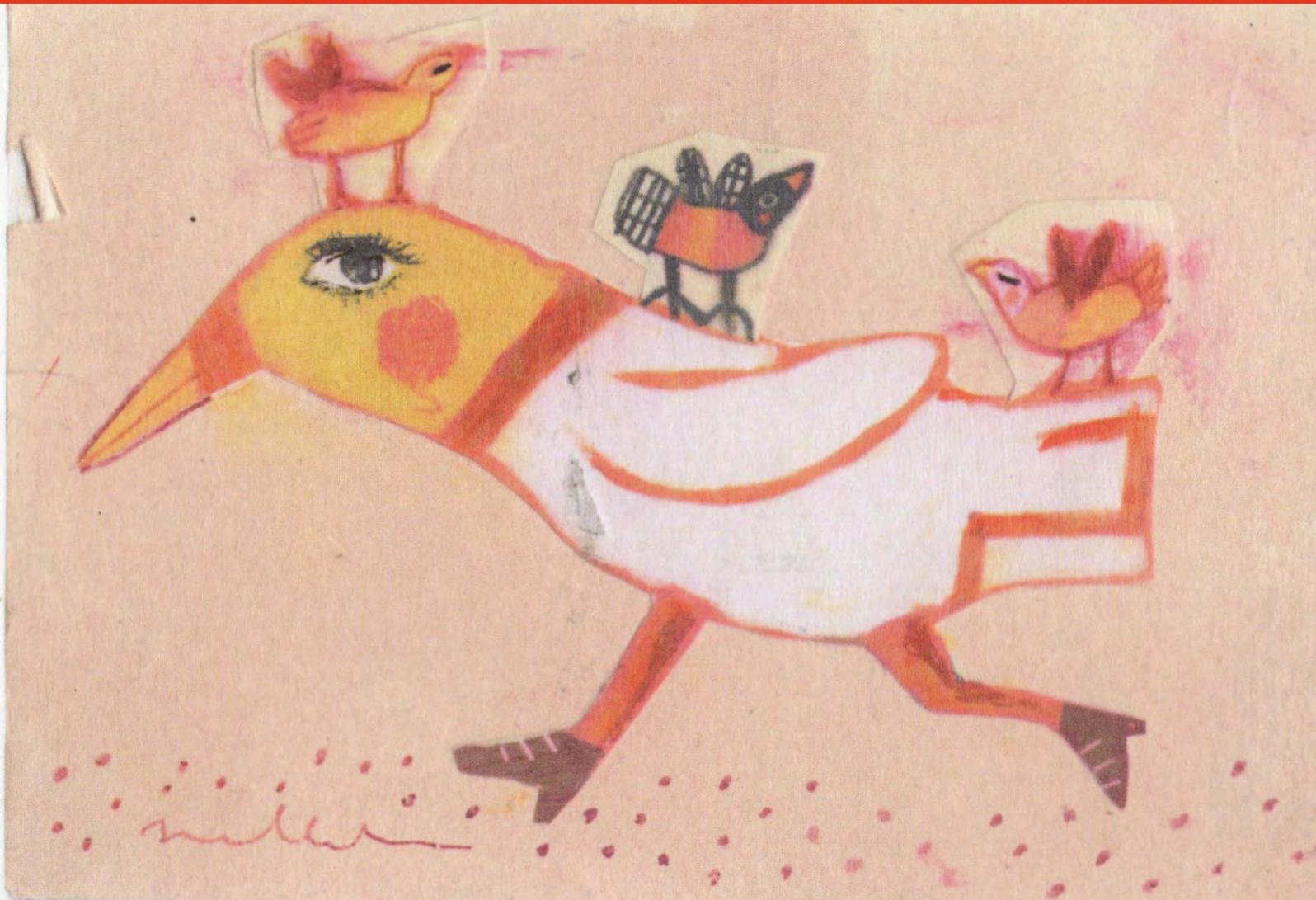
3.1 The Context

The CDETB YES Migrant Access Programme operates from the Bradog building, in Dublin 1 (Figure 3.1). The building features a common area downstairs, where students socialise during breaks and share meals. Classrooms are located on the first floor, while the art studio is located on the top floor. The research team had access to one classroom on the first floor and the art studio.

Figure 3.1. Bradog building Migrant Access Programme, Dublin 1. Staircase (top left), façade (top right), art studio main space (bottom left), art studio wall (bottom centre), art studio bathroom area (bottom right).

Miriam and Erika met the students once before the programme, in the art studio, to explain the project and gain consent. In that session, they facilitated several games to get to know the student-participants and to explain the purpose of the project.

Originally, it was agreed that the team would work exclusively in the open space. However, they then decided to hold the first two sessions in the traditional classroom for a very specific, culturally bound reason: the start of the programme coincided with the Ramadan period. This meant that those students observing Ramadan (most of CS1 student-participants) were undergoing a fasting period, during which they were not supposed to sing, dance, or move in any way that exposed their body. This was, of course, at the students' discretion. However, it would have been hard to tell whether they were engaging with the arts programme out of compliance, or motivation. This ethical dilemma was noted: how could the team circumnavigate this issue in the most culturally sensitive and appropriate way, keeping in mind that the student-participants were teenagers, and hence peer pressure was strong? The coordinators mentioned that a young person might decide to join in an activity because the others were doing it, but they could feel guilty about it. This called for a different path of action, so it was decided to run the two first classes downstairs, in the classroom, getting to know the students in a more 'traditional' way.

This was essential in a cross-cultural context (both educational and research-based), particularly in relationship to TI-informed principle 6 (cultural, historical and gender issues). On another note, responding to the contextual situation related to Ramadan resulted in the team introducing the Language Portraits and zine-making activities as data collection tools. In essence, the introduction of the Language Portraits and zines was a direct response to a culturally specific ethical situation arising within the research context.

3.2. The Participants

The ten student-participants from Case Study 1 (CS1) were all young people, aged 16-17 from Somalia, Afghanistan and Congo. Some were unaccompanied minors. All had recently resettled in Ireland (between four and six months) and were attending the City of Dublin ETB YES Migrant Access Programme. When we first met, we found out their names and what their dream job was:

- Gulraiz, from Afghanistan, whose dream is to become a politician;

- Bodhi, from Afghanistan, whose dream is to become an electrician;

- Camille, from Congo, whose dream is to become an air hostess;

- Uba, from Somalia, whose dream is to become a doctor;

- Yasmin, from Somalia, whose dream is to become a teacher;

- Elim, from Somalia, whose dream is to become an engineer;

- Madaadi, from Somalia, whose dream is to become a photographer;

- Rafi, from Somalia, whose dream is to become an academic;

- Rashid, from Somalia, whose dream is to become a lawyer;

- Mobo, from Nigeria, a trainee social care intern at the time who, when asked, said that he was living the dream.

While three teachers signed up to participate in the study before COVID-19, two teachers had left the centre by the time it reopened. The only teacher who was still employed in the centre intended to participate but, due to a shortage of teaching staff, he was unable to fully participate in the workshops. He could only observe half of one workshop, in Week 9.

Therefore, the only teacher-participant involved in CSS was Robert, an Access Programme classroom teacher. He was an experienced teacher from Ireland, who had taught in Italy and had been working at the Access Programme for four years.

CS1 student-participants had resettled during the 2020/21 pandemic, at a time when schools were closed, and had been following the programme online from September 2020 to March 2021. At the time of meeting the group, in April 2021, they had been attending classes face-to-face for three weeks.

The overall climate was very anxious and rooted in Covid-19 precautions, with a strong emphasis on social distancing, hand hygiene and wearing masks. The prolonged lack of social interaction due to the lockdowns, along with the fear of catching the virus in the first iteration of going back to public spaces, fed a mood of unease in the context of a 'collective anxiety' generated by the pandemic (Stanley et al., 2021). This was, of course, layered upon the participants having fled their countries due to war, persecution, or other undisclosed circumstances, and having relocated to a different country with new customs, cultural norms, and a different language. While the facilitators did not have access to the student-participants' files and personal stories, it was not uncommon for participants in Case Study 1 to engage in behaviours that aligned with exposure to potentially traumatic events, such as hypervigilance and withdrawal.

3.3 The Practice

In this section we provide a narrative account of the practice in Case Study 1. The narrative is structured chronologically. The aim of the chapter is to offer a rich account of the performative practice and the dynamics between participants. All the paragraphs positioned in the red boxes are verbatim quotes, taken from the observation notes. All the strategies indicated in a red font are explained in the Glossary, at the end of this report.

3.3.1 Workshop 1:
Dream Jobs And Language Portraits

The first session, conducted in the students' classroom, lasted one hour. Six students were present: Madaadi, Elim, Gulraiz, Uba, Bodhi and Yasmin. The session covered two main activities: Dream Jobs and Language Portraits, also known as multilingual portraits or body maps (hereafter Language Portraits). Dream Jobs was facilitated by Miriam and observed by Erika (non-participant observer). Language Portraits was facilitated by Erika and observed by Miriam (also, as a non-participant observer).

The class started in what was described as a 'very traditional' fashion:

ACTIVITY 1 : Dream Jobs.

The first activity was very traditional. This was a deliberate choice. Miriam got them talking about jobs, in pairs first ("name ten professions you know") then brainstorm altogether on the board. I was surprised at their range of vocabulary, richer than what I thought! Miriam asked them to think what their dream job is and introduced a guessing game. We modelled, asking closed questions to each other, then they played, in pairs. This game would be a typical L2 game. There was no tension whatsoever, it was a bit awkward and slow. The only heated moment was when students were mocking about one of them being a photographer, they started having fun and talking on top of each other (in their L1) but the excitement was off task, it wasn't integrated in the activity. (EP, CS1, obs.w1)

Here Miriam started with a traditional brainstorming activity, followed by a guessing game where "closed questions" which generated a slow pace and "low dramatic tension". However, it is important to reflect on the lens through which this activity should be analysed. While it may have been "awkward and slow" from a conventional drama-based perspective, the intentions are worth discussing in detail. By asking the students to think of professions and tell us their dream job, the facilitator signalled an interest in the student-participants' potential, departing from narratives of victimhood to embrace narratives of hope, with students encouraged to visualise themselves in a future where they are an active part of the Irish community. As remarked in an NVIVO annotation on this topic:

> This activity acknowledges the facilitator's stance in them as valuable future members of the community (asking them about jobs) and gives them scope to visualise themselves in the Irish workforce (some of their answers: politician; GP; photographer). It also departs from a deficit paradigm (you don't speak English) to adopt a multilingual paradigm: 'you are valuable members of the community, with skills and dreams that you can make happen'. (EP, CS1, A.w1)

This activity also unravelled some of the group dynamics, for example, the ability to engage with each other in "laughter and good-nature teasing", an important element to comprehend the nature of the group:

We intentionally began with a familiar topic (jobs) taught in a familiar style Communicative Language Teaching (CLT). The students were noticeably more relaxed in the classroom compared to our first meeting in the workshop space, they seemed comfortable and confident in their own space. Some initial panic when they saw us: Uba looked dismayed and said: "Is it drama?!" When they were reassured it was English as normal, she seemed very relieved and was engaged throughout the lesson. Some anxiety there, hopefully as she gets to know us she will feel more comfortable. […] The discussion of dream jobs was interesting: most had a clear choice (electrician, politician, doctor) and several spoke of wanting to help others. There was a lot of laughter and good natured teasing, a really nice sense of connection. (MS, CS1, obs.w.1)

The observer noted Uba's anxiety about engaging in drama-related work. This is a useful point of departure to map her trajectory throughout the classes, up to the final focus group. Indeed, the facilitator's strategy was to begin with a level of familiarity (topic and teaching style) to neutralise any possible anxiety related to working in a non-standard format (performative). In that sense, Uba's reaction ("Is it drama?") and Miriam's reassurance ("English as normal") became the baseline for a process which we later coded as *transitioning into creative space.*

In the second half of the class, we introduced the language portraits activity. The intention behind this activity was to establish a classroom culture where multilingualism was valued. This was felt not only during the instructions of the task, but also as the session ended:

> Erika concluded the session by reminding them how many languages they know and that they are multilingual. There were a lot of proud nods and smiles in response. We had a warm send off of "thank yous" and "see you next week!" It definitely broke the ice to meet them on familiar ground. (MS, CS1, obs.w.1)

"Meeting the students on familiar ground", as Miriam notes above, here refers not only to the facilitators' multilingual attitude, but also to place and teaching style: conducting the lesson in their classroom (as opposed to the arts space upstairs) and starting with a simple activity, such as brainstorming about professions. This was a way to establish a sense of familiarity with place when meeting the research team for the first time, an important aspect of practice to consider in a trauma-informed context.

3.3.2 Workshop 2: Zine-making (Zine 1)

This one-hour session took place in the students' classroom. Eight students were present: six from the previous week, and two new students, Camille and Rashid. Erika facilitated the session; Miriam observed (non-participant observer).

The main activity of this session was zine-making. As Camille and Rashid had missed the previous class, Erika asked the students to fill them in on how to make a zine. Students had the chance to showcase their zines, and stepped into a mentoring role as they explained the task to Camille and Rashid, who proceeded to complete their zines. Ahead of the class, Erika and Miriam had placed a range of arts and craft materials on the teacher's desk, including glitter paper, stickers, magazines, felt tip pens, scissors and glue sticks. They explained that they were going to "make a little book" using the material, as well as writing, on a home-made booklet called a 'zine'. They showed a folded zine, and then proceeded to work with the students to guide them in the folding process using A4 paper sheets.

Once everyone had folded their sheet of A4 paper into a zine, they shared some reflective prompts, in a variety of ways: verbally (in English), as recorded audio (in each of their respective languages) and in writing (English signs). The handwritten signs (Figure 3.2), both text and drawings, were created with the intent of facilitating comprehension, with keywords underlined in different colours and speech bubbles around specific instructions.
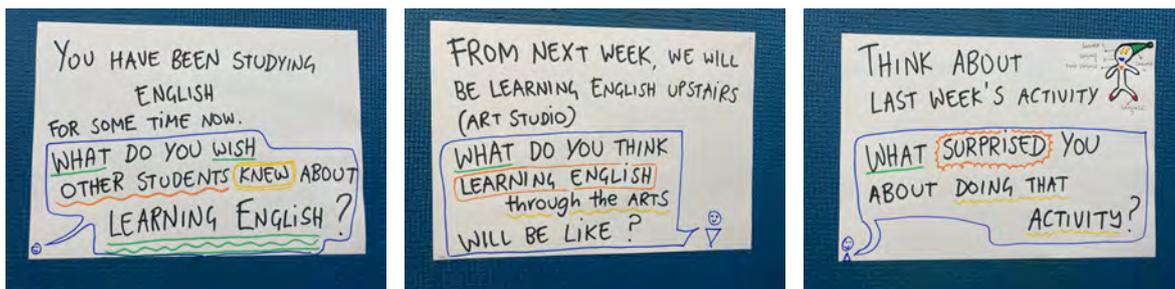
Figure 3.2 Zine 1, reflective prompts.

The student-participants were given ten minutes per prompt. As part of the instructions, Erika informed them that there was 'no right or wrong' and they were free to write as much or as little as they wanted in response to each prompt. They could use cut outs from magazines, stickers, glitter paper, and cut outs from *Migrations, Open Hearts, Open Borders.* Students were also encouraged to draw their own images. They played music to create a relaxing mood.

The intention behind this activity was that of prompting students to reflect on an abstract level, communicating the implicit message that their reflection is valued and that, even if their English at this stage only allowed them to articulate thoughts using basic structures, they could still communicate, either using their L1 (to comprehend instructions) or pictorially (to express ideas). Some students chose to rely solely on pictures (Figure 3.3), some chose to rely solely on writing (Figure 3.4), others chose a combination of text and cut out images (Figure 3.5).
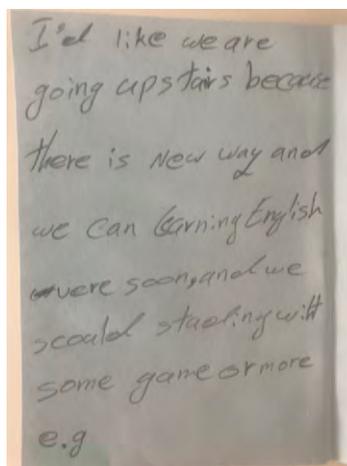

Figure 3.3 Gulraiz, CS1, Zine 1, pp. 4-5.

Figure 3.4 Gulraiz, Zine 1, p. 6.

Figure 3.5 Bodhi, CS1, Zine 1, p. 6-7.

The level of disclosure in the zines ranged significantly from moderate, with an educational focus, like Gulraiz sharing his expectation about the course (Figure 3.4), to highly detached, for example, Bodhi's main message that his favourite animal was the parrot (Figure 3.5) to highly personal, for example, Uba's text about hoping to be reunited with her mother (Figure 3.6). Student-participants were not asked to present their zines, nor share them. They appeared excited when they heard that they could keep them.
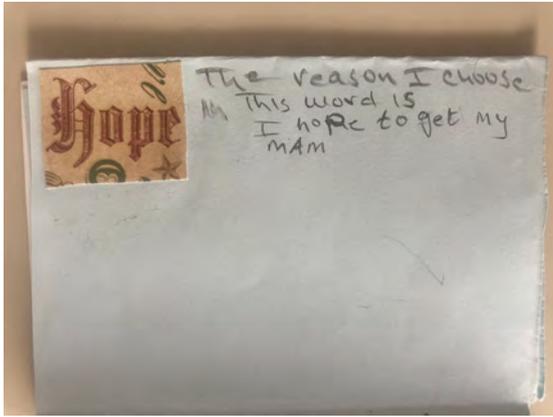

Figure 3.6 Uba, CS1, Zine 1, p. 6-7.

Before the end of class, the researchers photographed each page (upon being given student and guardian permission) so the zines could be catalogued for analysis. They informed the students that from the following week the workshops would take place upstairs, in the art studio.

3.3.3 Workshop 3: Process Music

This two-hour session was conducted in the art studio, a spacious, messy and bright space with large windows on a high-ceilinged tin roof. All student-participants were present, except for Uba. Mobo, a social care student on placement, joined the students for this session and stayed for the rest of the programme. The session was facilitated by Luca and observed by Miriam (non-participant observer).

The studio space appeared more conducive to learning than the classroom in terms of room for movement but presented challenges: the space functioned as a thoroughfare to connect to another classroom, meaning groups of students would cross the space to move to their classrooms, breaking concentration levels. The space had a bathroom area built within it, with very little insulation. This meant that a distinct water dripping noise, akin to a water stream, could be heard at all times, perhaps interfering with students' levels of attention. Acoustics were also an issue during wet days as, whenever it was raining, the noise of the rain on the tin roof was deafening. Compulsory face masks also made it difficult for students to be heard, and to hear. Alongside these auditory distractions, the space was filled with a wide range of potential distractions, like fabric rolls, board games and arts and crafts materials (Figure 3.7).

Overall, these objects defined the character of the room, making it a space that was intended to be playful, and where play was allowed. However, does stepping into a space filled with playful items automatically make it a safe, playful space? The students appeared slightly uncomfortable as they sat on the chairs, positioned in a semi-circle, facing a flip chart.

Figure 3.7 CS1 Art Studio, Details.

Workshop 3 started with a high level of energy:

12.10pm. All students present and sitting attentively. Luca invited them to share their names and introduced himself. Still very difficult to hear some students with the masks, Yasmin, Rashid and Elim very soft spoken. Luca introduced himself: Madaadi gave a huge smile and greeted him in Italian! Luca complimented him "Your Italian is better than my English" and the whole group smiled and laughed. Madaadi sat up straight and smiled proudly, Elim and Rashid also straightened up. Luca explained that we would be looking at music and language, everyone nodded and smiled. All very attentive. (MS, CS1, obs.w3)

The first activity, an exploration of Sounds and Silence, was an invitation for the students to depart from a concrete to an abstract mode of thinking:

12.15: Luca explained that we would work with sound and silence by following his gestures: open palm for sound, closed fist for silence. Luca conducted us using these gestures all students chose to make sound by clapping or stamping, no one chose to use their voice. I used my voice and Gulraiz began to use his as well but everyone else continued to clap or stamp. Luca invited Madaadi to stand up and come to the flipchart to conduct. The students were smiling and laughing, calling out encouragement in English and their L1. Madaadi repeated Luca's sound and silence gestures and the students responded. Some more voices in use this time – Elim and Rashid (perhaps more relaxed when following a peer rather than "teacher", less pressure?) (MS. obs, CS1.w3)

Here it emerges that, after some confusion, the student-participants were able to engage in the activity to a point where they began chanting and were able to stop simultaneously. Luca's strategy to invite Madaadi to conduct could be framed as a first step towards a more relaxed atmosphere, characterised by laughter and peer encouragement.

Luca then introduced other elements, like *velocity* and *pitch*, asking the students to either sing or conduct, playing with the elements in different ways. Particularly when discussing pitch, Luca made an explicit connection to languages by speaking in Italian (his first language) and then English and asking the students to comment on the velocity and pitch in his enunciation. He also shared some of his personal challenges related to learning English.

Sound Conducting. The students were then invited to conduct, incorporating velocity and pitch, when it was noted that they lacked group cohesion. As more students had turns at conducting, the exercise seemed to have a relaxing effect on the students: "Everyone vocalised, louder volume, freer atmosphere (Yasmin and Camille swaying as they sang, most students smiling)" (MS, CS1, obs.w.3).

In the final activity of the workshop, a further connection was made between sound and language. Luca introduced a simple annotation system to mark intonation on text (Figure 3.8) using Mobo's sentences as an example.
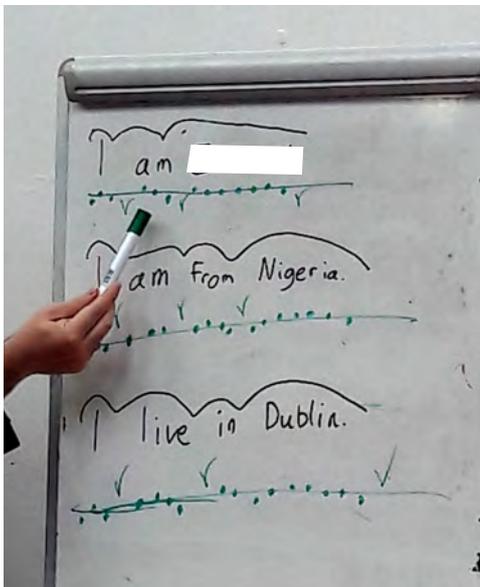
Figure 3.8 Luca's hand pointing to Mobo's sentences and annotated intonation.

Sound of Language. Luca then asked students to write three sentences in English and to translate them into their L1 (a somewhat counter-intuitive process) and mark their own intonation on the page. In this phase, Miriam, who was observing the class, shifted into an active role as teaching support, working with the students to ensure they understood the task. Ultimately, the process saw the students going from *sound* to *language* through *song*:

> **1.50pm.** Luca sat back down and asked the students "What is a song?" Elim responded with a grammatical answer: "The song is the thing, the singer is the person". Camille said: "A song is everything you hear around you" not sure if she was being poetic or confused between song/sound. Luca spoke about the link between music and language and encouraged them to hear the music in their own language as I circulated and photographed their work. (MS, CS1, obs.w3)

As the class was dismissed, Elim and Rashid ran straight outside, while Uba, Bodhi and Rashid stopped to thank Luca and Miriam, and asked them when they would be back.

This musical approach to language teaching was new to all the students, who commented, in the following weeks, on how surprising it was to consider the musicality of languages – both their native language(s) and the English language.

3.3.4 Workshop 4: Process Music & Zine-making (Zine 2)

This two-hour session took place in the art studio for the first hour, and in the classroom for the second hour. Five students were present: Madaadi, Elim, Gulraiz, Camille and Yasmin. The session consisted of a music workshop, facilitated by Luca and observed by Erika, and a Zine-making activity, facilitated by Erika and observed by Luca (non-participant observer).

First, students focused on sounds and silence, conducting each other's compositions, with a focus on the awareness of musicality in different languages, through the Music/Language Awareness activity. This required them to become aware of pitch and volume in different languages, and to annotate their intonation on paper.

> We [reviewed] pitch and volume (loud/soft) and Luca introduced the notion of different languages. I came in and wrote a sentence on the board ("today is raining") and traced the intonation with another colour. We did the same for other languages (Somali; French; Arabic) tracing a line, direction, arrows. Each student stood up and added their own sentence. Initially it appeared to me contrived, students were responding to directions, not really jumping up with enthusiasm, but complying with the teachers' instructions. Then, quietly, they seemed to shift towards a modest engagement when their languages were added to the mix.

To demonstrate the exercise in a different way, Erika stood up and embodied her aural perception of the various sentences on the board (translated in several languages) through different styles of walking: she marched to represent her perception of English; she trotted to embody the sound of Italian; she waltzed to show her perception of Pashto; she hopped like a kangaroo to embody the sound of French (generating loud laughter from Camille); she lulled an imaginary baby to embody her perception of the sound of Arabic in the sentence on the board. This visualisation was well received by the students, who began to understand the activity.

Next, they proceeded to work with prosody and focused on tag questions. It is interesting to note Madaadi's response, a reaction denoting his investment in language learning:

> We then moved on to tag questions and deleted each line (except for the English one) adding different sentences all ending with tag questions (isn't it?; do you?; shouldn't you?). When Luca told me that maybe 'shouldn't you?' is too difficult and we should choose an easier example Madaadi pointed out that they knew 'should/shouldn't' and also 'would'. I suggested also adding a sentence with 'wouldn't you?'. We mapped/traced the intonation of all of those noting they always go DOWN while in most other languages we had there they went UP. (EP CS1 obs.w4)

In the second part of the session, they headed downstairs to create zines with the purpose of reflecting on the previous workshop. Figure 3.9 captures the three prompts:

1. What surprised you about doing the music activities?

2. What was it like to learn English through music?

3. What is your sound in other languages?

Students were familiar with the Zine-making activity from the previous session. Everyone engaged with it except for Elim, who stated that he was confused, and that did not understand zine-making. The facilitators shared the reflective prompt in his L1 (Somali) and explained the activity by paraphrasing in several ways. However, he continued to claim he was confused, growing resistant and defensive as they tried to support him in different ways. Eventually, Erika suggested he portrayed his confusion on the zine (Figure 3.10). At the end of the activity, all the students presented their work, except for Elim:

> By the time it was 2pm we had to finish up but they kept going and drew up to the last minute (except for Elim who finished 15 minutes in advance). I quickly asked each one to explain their work except for Elim: I didn't want to push him any further. (EP CS1 obs.w4)
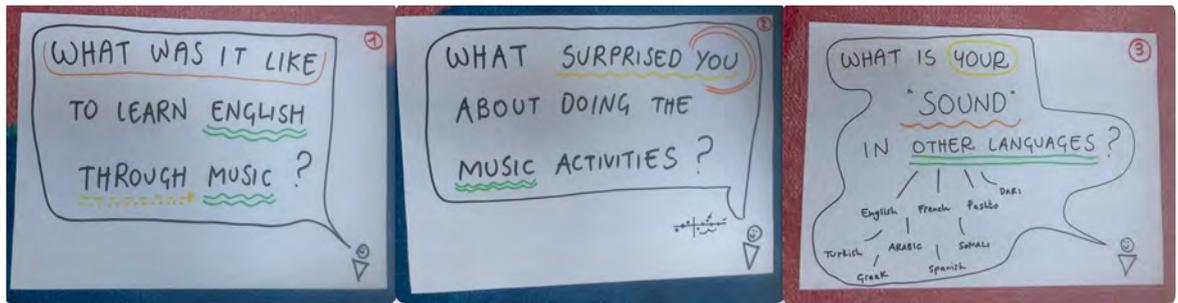
Figure 3.9. Zine 2, reflective prompts.

Figure 3.10 Elim, Zine 2, pp. 4-5.

It is difficult to infer what might have caused Elim's response. He had worked on a zine the previous week, and therefore had had a direct experience of making one. In his Zine 1, he had written "I like draw" [sic] and for his compositions he had used both text and cut-outs from magazines and drawings. During the Zine 2 activity he was given the reflective prompts in his first language, as well as in English. His fellow classmates made multiple attempts to explain the task to him in Somali. Yet, all efforts seemed to be in vain; he did not engage in the activity, claiming he did not understand the task or, more likely, the purpose behind the task. Figures 3.10, 3.11 show his compositions.
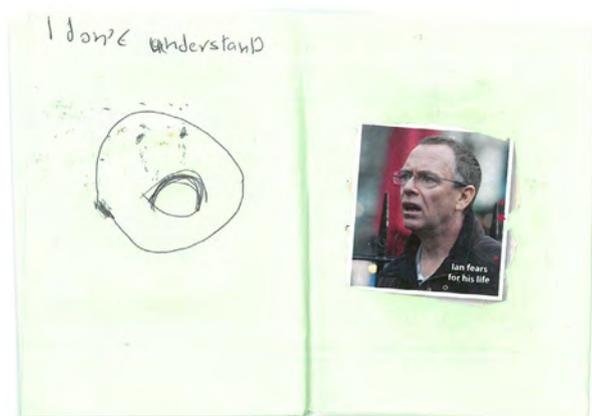
Figure 3.11 CS1, Elim Zine 2, pp. 6-7.

Figure 3.11 may be of particular interest, as the cut-out Elim chose reads: "Ian fears for his life". It is not possible, with the limited data provided, to determine whether Elim was covertly crying for help through this selection, or if his choice of cut-out was related to the actors' expression and the text was irrelevant. All that can be noted from Elim's Zine 2 is a defensive attitude and a sense of confusion.

By the end of the session, despite commenting that this class was more relaxed than the previous one, and that she felt "closer to everyone", Erika noted that she did not feel the group had established a sense of trust yet.

3.3.5 Workshop 5: Worried and Sad

This two-hour session took place in the art studio. Four students were present: Rashid, Yasmin, Bodhi and Gulraiz, as well as Mobi, the social care worker trainee. Madaadi was at school but opted out of the session and instead sat in the classroom, reading. Miriam facilitated this class, while Erika observed (non-participant observer).

Before the class started, we were informed by the programme coordinator that in the morning Uba had suffered from an epileptic-like seizure in front of the students. She had been taken to hospital, where the doctors attributed the episode to severe stress. This impacted on everyone's experience of the class (both students and researchers). Miriam chose to acknowledge the circumstances directly before attempting to engage the group in any practical work. Her strategy involved focusing on breath and encouraging students to debrief through a simple exercise, by stating one keyword. This exercise revealed the learners' state at the beginning of the class, described by the observer as "tired and worried".

> **12.12pm.** We start by sitting down in a circle, Miriam acknowledges that it was a stressful morning. Gulraiz confirms: "Yes!" Yasmin, the only girl in the group, seems worried. Miriam asks us to take some big breaths. After a few breaths she asks us to close our eyes. I chose to do the exercise rather than to observe the others as I was feeling distressed myself, so I don't know if people closed their eyes or not. Miriam then asks us to say three words that sum up our current state of mind. Every one of us says "tired" as part of their three words. Many say "worried". Other words are sleepy; confused; happy. So, the overall mood I'd say is: tired and worried. Miriam acknowledges that and says that we need some energy so she invites us to get up. (CS1 EP obs.w.5)

This breathing routine aimed to ground the practice in the 'here and now' after a disturbing event. Next, Miriam asked the students to push out the chairs. This was, effectively, the first time that the students had worked standing up, with no chairs in the space. They were asked to focus on pronunciation through a Call and Response, involving sounds such as: th / n / m / b, both voiced and unvoiced.

This was followed by a Sound-sharing exercise. In pairs, one student was asked to make a 'difficult sound' in their L1, while the other student had to reproduce the sound. As Miriam put it: "Have a think about your own language … what are the sounds that are really challenging?" The purpose here was awakening their auditory awareness. However, students did not appear particularly engaged, avoiding standing up,

standing with crossed arms (Mobo), hands in pockets (Rashid), clasped hands (Bodhi), hands tucked under veil (Yasmin). Overall, the mood could have been described as flat.

This was followed by an activity we called 'Teach me your tongue-twister'. Students learnt a range of tongue-twisters in English, and then gave some in their mother tongues. As the observations record, in this exercise Bodhi was very vocal, Gulraiz appeared proud and confident in sharing the tongue-twister in Persian, while Yasmin was smiling as she taught a Somali tongue-twister to her classmates.

Sound Orchestra, a game about conducting using sound followed. Miriam allocated a sound to each student, either a vowel or a consonant, voiced or unvoiced. If pointed at, students were supposed to reproduce their sound. After a couple of iterations led by Miriam, the students were invited to step into the role of conductors. This seemed to awaken their mood:

Gulraiz was also called on to conduct:

> **12:49pm**. Gulraiz conducting. He goes to the front with energy. Bodhi sits back on the chair. Gulraiz's sounds are very guttural; he comments to Miriam that they are "like a heart". Miriam rephrases to say they "sound like a heartbeat". The next sound that he allocates are quite funny, there's some general laughter. Gulraiz takes the exercise seriously and is taking a bit too long to come up with sounds for the rest of the group he is very fussy [TIS/KIS\BOOM] At this point they're more like words than sounds Bodhi starts rapping both in terms of the vocals and (funnily) the gesturing. Hilarious. (CS1 EP, obs.w5)

Here the dark, sombre mood of the workshop started to lift, to give way to a lighter atmosphere, as noted by the audio recording. The recording reveals how, after about 30 seconds, students started laughing and then, after about 50 seconds, they seemed to be enjoying themselves, even after Miriam ended the activity. When Yasmin was asked to conduct, she appeared to be "laughing" and "taking the activity seriously" (EP, CS1, obs.w5).

The following exercise was Pass the Sound. The aim of this activity was, again, to heighten auditory awareness and introduce the connection between expression and meaning. Here, the general mood seemed to trace back to nervous hesitation. In the annotations, this is remarked on as evidence of a cycle of engagement being broken:

> While they had reached a playful exploration stage at the end of the previous activity, with this new activity (a variation of the previous one) we revert back to nervousness. It seems that, with every new task, we start back from the beginning and work our way up. This cycle is by no means prescriptive! (CS1, EP,a.w5)

The Pass the Sound activity was repeated three times, and with each iteration the students appeared to be slightly more comfortable with it, to the point that, on the final round, "everyone is warmed up, getting focused". Miriam picked up this energy to comment on the multiple meanings conferred by emotions (EP, CS1, obs.w5).

A break followed. Afterwards, the students appeared "reluctant to join the second hour of the session, with the energy dropping, again." Miriam had prepared a simple script for students to perform. This was a six-line script, deliberately open to multiple interpretations, known as the Say Something scenario:

A: Well, are you going to say something?

B: What do you want me to say?

A: I don't know. Anything.

B: I have nothing to say.

A: Nothing?

B: That's right.

The students, working in pairs, were asked to read the script and to point out what emotions they had used to perform it. As it turned out, the students interpreted it with emotions that may have been related to their affective state at the time: Miriam asks to convey what emotion they were using. Gulraiz says "sad" and Rashid "worried; afraid". Miriam digs deeper. Who was afraid? And why? Rashid: "I was speaking like I was afraid". Miriam: Yes, but how? Rashid: "I got emotional". Here, it appears that, after the break, the real context of the setting (the resonance of Uba's circumstances) had resurfaced to the foreground of the students' experience. Miriam highlighted the connection between body, tone of voice and meaning. During the next thirty minutes, students were asked to devise and perform a scene starting from the script. As they observed each other's performances, they were encouraged to guess the emotions underpinning each interpretation, with an emphasis on body language.

For the final part of the session, Miriam facilitated a Reflection. At this point, the atmosphere changed and felt "intimate and focused" (EP, CS1, obs.w5). A discussion followed, with all students genuinely engaged in the connection between language, emotion and non-verbal communication. As part of the discussion, Yasmin reflected that: "In Somali she moves her hands a lot, but not much in English". Gulraiz added that the work was "very useful because when you speak to someone you need to understand their emotion to have a good conversation and that it is important to know if someone is angry or happy" (MS, CS1, r.w5).

While leaving the space, the observer captured a fleeting moment of "respect and intimacy", as Miriam thanked Yasmin in Arabic:

> **14:00pm.** Miriam thanks them, saying "thanks" in a few different languages [shuk ran]. They seem happy that she has used their own languages. Nice way to end, a sense of respect and intimacy. Lovely moment, before they run off. (CS1, EP, obs.w5)

This was not an easy session. It was characterised by a heavy, sad undertone. A general sense of worry (for Uba's wellbeing and, potentially, for something else triggered by the situation, which would be difficult to ascertain). Whatever reason lay behind the students' demeanour, a certain mood was palpable throughout the class, transpiring through their voices, movements, and eyes as they glanced at one another. Within this context, the observer perceived an unprecedented sense of connection, of "respect and intimacy" among the students themselves and the facilitator, as if the mutual concern for their classmate bonded them together as a group.

3.3.6 Workshop 6: The Kerfuffle

This two-hour session took place in the art studio. Miriam facilitated; Erika observed (non-participant observer). Seven participants were present: Mobi, Rashid, Yasmin, Gulraiz, Camille, Elim and Bodhi. Uba was still in hospital, following her epileptic seizure. Madaadi opted out of the session, again, and joined another class. The session started on an awkward note, as only one student (Elim) was in the studio at the start of the session. Erika went around the building to find the others. As soon as she saw them chatting in the corridors, they acknowledged her presence and quickly headed upstairs, except for Madaadi, who preferred to remain in his classroom, and do some quiet reading.

Once all the other students had gathered in the space, Miriam started with a tongue-twister and a breathing/stretching routine. The first activity, Walk as if You Are … was the backdrop for a row between Bodhi (from Afghanistan) and Elim (from Somalia), in what was defined after this class as a kerfuffle between the two. The kerfuffle had a ripple effect on the workshop, as well as on the rest of the programme.

Miriam instructed the participants to walk around the room "like you are at the beach". While wandering around the space, Elim headed out the classroom, just to be funny. He immediately came straight back with a smile. This seemingly innocuous action generated heated exchanges in the L1 between Elim with Yasmin (both from Somalia), and Bodhi and Gulraiz (both Afghani), followed by some laughter and confusion. What seemed like a harmless incident instigated a confrontation between Elim and Bodhi. As the student-participants were instructed to "walk as if school had finished for the day", Bodhi assumed a determined stance, walking from one end of the space to the other determinedly. Nervous giggles and further L1 exchanges followed. The conflict escalated during the next activity Walk with an emotion. In this basic drama game, students were asked to walk around the space and then freeze, to embody a particular emotion. The emotions called out were 'sadness', 'embarrassment' and 'anger' – which saw Bodhi and Gulraiz embody an aggressive, confrontational stance. To this, Mobo reacted by opening his hands, and embodying "the kind of anger that a father would have for misbehaving children" (EP, CS1, obs.w6).

The fourth emotion, 'pride', saw the conflict exacerbate, culminating in Bodhi's exit:

> **12.39pm.** Miriam calls out for another emotion, 'pride'. Nobody knows what the word means, except for Camille. She explains it. Something happens. Yasmin, who was sitting, stands up, goes to Elim and speaks to him in L1. Then goes to the circle.
>
> Meanwhile, Miriam calls out: 'proud' and goes to the board to write the word. She gives a few examples, saying it connects to 'pride': "you may be proud of your children, or…" Bodhi grabs his jacket and leaves. It's a statement. A moment of shock.
>
> Now the atmosphere shifts. The mood lifts (or at least, that's my perception). The group seems to re-focus. Rashid is eager to continue, he says: "I'm proud of you!" after hearing her example. Miriam rephrases: "Yes, I'm proud *of* you". Elim continues: "When my team wins, I am proud". (EP, CS1, obs.w6)

Was Elim just referring to the example, or was he referring to Bodhi's departure, which he may have interpreted as 'his team' winning? In the Think Aloud (TA) debrief immediately after the class, Miriam reports Gulraiz's point of view on the incident:

1 **Miriam:** So the … confrontation is probably too strong a word … the kerfuffle with Bodhi and
2 Elim. As you saw, Elim was kind of joking around when we were doing the walking exercise,
3 so he went to walk out the door. Gulraiz and Bodhi were calling him back, and then Bodhi was
4 walking when I was getting into freeze, Bodhi kept walking, which I think he genuinely didn't
5 understand. He was supposed to stop at first, and then he did it again just for a bit of a giggle.
6 But he was about to stop, and then Elim shouted something at him, and I didn't hear what it
7 was. And then Elim and Bodhi were kind of glaring at each other, and then they weren't, they
8 were sitting down; and glaring and speaking. And when I went over and said: "Oh, you know,
9 are we OK?" And yeah, Elim said: "This one is being rude" and then Bodhi shouted something
10 at him, and he walked out. I asked Gulraiz what had happened, and he said: "Elim is telling
11 him", same as he was saying to us afterwards – "Elim is telling him to shut up. But Elim is not a
12 good student! Bodhi is a good student, so now Bodhi is angry." So basically, I think the gist of
13 it was, they were both messing around a little bit, and Bodhi felt that he was being a hypocrite
14 for telling him off. And there was also like a … oh, Bodhi said [Firm voice]: "You not teacher; she
15 teacher!" So, he was kind of putting him in his place, like, Don't be telling me what to do". (MS,
    CS1, TA.w6)

It is impossible to gain a comprehensive picture of what really happened based on Miriam's partial reconstruction of Gulraiz's understanding of the situation. The trigger appears to have been the sentence spoken between the two (lines 6-7) which was not heard by Miriam. As a result of this incident, Bodhi left the room and did not return until the second hour. We did not feel it was appropriate to ask either Elim (who did not participate in any more workshops after this incident), or Bodhi (who attended one more session and then withdrew) what happened. What may be inferred from the data is that introducing a loose, playful structure into this group might have challenged the fixed roles that the students were used to ("you not teacher; she teacher!" Lines 14-15) in the classroom environment, creating an imbalance or,

more likely, exacerbating a pre-existing rivalry between the two male teenagers. This episode could be interpreted as the introduction of drama-based games having tainted the precarious equilibrium of the group's dynamics. It could also be contemplated from the view of perceived commitment to learn (or lack of) that the students saw in each other's behaviour, triggering frustration when the work was not 'taken seriously' ("Elim is not a good student! Bodhi is a good student …", 11-12).

This session continued with a strategy known as Face Body Voice, which would be later flagged as one of the favourite activities in the programme. Students were asked to form groups of three, and a fourth student had to call out an emotion. The three performers had to embody the given emotion, with some constraints: just using their face, just using their body, or just voice. This activity consisted in four iterations, with students rotating to take turns. The observer's description of the second iteration reveals an interesting pattern:

> [Face] Gulraiz
> [Body] Camille
> [Voice] Elim
>
> Yasmin calls out the emotion 'cry'. Miriam points out it is an action, not an emotion. She then volunteers: 'angry'. Gulraiz smirks. Elim laughs hysterically. In hindsight, I can see there's such an obvious sub-text here. The context of the group is blending with the context of the drama.
>
> Rashid, on the other hand, seems to be just keen to get on with the class, he complains that the emotion on Gulraiz's face is not strong enough. He tries again. Rashid now observes: "His eyes are small; his eye brown have changed!" (EP, CS1, obs.w6)

Here it is worth noting the different experiences of the various classmates as social actors, with Gulraiz and Elim still feeling the ripple effect of the kerfuffle, while Rashid was more interested in the learning component of the activity. Gulraiz's behaviour is also significant:

> **12.53pm.** Miriam announces a 5-minute break. Everyone leaves, except for Gulraiz who walks to the board and writes down each word on a piece of paper. He is very keen to show Miriam that he cares to write down the words. He lingers on. In hindsight, as his Afghani mate Bodhi had a fight with Elim, I would have expected him to rush downstairs to speak to him. Instead, he prefers to write the words down, and makes a point of it. He wants to come across as committed… he IS committed (a word which we'll discuss later, too). (EP, CS1, obs.w6)

Gulraiz's attitude here, and in other instances throughout the programme, seems to indicate his intention to come across as a committed student, determined to improve his body language and presentation skills, aligned with his dream of becoming a politician.

After the break, the research team had arranged a visit from a director at RTÉ who wanted to meet the group. While Miriam's original plan was to perform tableaux, reading the energy in the room, she

decided to work using the props instead, facilitating a game called Storytelling with an Object. Here, a number of props served as stimulus for the storytelling task, in pairs. Students were asked to choose two objects and create a shared story, to be presented to the RTÉ director at the end of the session. To diffuse the (perceived) pressure of an outsider's presence, Erika invited the RTÉ director to participate in the storytelling activity by picking an object and creating a story. This created a different balance, as he became absorbed in the activity as a participant.

After the presentations, Miriam facilitated a discussion. Gulraiz was the first one to speak, stating: "If a student wants to be there and study then good; otherwise, don't bother" (EP, CS1, obs.w6). This comment channelled a discussion on learning, motivation and commitment. The students did not know this word, so Miriam explained what it meant and praised their levels of commitment.

3.3.7 Workshop 7: Shoes and The Shop

This two-hour session took place in the art studio, upstairs. Kathleen Warner Yeates facilitated, Erika observed (non-participant observer), and Aisling McNally sketched. Five students were present: Gulraiz, Bodhi, Uba, Camille and Rashid.

Kathleen started by explaining how the voice can lose resonance as we grow into adulthood. To demonstrate her point, she played recordings of babies cooing and babbling with a clear, loud voice. She also produced a glass, filled it with water and, using her finger, demonstrated how the sound could be muffled or clear by drawing a damp finger around the rim. She showed a picture of a hot air balloon, using this as a metaphor for the body, followed by a series of techniques for breathing and vocalisation, with the students mirroring what she was doing. She drew a diagram on the white board indicating mind (memory, imagination, learning new things), body-voice (relaxed and responsive), and WILL, rephrased as commitment, as the students were familiar with this term from the previous session.

The group moved on to the Storytelling with Shoes activity. The idea behind this activity was to use different shoes as props (Figure 3.12) and co-create a story. The students engaged with the task on a linguistic level but struggled to create a character from a given stimulus.

Figure 3.12 Shoes, CS1.w7.

STORYTELLING WITH SHOES

The first item was a boot (see photo) which she showed around. Instantly it captivated the group's general interest, as the object was so out of context. Kathleen asked several questions about the boot: "What material is it made of? What colours can you see? Who made it? Who may wear it?" Students answered quickly on the COLOUR question, they were on fire ("black! yellow! brown!"). A bit less momentum with the materials, they didn't have the vocabulary (Someone shouted: "Sheep!" pointing to the fur). Bodhi kept repeating a word, nobody could understand him. In the end, he wanted to say 'lamb' but was using a made-up word. Here I realised that their vocabulary on this one was too limited. When she asked who may wear this shoe, they answered: "woman" but could not really CREATE A CHARACTER. This was the same for the other shoes that followed: students could answer questions about the items' appearance and use (business; party, etc.) but could not get into character creation. They still haven't made the leap from the concrete plane to the abstract mode of imagination. (EP, CS1, obs.w7)

This snapshot of practice reveals the students' eagerness to participate in language use in the class, and their difficulty improvising a fictional story, in what was described as being "anchored to the concrete plane".

The Group Improv Add-on Story game followed, with students required to co-create a story, using the first-person pronoun, taking turns around the circle. According to Kathleen's reflections, "they succeeded on the basic level (after some clarifications) in accepting the offer of where the previous speaker ended, and adding sensory details, with some intriguing twists" (KW,CS1,r.w7).

Contrastingly, the observer noted how students came across as "shy", with "contributions short and barely audible" yet "participating with commitment" (EP, CS1, obs.w7). They tended to describe, rather than advance the plot, occasionally referencing each other's details. With a few exceptions (Uba's introduction of a cartoon character), they remained anchored to a concrete plane.

After the break, the student-participants returned to the classroom to find the space transformed. Desks had been moved and arranged to simulate the counter of a shop, with chairs aligned in rows facing the shop, to indicate a stage and audience space. This change of space marked an important moment in the students' process of transitioning to the creative process. As noted by the observer: "This change of space is immediately appealing for the students, who seem intrigued and full of energy" (EP, CS1, obs.w7).

The Shop Role Play activity that followed was set in a shop. In the initial set up phase, Kathleen encouraged students to co-create a dramatic context. In Kathleen's words:

> I explain that I have set WHERE the story takes place, and they must decide WHO they are and WHY they go to the shop (what they need). I use a clapper board ("quiet on the set, action") to establish a sense of an 'event' with a beginning and an end. [I encourage an] applause after the customer exits the shop. (KW, CS1, obs. w7).

In the observer's words:

> Kathleen explains that we are in a shop and shows the various items.
>
> Kathleen: "Who comes to the shop?"
>
> Rashid: "Customer!"
>
> Kathleen then goes back to the props and shows various possibilities. She repeats: "Use your imagination. Who comes into the shop?" [Silence] "This is like a Centra/Spar. What do they sell?"
>
> Gulraiz: "Food"
>
> Bodhi: "Post office" [He meant to say, stationary]
>
> Uba: "Crisps"
>
> Gulraiz: "Something for pharmacy"
>
> Rashid: "Colgate toothpaste!"
>
> Gulraiz: "Anything!"
>
> (EP, CS1, Obs.w7)

Note that Kathleen's questioning was focused on specific details, still anchored in the concrete, descriptive mode ("What do they sell?"), a mode they were more comfortable with. Once the dramatic context had been established, the students alternated between going into role and watching as the audience.

There were five iterations of this scenario, with each student taking turns in role-playing an exchange between a shop assistant and a customer. Here, we report the fifth one, when Rashid enters the shop, in role as an old man, and Uba, in role as the shop assistant, for some potatoes.

Role Play (RP) 5: The old man

Camille in her role as the shopkeeper, Rashid as the customer.

Rashid picks up an old man's stick (cane). Starts limping. He asks: Where's the potatoes?

[General laughter]

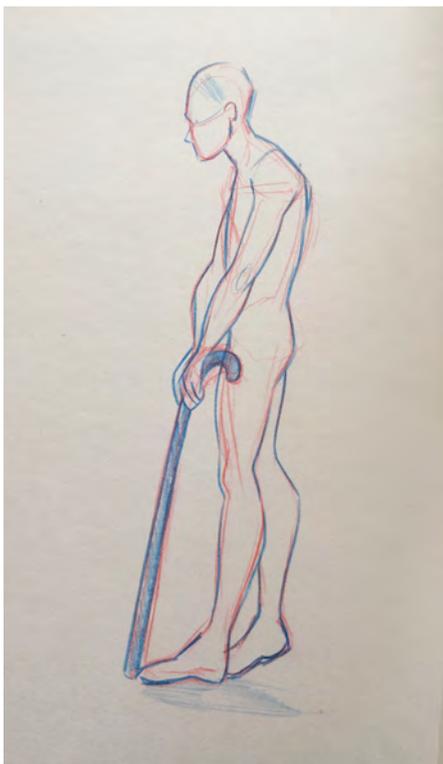Uba looks at Kathleen and laughs, delighted. (EP, CS1, obs.w7)

Figure 3.13 CS1.GD1. The old man, Aisling McNally.
Reproduced with permission from the artist.

The Character/Voice/Resonance activity followed. Here, in a circle, students explored their vocal ranges through different resonators by reproducing the tones of various fairy tale characters (king, queen, wicked witch, little princess) associated respectively with the resonators (chest, back of the throat, upper throat, nose, head). For this activity, all students appeared engaged and participated vocally. As noted, "Rashid was leaning forward; Gulraiz was sitting straight" (EP, CS1,obs.w7). As a follow-up reflection to this exercise, Kathleen offered a rationale for the importance of working on the voice in second language learning: making a connection between a clear voice, confidence, and engagement in society. To reinforce her point, she returned to the picture of the hot air balloon and diagram of the voice, also showing a postcard from the *Migrations* book (Figure 3.14). This card features a hot air balloon lifted by a flock of birds with the writing: "open the door". While she was handing this out, Kathleen stated: "When you have your full voice, new jobs, new opportunities... the doors will open" (EP, CS1, obs.w7). This produced mixed reactions. As the observer noted: "Rashid seems very interested in the piece of paper [*Migrations* postcard]. Bodhi, however, stands up and heads towards the other end of the room. He looks outside of the window. Kathleen chases him. He then disappears into the bathroom" (EP, CS1,obs.w7).

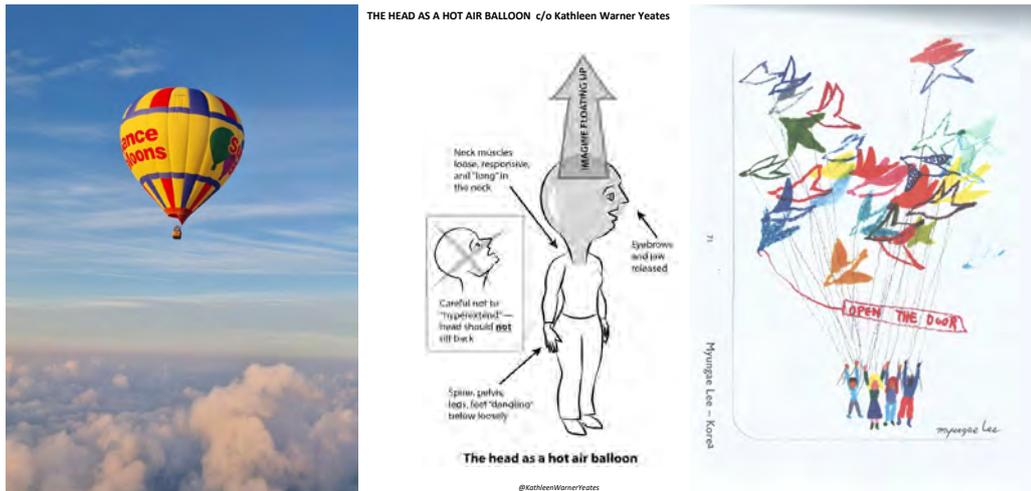THE HEAD AS A HOT AIR BALLOON c/o Kathleen Warner Yeates

Figure 3.14 CS1, Resources. From left to right: hot air balloon; voice diagram by Warner Yeates; Open the Door postcard, as part of Migrations: Open Heart, Open Doors. Reproduced with permission from the publisher.

The Free Association Game was the culmination of this session. It consisted of students volunteering one word, in a circle, based on what the previous person had said. The pace was slow, at first, but picked up during the second iteration ("shoe, sock, walk, run, jump, high, low"). By the fifth round, the pace had reached a fast rhythm. In the facilitator's words: "By the end of it they were flying with very few gaps between each word". (KW, CS1,R.w7). This is reinforced by the observer's notes related to this activity: "Very high levels of concentration" (EP, CS1, obs.w7).

In the final Reflection, Kathleen asked what the students liked from the session. Rashid answered, "The shopping!", while Gulraiz suggested "sound!", and Camille added, "to make a story!"

3.3.8 Workshop 8: Hats, Shops

This two-hour session took place in the art studio, upstairs. Kathleen facilitated, Miriam observed (non-participant observer), Aisling sketched. Five participants were present: Gulraiz, Uba, Rashid and Mobo (social care student). The research team was informed by the coordinators that Bodhi would no longer participate in the project. No explanation was given. He was replaced by Rafi, a teenager from Somalia. Kathleen began this class with a Voice Warm-Up, showing the picture from the previous session. When asked what it was, Gulraiz was able to identify the item and name it as a hot air balloon. The sequence of breathing exercises generated some awkward laughter. In Miriam's words:

> We breathe out with a sigh, then again with a voiced sigh, then making our voice rise and fall as we breathe out. Some nervous, embarrassed laughter here from Rafi, Uba and Rashid: only myself, Gulraiz and Mobo are audibly making sound. Kathleen joins in the laughter, which diffuses the awkwardness. (MS, CS1, obs.w8)

Kathleen then moved on to reviewing everything done the previous week, including the vocal resonators and the fairy tale characters, and voiced/unvoiced sounds (s, z, p, b). She mentioned a typographical error in the sheet she had handed out the previous week. This appeared to contribute to a relaxed atmosphere, in a learning environment where everyone, including the teachers, can make mistakes. As Miriam observed:

> Kathleen begins modelling different sounds and we follow-call and response. She begins with a rolling *r* and Gulraiz turns to me and laughs – when I facilitated the workshop on pronunciation and intonation, I demonstrated my inability to roll my *rrrs* as an example of challenging sounds for native English speakers. I am delighted that we have this in-joke, it feels friendly and affectionate, as with Kathleen's admission of her typo, we are not experts, we are fallible too. I exaggerate how bad my rolling r is and both Gulraiz and Uba laugh and show off how well they can do it! There is a lovely atmosphere of fun and acceptance. (MS, CS1, obs.w8)

Next, Kathleen facilitated an activity related to Describing Objects, building up from the previous session with shoes. On this occasion, she shared a box of different kinds of hats, inviting the students to imagine a character that could be wearing them. They chose eight different hats, creating one scenario per item.

> Kathleen repeats the activity with more headpieces: a hard hat, baseball cap, sunhat, graduation mortar board, veil, cowboy hat, pirate hat, tiara, crown, witches hat, jester hat, masquerade mask, rabbit ears. Hard hat: Rafi says something to Rashid, who whispers back in Somali. Rafi sits up straight and says "fire". Kathleen says: "Yes, fire fighters might wear it!" Rafi and Rashid both smiling; lovely use of L1 to support L2 learning. (MS, CS1, obs.w8)

After the break, the students came back to find that the space had been rearranged to recreate a shop. Kathleen explained that this time the scenarios would need more details, some confrontation: "Yesterday we were all lovely and polite, but maybe we don't all like each other" (MS, CS1, obs.w8). This statement caused Mobo and Gulraiz to break into laughter. Were they, perhaps, still thinking of the kerfuffle? Here, once again, the context of the drama and the context of the setting became porous.

In the Role Play activity that followed, there were five iterations, with each student taking turns in role-playing an interaction between a shop assistant and a customer. They were encouraged to create their own characters, using a prop from a wide selection of objects: an umbrella, a cane, a lantern, a book, a pink handbag, a woven shawl, a lab coat, a visibility vest, maracas and a gold bling chain. Out of the five scenarios, below we illustrate two (Role Play 1 and Role Play 5).

Role Play 1	A construction worker called Chris [Gulraiz] enters the shop. The shop assistant, called Kathleen [Uba] tries to charge him €100 for an item. The customer refuses, and the shop assistant throws a sponge at the customer.
Role Play 5	The Queen [Uba] enters the shop, escorted by her two security guards [Gulraiz and Rashid], who save her from a dangerous situation. The Queen then questions the shop assistant [Rafi] about the safety of the shop.

Role Play (RP) 1: Throwing the Sponge

Gulraiz steps forward confidently, owning the space. He asks Uba for some gloves for work then asks her: "Why you sad?" He is opening up for her to bring in the conflict. Uba accepts this and sits back with her arms folded scowling at him confrontationally. "What's your problem?!" Howls of laughter from the audience, it is rare to see Uba speak so loudly and aggressively. Gulraiz repeats his question and she says loudly "Not your business!" Gulraiz feeds off her energy, storming around the space, throwing his hands up when she tries to charge him €100. He storms out and Uba throws a sponge at him! Kathleen calls "End scene" and we all applaud. Kathleen turns to the audience and asks what we saw. She introduces the term "subtext" and says that even though they never mentioned their sons, we could tell how they felt about each other. Everyone nods and Gulraiz says "My son is powerful like me!" Uba laughs and jokingly shakes her fist at him. I am delighted; they have successfully moved beyond concrete reality to introduce conflict and use their imaginations. (MS, CS1,obs.w8)

Figure 3.15 CS1.GD2. The sponge. Aisling McNally. Reproduced with permission from the artist.

Role Play (RP) 5: 'Get down, Queen!'

Rafi is Sean the shopkeeper, Uba is the customer. Uba stands up and looks around smiling shyly. Gulraiz and Rashid shout to Kathleen "She is shy!" They aren't mocking her; possibly trying to be protective, but it makes Uba shrink back even more. They begin to shout suggestions for her character, all very gendered roles: "You baby mom! You nurse!" Kathleen says gently but firmly "She decides." Uba walks to the props table, thinks for a moment, then says very firmly "Queen". Gulraiz and Rashid howl with laughter but it feels supportive, not teasing, Gulraiz says "Yes, Queen Uba, she is boss!" Uba puts on a crown and Kathleen links back to the previous scene with Rashid, by asking where her security is; a really nice way to remind us that all of this is happening in the same shop in the same town. Uba points to Gulraiz: "My security!" He stands up beside her and Rashid joins him. I am initially dismayed - are they going to overshadow Uba? but Kathleen handles it tactfully, explaining that Uba will enter the shop alone and they will meet her when she comes out. The power is in Uba's hands – she chooses when to leave. Both boys are wearing shades and have chosen weapons (an umbrella and a walking stick) which they brandish like machine guns. [...] Uba enters the shop and Rafi greets her, he is smiling and relaxed. She is still a little quiet but begins to ask to buy something, and then Gulraiz bursts into the shop waving his 'gun' and commands her to "Get down Queen, get down!" Uba immediately complies and my heart sinks at the thought that she hasn't had the chance to perform. However, the presence of Gulraiz (and Rashid, who swiftly joins his partner in sweeping the parameter) actually seems to give her more confidence. She begins to question what is happening and asks what the danger is in a loud confident voice. Rafi interjects as well and the energy is chaotic; there's a real sense of emergency but also fun. Uba is giggling at the seriousness of the boys whilst trying to keep her own regal persona. The scene ends with the Queen safely escorted outside where she thanks her security for their help. (MS, CS1, obs.w8)
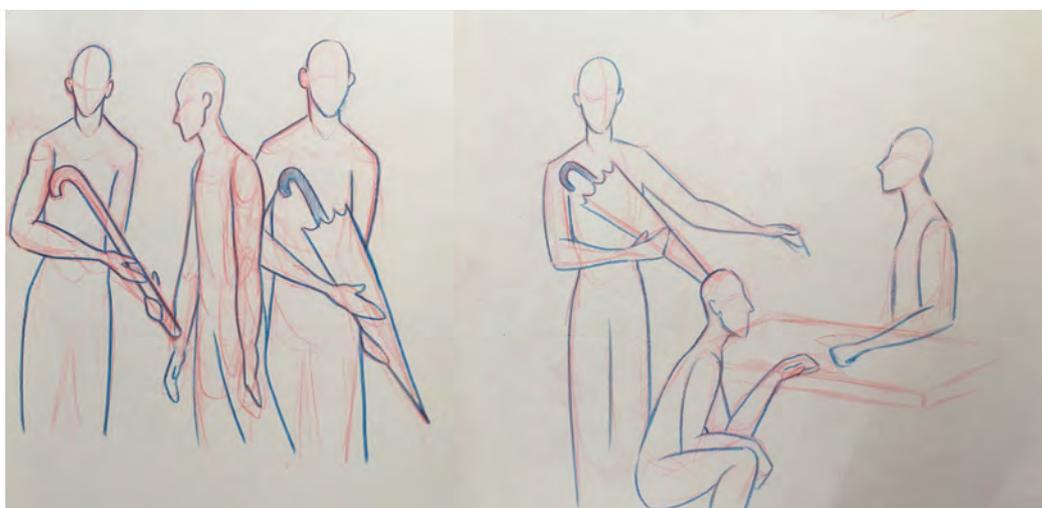

Figure 3.16 GD3.CS1 Security guards (left). GD4. Get down, Queen! (Right). Aisling McNally. Reproduced with permission from the artist.

After the five scenarios, Kathleen facilitated a reflection. The participants discussed their perspectives on and feelings about each of the characters, while Kathleen spoke about the dramatic structure of the scenes they created. They spoke about the entrance of the security guards, with the climax being identified when the guards shouted, "Get down!", and the resolution as they exited the shop. At the end of the session Kathleen thanked them for their committed participation, their ideas and their collaboration with each other.

3.3.9 Workshop 9: Stepping up and down

This two-hour session took place in the art studio. Miriam facilitated, Erika observed (non-participant observer), and Aisling sketched. Five participants were present: Rashid, Yasmin, Rafi, Mobo (social care intern) and Robert, the classroom teacher. Robert had intended to observe all the sessions but was unable to do so due to COVID-19 – related timetable issues.

At the start of the workshop, Robert made an announcement on behalf of Yasmin: "Today she does not feel like speaking a lot". Robert also added, privately, that Yasmin did not ask him to make this announcement; it was his own decision, as she had told him she felt self-conscious. This may have been exacerbated by her (lack of) head covering that day. As Erika comments: "It is the first time I see her without a veil. She appears naked to me, she seems uncomfortable without that extra layer" (EP, CS1, obs.w9).

The session started with an Image-Stimulated Recall, where Aisling shared her sketches with the students, asking them to comment on their experiences. Rashid was very quick to respond, for example, identifying his classmate Gulraiz playing the role of the customer and Uba playing the shopkeeper. Miriam then facilitated a Voice Warm-Up routine, with similar exercises that they had tried in previous sessions. This was a preparation for an improvisation game, This Is Not a Spoon. Participants had to hold a spoon and imagine it was a different object – anything but a spoon. While it took a while to warm up into the game, ultimately all students, including Yasmin, were able to participate. In the observer's words:

> Miriam picks it up and holds it, asking: "What is it?" "A spoon!" They answer. "Yes", she replies, but for this exercise it is not a spoon, it is something else. She mimes a different object, and hands it over to me. I also mime a different object. Everyone has a go at making it a different object, except for Yasmin, who says it is a spoon, for the first round. By the third round, everyone, including Yasmin, has warmed up to the game. (EP, CS1, obs.w9)

Next, students were introduced to adjectives ending in ED-ING and the following activity was an Adjective Tableaux. After writing a list of adjectives, Miriam encouraged the group to create a story and to choose one object, and one pair of adjectives. Miriam reminded them: "Remember, we're not going to hear, just see the photograph!" (EP, CS1,obs.w9).

> Miriam introduces adjectives, writing a list on the board and making a point of ED and ING endings. This seems to work really well, it captures their attention because it is an anchor with a more traditional learning mode. She explains every pair of adjectives with examples, and checks for comprehension. Rashid is on fire! Rafi sits with his arms crossed but seems intrigued. Mobo is very open and collaborative, Yasmin is intrigued and, although speaking very softly and fidgeting with her clothes, she participates. (EP, CS1, obs.w9)

In the next iteration of the tableau, student were invited to choose an emotion from the board, and an object from the table, and reproduce the emotion in their tableau. The students worked on two tableaux, discussed below through the eyes of the observer (Erika) and the hand of the visual artist (Aisling).

Adjective Tableau 1. Frightened/Frightening

Rafi & Mobo present their tableau. The use of a mask is key to the tableau, as it makes the imagery vivid.

Miriam [asks]: Is Rafi happy?

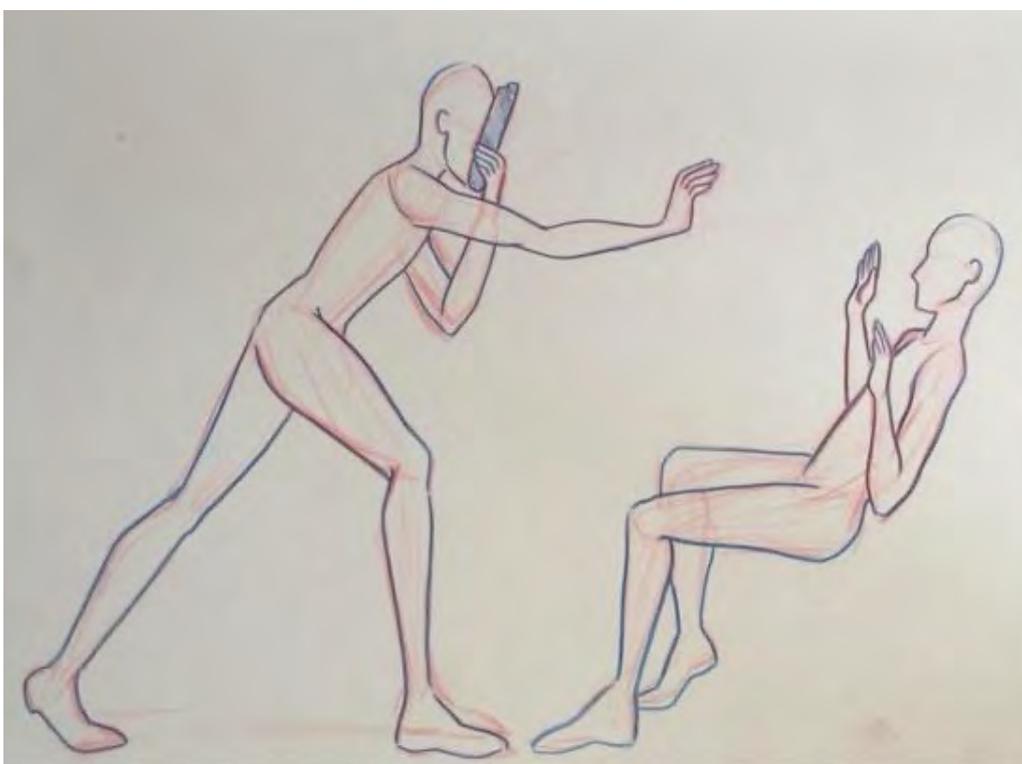Rashid [answers]: "No, fear." Yasmin: "Shock, frightening". (EP, CS1, obs.w9)

Figure 3.17 GD5.CS1. Frightened/frightening. Aisling McNally. Reproduced with permission from the artist.

Reading the Script. Miriam then handed out the script that students had worked with in Workshop 5. Students were asked to read it, again, with emotion. She asked Mobo to explain it to Rafi, who had just joined the project. As Mobo was also absent that day, Rashid, who was there, became 'the expert', as he was familiar with the activity. As noted by the observer, his way of explaining the activity was very basic; "He has no ability to make a synthesis" (EP, CS1, obs.w9). Miriam then directed, giving them specific guidelines for reading: "So, we can try that now: Rashid and Yasmin, read out [the script] with high energy. In the eyes of the observer, Mobo and Rafi read it with 'low energy'.

Adding to the Script. Students were asked to choose one emotion, from the ones on the board, and add four lines to the script. The activity was described by the observer as 'VERY SLOW' as well as 'painstakingly slow', as students struggled to add their own lines, always repeating "the last word from whatever is suggested." (EP, CS1, obs.w9). However, the 'painstakingly slow' pace seemed to pick up when Miriam introduced a group task, which seemed to focus the students, that is, embody the four lines through a tableau. This, in the eyes of the observer, gave a 'sense of purpose' to the task. Indeed, in a slow build-up which took 20 minutes, the student-participants began to improvise, contributing their own lines, while showing a sense of agency and self-regulation.

Performing the Script. In this task, students were asked to perform the scripts they had created, while the others had to comment on body language and emotions. The two pairs (Mobo and Yasmin; Rafi and Rashid) performed their ideas. The first pair's performance was lively and vibrant, while the second one was more lethargic.

Yasmin made a comment about the body language of the second performance. However, she spoke so quietly behind her mask that it was impossible to hear her. At the end of the session, Robert resumed the discussion about the announcement he had made at the start of class, concerning Yasmin's reluctance to
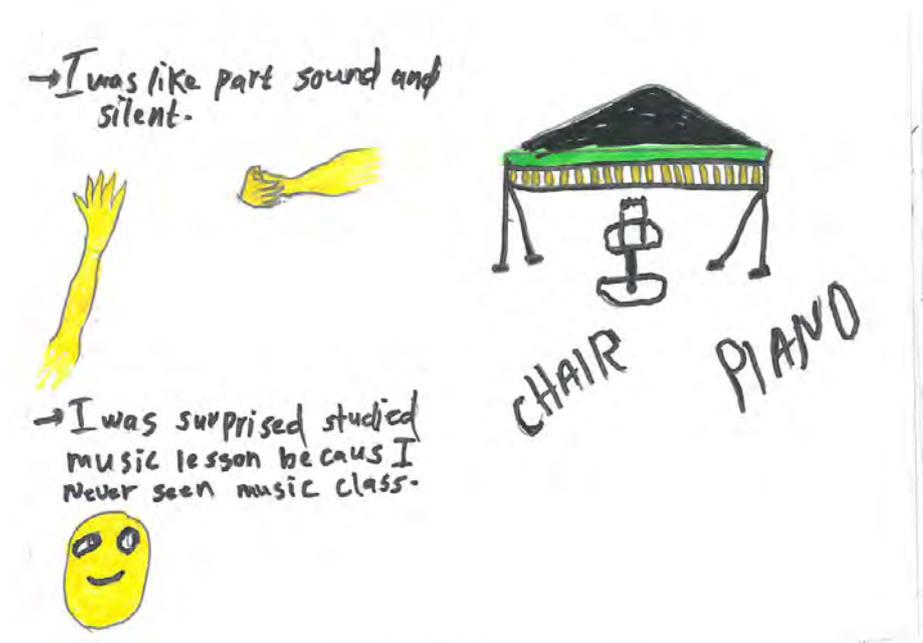

Figure 3.18 Yasmin, Zine 2, p.2.

speak. He told the research team that Yasmin had experienced a panic attack in class some time ago:

> Robert describes the dynamic [of the panic attack] to us. Yasmin arrived in class, melted on the desk and then ran off. Later, they found out she was having a panic attack. She didn't know herself what was happening to her. Given this information, I think we may have to reconsider her being 'devoiced' and Robert's announcement made on her behalf... she may be trying to protect herself, she's asking for help. She's drawing boundaries and pushing them in her own way. (EP, CS1,obs.w9)

Robert added that he made the announcement of his own accord, as he was concerned about her mental health deteriorating. Reflecting on Robert's account of Yasmin's mental health and her voice (or lack of) in class, the researchers recalled Yasmin's compositions in Zine 2, in which she described herself as "part sound, part silent" (Figure 3.18). It is difficult to determine whether Yasmin's communicative intention was to "I liked [the activity in which we worked on] sound and silence", or whether Yasmin was familiar with the colloquial expression 'to be like …' and wished to denote that her personality is a mix of sound and silence. Whichever way her composition was intended to read, throughout the session Yasmin made a concerted effort to overcome her nerves.

3.3.10 Focus Group

This last session was meant to be the culmination of the work, that is, a process drama based on the legend of *The Simurgh*. However, it was not possible to carry it out as most students were absent: Gulraiz had had to leave the country, Madaadi and Elim were self-isolating due to COVID-19, and Rafi, Yasmin and Rashid were absent from school on that day. The only students present were Uba, Camille and Mobo (social care intern). As it was not possible to facilitate a process drama with a group of three, we decided to run a focus group using the sketches as stimulated-recall to discuss the work. This was audio-recorded, transcribed and analysed. As it ended, Uba made a final comment:

> At the end of the focus group, Uba made a comment about Kathleen's exercise, specifically about rolling the knees while saying: "wheee". She remarked she would miss the work: "I miss...wheee!" while performing the knee rotation, just as they did with Kathleen. Uba and Camille left the room laughing and smiling. (MS, CS1, obs.w10)

Shortly after the focus group, Rashid was also interviewed (one-to-one) by Mobo. His interview was recorded, transcribed and analysed. At the end of this session, the team formally asked Mobo to join the project as a research assistant.

Chapter 4
Youthreach: A Narrative Account of Case Study Two

4.1 The Context

Youthreach, North Great George's Street branch, operates from a building in the centre of Dublin. At the time of conducting the fieldwork, the research team could not work from any of the classrooms on the Youthreach premises, as they were not large enough to accommodate a group of 15 people with the two-metre social distancing requirement in place at the time. To host the workshops safely, the team rented a classroom in the Belvedere College building (Figure 4.1, top left). While this building was just around the corner, less than 200 metres from the Youthreach premises, it was a venue unknown to the students. Reaching it meant leaving the familiar grounds of the Youthreach centre. This was, in retrospect, one of the causes of the delays and of absenteeism at the start of the CS2 programme.

Belvedere College is a very large complex, hosting a secondary school, as well as a variety of other facilities, including an art gallery. The classroom hired for the performative workshops was a large space with high ceilings, a PC with projector, foldable desks and chairs. Although the team had hired this room, they did not have access to the keys to the building. Therefore, every time a person had to come in, a team member had to leave the classroom and open the main door.

To reach the classroom space one had to enter Belvedere College and walk through a hall, past the entrance to the Olivier Cornet Gallery, located on the ground floor of the Belvedere building (Figure 4.1, top centre). The hall was furnished with numerous art exhibits (Figure 4.1, top right; middle left; middle centre; middle right). Walking through this hall became part of the experience of space in CS2, as the team members had to walk along the art corridor, up to 12 times per day, to open the main door to latecomers at various stages. The hall displayed posters for various art exhibitions curated by the Olivier Cornet Gallery, two of which were particularly relevant to the Sorgente study. One was *Time and Space*, by John Fitzsimons, whose paintings were exhibited on the corridor wall (Figure 4.2, top left) and printed on flyers (4.2, centre right). The second exhibition was *Displaced Privilege* by Miriam McConnon, whose paintings were exhibited in the hall and inside the gallery (Figure 4.2).

Within the same building, the team also rented a second room, the Blue Room (Figure 4.1, bottom right), for the staff. This was a spacious, bright room furnished in this Georgian style. It featured high ceilings, big windows, a large wooden table with a glass top and leather chairs, an old piano and a white board. The Blue Room was a space to debrief, unwind and plan. It was also the venue for the final focus group.

ilege exhibition was on during the time of the Sorgente programme (July 2021). As this
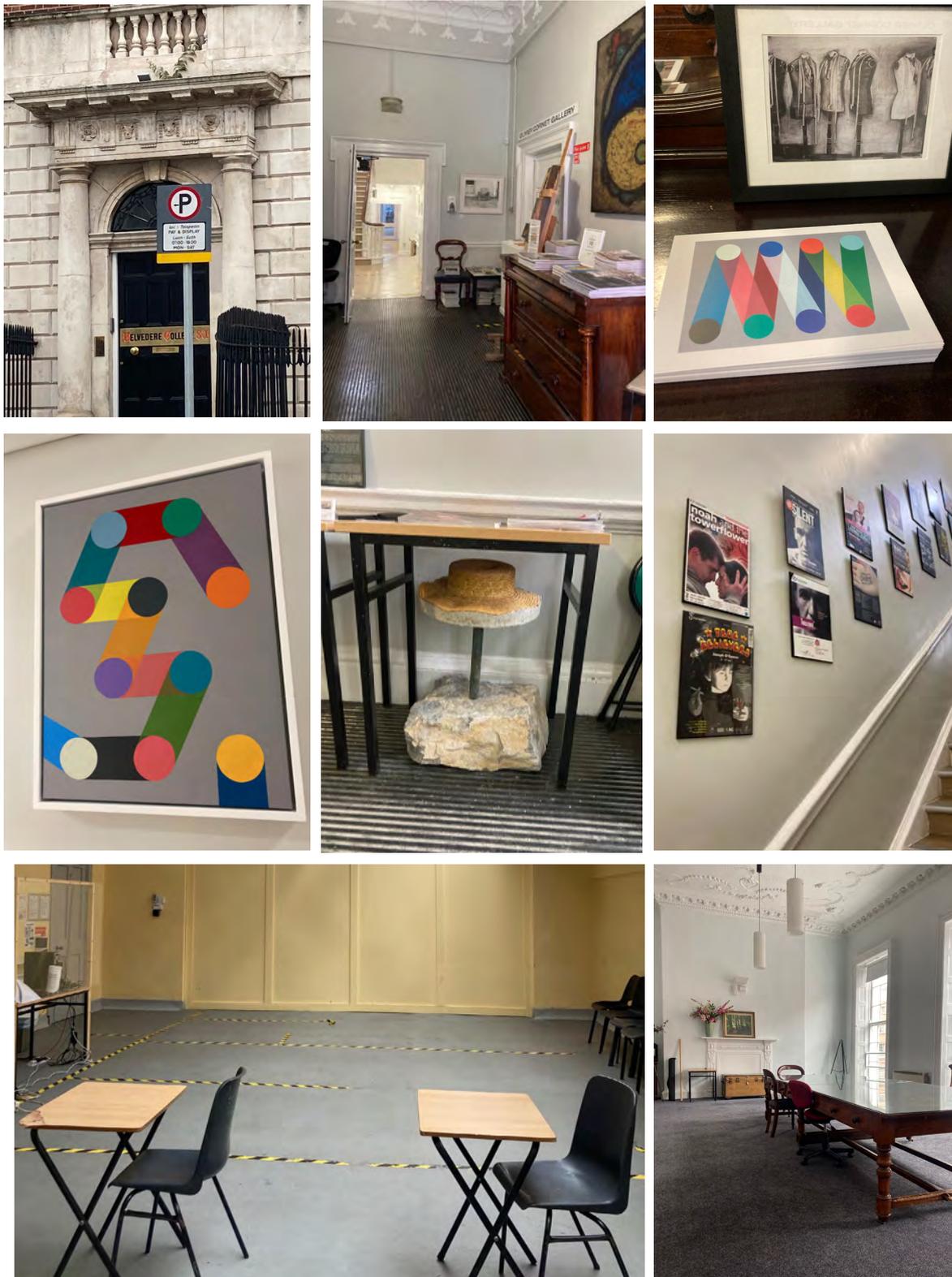
Figure 4.1. CS2 setting: Belvedere College Building (top left); ground floor hall, entrance of the Olivier Cornet Gallery (top centre); ground floor hall table, detail of stacked postcards for the *Space and Time* exhibition (top right); Belvedere ground floor hall, Fitzsimons' painting on the wall (middle left); sculpture by Frankel in the corridor of the Olivier Cornet Gallery (middle centre); Belvedere staircase (middle right); CS2 workshop space (bottom left); Blue Room (bottom right).

Figure 4.2 Poster for the Displaced Privilege exhibition, (left); Rows of Passports, from Displaced Privilege exhibition, Belvedere space (right). Reproduced with permission from the artist, Miriam McConnon.

exhibition was centred around forced migration, the research team organised for the student-participants to visit the collection. This happened in the late afternoon of the fourth day. On that occasion, the gallery director, Olivier, offered a comprehensive explanation of the main ideas behind the artwork. For most student-participants, this was the first time they had visited an art gallery.

4.2 The Participants

The 19 student-participants from Case Study 2 (CS2) were all over 18 years of age and they were all male except for one female student. Out of these, 11 students attended sporadically and seven attended regularly. Most had migrated to Ireland 2-3 years before, under various circumstances, and all were enrolled in the Youthreach programme. As in the previous case study, we introduce the students based on their dream job:

- Layla, from Moldova, whose dream is to become a beauty therapist;

- Janusz, from Romania, whose dream is to become a taxi driver;

- Irfan, from Afghanistan, whose dream is to become a dancer;

- Tesfalem, from Eritrea, whose dream is to study further and, in the meantime, to work to pay his bills;

- Ezaf, from Eritrea, whose dream is to become an award-winning Olympic runner;

- Hassan, from Afghanistan, whose dream is to become a car salesman;

- Arzu, from Sudan, whose dream is to study in college;

- Bunmi, from Sudan, whose dream is also to study in college;

- Waahid, from Afghanistan, whose dream is to be a chef and open a curry restaurant;

- Patrin, from Romania, whose dream is to become a world-famous musician;

- Daamir, from Albania, whose dream is to become a restaurant manager;

- Salman, from Afghanistan, whose dream study in college;

- Masud, from Sudan, whose dream is to study in college;

- Rafat, from Afghanistan, whose dream is to study in college;

- Makalo, from Sudan, whose dream is to become a Dublin Bus driver;

- Wafi, from Afghanistan, whose dream is to make some money to study in a Further Education College;

- Abisali, from Afghanistan, whose dream is to make some money to study in a Further Education college.

One teacher signed up to participate before COVID-19. He attended the preliminary research workshop, was interviewed the day before lockdown, and then observed five out of eight sessions in the performative programme (non-participant observer). This was Ronny, a Youthreach classroom teacher. He was an experienced drama and English teacher from Ireland, who has taught at Youthreach since 1996.

4.3 The Practice

In this section we provide a narrative account of the practice in Case Study 2. The narrative is structured chronologically. The aim of the chapter is to offer a rich account of the performative workshops and the dynamics between participants. All the paragraphs positioned in the purple boxes are verbatim quotes, taken from the observation notes. All the strategies indicated in a purple font are explained in the glossary, at the end of this report.

4.3.1 Workshop 1: Language Portraits

Ronny had arranged for Luca and Erika to meet the student-participants a week before the programme in the Belvedere building to explain the purpose and design of the study and to seek consent. In that session, Erika and Luca discussed the rationale of the study, introduced the notion of performative practice and facilitated the language portraits activity. 11 student-participants (10 males, one female) attended the session. The first impression was that the CS2 student-participants' level of English was higher than that of the CS1 cohort. The CS2 learners also seemed to be more experienced in drama. This allowed for a more detailed introduction to the work:

> I introduce myself, then ask them to also introduce themselves, starting with their name, how it is pronounced and how they hear it pronounced here in Ireland. I make a point of observing their body language as they pronounce their name. We go around the circle pronouncing our names and embody each other's gestures as the name is spoken. I briefly touch on multiple names and identity, as someone raises this issue. Luca also introduces himself and speaks about music in education. At various times they nod and repeat the terms 'body language' and 'non-verbal communication' a few times, looking at Ronny, their classroom teacher. They've just completed a module on non-verbal communication, it's obvious they are very aware of this. (EP, CS2, obs.i)

Next, Luca and Erika introduced the project, organised as a four-day intensive course of music and drama workshops, culminating with the (optional) participation in an RTÉ documentary called *Change Makers,* scheduled to be shot on the fifth day (Friday). Finally, Luca and Erika facilitated the Language Portraits activity (Figure 4.3).

Figure 4.3 Language Portraits, CS2.

Unlike CS1, this time the researchers asked the students to present their portraits on a one-to-one basis, audio-recording their presentations, before presenting in front of the group. This variation was made to allow for follow-up questions and have students practise their presentations one-to-one, before presenting to the whole group. While the individual presentations worked well, once it came to presenting the work in front of the class, the student-participants appeared to lose focus:

> Tesfalem breaks into laughter twice and cannot present his work, his classmates laugh hysterically with him. He then points to a brown smudge on his drawing, next to the crutch, and I get the toilet humour joke that was making everyone laugh. On Monday [Youthreach coordinator] told me that Tesfalem didn't have any formal schooling and is very nervous when he presents, his reaction makes more sense now. (EP, CS2, obs.i)

After everyone had presented, both individually and in front of the group, we asked if the student-participants had any further questions on the project, and then the group left. The induction appeared to be a success – the researchers were expecting to see the group at 9.30am on Monday, Day 1.

4.3.2 Workshop 2: Binning the Lesson Plan

This session took place in the Belvedere workshop space. It was supposed to be a three-hour session, starting on Monday morning at 9.30am, though it lasted approximately 1.5 hours, from 10.30am to 12pm. Six students were present (including Layla, Janusz and Arzu). The session consisted of a drama workshop, facilitated by Miriam and observed by Erika, who switched from non-participant to participant-observer, to ease the initial nervousness in the newly formed group.

It was a difficult start. It had been understood in the induction that the group had already agreed to participate, whereas this was not the case. Miriam and Erika arrived well in advance of the supposed start of the workshop, eager to meet the new group. However, none of the students arrived at the agreed start time. Miriam and Erika waited for over 60 minutes, going from anticipation to restlessness to desolation. Finally, they reached a plateau of acceptance, where they mindfully looked into each other's eyes, knowing that they could not control the situation. They just had to stay alert for the rest of the morning. In a gesture which became the symbol of the programme, Miriam stood up, looked at her handwritten lesson plan, and threw it in the bin (Figure 4.4). As Erika put it:

> The workshop started with myself and Miriam waiting for the participants to show up, as everyone was very late. After 45 minutes waiting, Miriam decides to throw her notes in the bin (see photo). This gesture sums up the spirit of the whole week (flexibility; being ready to ditch the lesson plan; uncertainty about who would show up/when). (EP, CS2, obs.d1)

Figure 4.4 Miriam binning the lesson plan.

Eventually, after an hour, the student-participants arrived. When they did so, out of the 11 students who had attended the induction, only one participant (Layla) had returned. Everyone else was new to the work, which meant that the facilitators had to begin from scratch, explaining what the project was about, getting to know each other and seeking consent. Why did the students' motivation drop? At the induction they had seemed very involved in the project. Was it the Monday morning effect? It was, in fact, more than just a Monday morning; it was the first Monday of the students' summer holidays, and they were required to head to a new building to work with a team on a new project.

Once the students had arrived, Miriam proceeded to engage them in a "very quiet, gentle introduction to drama work, with two small groups of students working on voice, conducting with sounds, reading a short script, choosing props and creating a small scene in pairs" (EP, CS2, obs.d1). Miriam facilitated a series of activities on pronunciation, followed by the Sound Orchestra game (see 3.3.5), Sound Story, as well as the Say Something scenario (reproduced in 3.3.5). Reflecting on how the activities went, Miriam noted in her observations that this cohort appeared more experienced in drama and, hence, she could work quicker: "I had to do much less explanation [than with CS1 cohort] and they were able to run with it, to find more nuanced emotions, not just angry-angry-angry, as it happened with CS1" (MS, CS2, TA,d1).

As with every new group, it took some time for the participants to warm up. While the atmosphere was initially cold, it improved as the morning progressed. Six students had to leave early, so we decided to break before the agreed time of 12.30pm. Three students (Layla, Janusz and Arzu) came across as very committed – and, indeed, they attended every day, including the RTÉ shoot.

When the group finally became comfortable with the facilitators, the RTÉ director arrived on site and was ready to meet the students. As he was standing outside the building, Miriam and Erika were faced with a dilemma: either get the group to meet him or let them leave early for their lunch. At that time, they felt that they had just reached a sense of group cohesion – and opted to protect what the observer described as 'affective space'.

> The workshop escalated until we reached a point of affective space - practising and showing the short scenes. At that point, the RTÉ director arrived, but we preferred to break the class and get them to leave early. Good move, in retrospect, because it was more important to protect the fragile atmosphere that we had created, rather than to show off with the media. (EP, CS2, obs. d1)

They made this decision as they felt, at the time, that the group was not going to be ready to meet (yet) another outsider, especially as they did not want the students to blur the line between the Sorgente research study and the *Change Makers* TV project.

4.3.3 Workshop 3: Voice, and Loads of Energy

This session took place in the Belvedere workshop space. It was meant to be a four-hour session, starting at 1pm, but the group did not arrive until 1.45pm (except for Layla) and most of the participants had to leave at 3pm. Out of the ten students (including Layla, Tesfalem, Patrim, Azru, Makalo, Daamir, Patrim) only two of them had attended in the morning (Layla and Azru). The session was facilitated by Miriam and observed by Mobo, the social worker trainee from CS1, who joined the team as a research assistant and acted as a participant-observer.

As most of the student-participants were new to the work, Miriam recapped the activities of the morning, including the work on pronunciation, moving around and emotions. In her Think Aloud debrief, Miriam reflected on this session by stating: "Loads of energy! Loads of confidence! Again, much more familiar with the idea of drama" (MS, CS2, TA, d1). An important point made by the facilitator was about literacy: Tesfalem and Patrim appeared to be struggling to read when handed the 'Say Something' script (MS, CS2, obs.d1). While six students had to leave at 3pm, Miriam noted that they insisted on performing their Say Something scenario before leaving, and they waited past 3pm to see the others perform. Because of the various delays during the day, the facilitators were not able to run the zine-making session planned for the afternoon. In retrospect, planning the programme as an intensive 9.30am to 4pm was not ideal for these students. They might have been tired from such a long engagement, and they might have had other commitments during the day. While the perceived challenge for the facilitators seemed to be that the students were always late, or leaving early, the issue may have been the schedule: it was a very intense engagement for the students, on the first week of their summer holidays. Were the students' needs really considered when planning this schedule, or was it just convenient for the team to pack the full CS2 programme into the one week to accommodate the needs of the researchers?

4.3.4 Workshop 4: Shop Role Plays and Tableaux

This was a three-hour session in the Belvedere workshop space. After some delays, seven students arrived (including Janusz, Layla, Tesfalem, Ezaf, Masud, Yona and Irfam). The session was facilitated by Kathleen and observed by Mobo (participant-observer) and Miriam (non-participant observer).

Kathleen started the session by talking about the connection between the body and voice, showing the same images as she had done for CS1 (see Figure 3.18, in Section 3.1.7) and discussing the voice and its relationship to the mind/body (see Warner Yeates, forthcoming).

Next, participants were invited to create a group Tableaux, improvising to each other's movement and responding to music in the background. This was presented as two distinct performances, described below.

In the first performance, students responded to two different pieces of music.

> Tableau performance 1. Kathleen explains the task and the stage clears. The music starts, the performers enter one by one in slow motion: Yano first, then Ezaf, then Tesfalem. As each person freezes, the next slowly enters, adopts their pose and freezes too. They hold the pose: it really looks like three still images of a person rising out of bed. Everyone applauds spontaneously and Kathleen and I beam at each other. Ronny is beaming too; proud of his students. Kathleen says we will do one more frozen picture and plays a very different piece of music; slow, serious, melancholic. I catch some of the lyrics, there is reference to falling, but it is more abstract than the previous song, more of a challenge to interpret. Kathleen acknowledges this and asks: "If this were a photograph, where would it be?" I wonder if they will struggle with this more metaphorical question, but Janusz immediately says: "On a ledge", connecting with the falling imagery. Kathleen accepts this and asks what kind of ledge. The group agrees it is a mountain or cliff. Everyone is leaning forwards and offering suggestions, they are enjoying the challenge. Tesfalem begins directing people, telling Layla and Makalo to go up and take poses; he has a very clear vision! They ignore him but smile at his enthusiasm. (MS, CS2, obs.d2)

It is interesting to note here the facilitator's role in the co-construction of the dramatic context. Kathleen asked some tailored questions ("where would it be?") which prompted a degree of openness in the various answers and ignited a collective co-creation.

> Tableau performance 2. The music plays and the performers enter in slow motion, this time as a group but from both sides of the stage. They move fluidly, gracefully, matching the delicacy of the melody. When they find their poses and freeze, I am taken aback by how balletic it is; even boisterous Janusz is graceful and smooth in his movement. They hold their pose and the watching students pause before applauding. Yano is leaning forwards with his chin on his hands watching intently, Tesfalem is serious for once, nodding as he watches. They are genuinely appreciating what their peers have created. We applaud heartily. Next, we have a change of energy. Kathleen plays funky, energetic music and invites the whole group to dance as crazily as they can. The students laugh and let loose, they seem delighted to move and shake off their seriousness. They keep glancing over at me as I write, so I put down my notes and do some weird dance moves from my seat. They laugh and do some funky moves back. I feel included without being intrusive or distracting. Kathleen tells them to freeze and everyone strikes a similar pose: heads thrown back, arms in the air. She points this out and asks them to notice each other. They all laugh and relax their bodies. (MS, CS2, obs.d2)

Finally, participants were involved in a group improv add-on story game. This was started by Kathleen as: "An old man Joe was walking in the woods and heard a strange sound, then saw a tree and inside the tree …" and continued by, respectively, Makalo, Janusz, Layla, Tesfalem, Ezaf, Mobo and Yano. At the end of the game, the students engaged in a final discussion, and the session came to an end.

4.3.5 Workshop 5: Voice Work and Role Plays

This was planned as a four-hour session in the Belvedere workshop space. Eight students were present (Arzu, Layla, Janusz, Tesfalem, Ezaf, Yona, Masud and Irfam). The session was facilitated by Kathleen and observed by Miriam (non-participant observer). Mobo and Ronny were also observing, as participant-observer and non-participant observer respectively. As per the previous day, only one student was present at 1pm (Masud) with Makalo standing outside the classroom on a call. Thirty minutes later, Layla, Tesfalem, Yona and Ezaf arrived. Kathleen started by recapping the voice work conducted in the morning and extending it. As with all groups newly working on voice, there was a degree of shyness and awkwardness.

As Kathleen moved through the different steps of the voice progression, Miriam noted that the students spoke "loudly and clearly", adding: "there is laughter but it is relaxed and friendly" (CS2, obs.d2). At this point, they were interrupted by two latecomers.

1.55pm. Kathleen asks the students to do the roll up on their own and says she will observe. There is some laughter and miming of being nervous but all students begin the roll up. Ronny [teacher] arrives at this point with 2 new students (Janusz who attended Day 1, PM, workshop and Irfam, a student who is totally new to the project). Kathleen pauses the activity, welcomes the new students and waits patiently as Janusz walks around the circle giving everyone elbow bumps, including myself. The group greet him with smiles and call out hellos to both him and Irfam as they join the circle. There is a lovely sense of camaraderie but also an eagerness to get back to the workshop. Kathleen quickly recaps what the workshop is about and asserts the importance of working together to support each other and expand their voices. There is a lot of enthusiastic nodding at this, both Yona and Tesfalem say: "Yes!" Strong sense of community and eagerness to work here. They repeat the roll up activity and the new students join in – Janusz loudly and enthusiastically, Irfam with a slight frown of concentration. (MS, CS2, obs.d2)

The group then swiftly moved on to the Shop Role Plays, an activity already explored in the morning. In the preparation for the role plays, the students appeared to respond well to the challenge of co-creating a dramatic context, and working on their scenarios in a small group.

2.15pm. Kathleen draws attention to the village drawn on the board in the morning workshop and briefly explains it to the new students. She then encourages them to add their own elements – a lovely way to give them ownership of an activity they missed, as well as generating new ideas. They add a pub, coffee shop, gym, playground, park, stadium, bus stop, cinema, church (when she draws the church Kathleen says "church, mosque…" and draws both in recognition of many of the students' religious backgrounds). They are able to come up with suggestions quickly and every student participates. […] Kathleen divides them into pairs with one group of three, mixing up the new students with those who attended in the morning. The room bursts into a flurry of activity and noise as everyone begins talking, laughing, gesticulating and grabbing props; it is chaos but in the best sense of the word! (MS, CS2, obs.d2)

Students then proceeded to create scenes in their own settings, including a shop, a doctor's clinic, the cinema and a gym. In this report we only share one: old man at the shop.

Scene 1 [old man at the shop]. Janusz is in character with his hat and cane and a very serious face: he is ready to perform. They perform a very funny scene set in a shop with Janusz as the shopkeeper going painfully slowly as Irfam the customer gets more and more frustrated. There is a clear beginning, middle and end with dramatic tension and some gold comedic moments; both of them trying to call security on each other, Janusz miming checking the bank note for forgery, and when they finish everyone erupts into laughter and applause. Janusz beams and takes a theatrical bow. (MS, CS2, obs.d2)

After a discussion to recap on the scenes and share feedback, Kathleen engages the group in a Debrief, during which the observer perceives a "lovely sense of connection".

Chairs pulled into the circle, Kathleen thanks them for their commitment and praises them for being courageous enough to try new things and in supporting each other. Lots of smiles at one another, there is a lovely *sense of connection*. Kathleen invites some reflection and they share moments they liked: the old man character, the music, people getting more creative (Layla) and exploring vowel sounds (Yano). Tesfalem said everything was good; he said it three times to make sure he was heard (MS, CS2, obs.d2)

Kathleen wrapped up the session by thanking everyone and inviting them back the next day. Students left smiling and chatting, promising to return in the morning or as soon as they could.

4.3.6 Workshop 6: Process Music and Language

This three-hour session was held in the Belvedere workshop space. Ten student-participants (Layla, Makalo, Janusz, Ezaf, Tesfalem, Masud, Yano, Rafat, Bunmi and Arzu) were present, and on time. The session was facilitated by Luca and observed by Miriam (non-participant observer) and Mobo (participant observer). Ronny (teacher-participant) was also present, as a non-participant observer.

09.35am. Tesfalem, Ezaf and Masud arrive, greet everyone. Luca asks everyone's names and repeats them clearly. Masud's name is a challenge-this leads nicely to discussing sounds which are challenging for different language speakers: H sound for Italians. […] Luca asks: "What is the connection between music and language?" He explains that with just 12 sounds we can make music-same as we can with language from limited sounds but a variety of combinations. He discusses the difference between Western music (12 sounds) and Indian music (24 sounds). He says he is not trained in Indian music so he can only recognise 12 sounds, links back to letter H and Italian: really clear example of link between language and music, challenges of learning new sounds. Students are nodding in comprehension, everyone seems to be following clearly. (MS, CS2, obs.d3)

Luca then moved on to Language and Sound. He introduced the concept of pitch, modelling it with his voice and using the board to illustrate, while the students were "leaning back in chairs, heads tilted, focused and listening intently". Luca went on to explain the difference in pitch in our voice and in music, bringing the example of lullaby versus heavy metal. He introduced the strengths of *sound,* piano (soft) and *forte* (strong), and gestures to conduct (open hand: sound; closed: silence).

Students then engaged in a Conducting activity, initially clapping, or stamping (no vocalising). As Miriam noted: "Lots of energy, smiling faces, everyone very focused on Luca's hand." Luca invited Rafat to conduct, modelling using his voice, as well as his body, but no one else used their voice. Nevertheless, students seemed engaged: "They are having a lot of fun; Rafat has a big smile on his face." (MS, CS2, obs.d3).

The following activity was a Storm Soundscape. Here students' attention was drawn to the sounds of a storm. They were invited to create their own annotation system to reproduce a storm in full swing. Luca recalled the elements of music, mentioned above, including pitch and volume and related it to the sound of the wind and trees falling. This activity had a twofold purpose: highlight the connections between voice, sound and language, as well as prepare the group for the storm sequence in the process drama to come. Luca ended the workshop connecting Layla's composition, and the group's discussion around it, with language: sometimes we need to rephrase things to be better understood. At the end of the session, Luca recapped the connection between music, sound and language and offered an overview of all the activities done together.

4.3.7 Workshop 7: The Simurgh Process Drama (pre-text)

This three-hour session was held in the Belvedere workshop space. 12 student-participants (Layla, Makalo, Janusz, Ezaf, Masud, Bunmi, Arzu, Hassan, Waahid, Patrin, Salman and Abisali) were present for the first half of the workshop. The session was facilitated by Erika and observed by Miriam (non-participant

observer) and Mobo (participant observer). Ronny (teacher-participant) was also present, as a non-participant observer.

Erika introduced herself and then explained the first activity, Sharing Language.

> **1.30pm.** Participants in the circle, seated. Erika stands, welcomes everyone and introduces herself, says that she has 3 homes: Ireland, Italy and Australia. Some smiles at this, from Layla and Janusz. She introduces a language sharing activity: she teaches them the Italian word for storm *(tempesta)* and taps her foot on the floor to indicate the rhythm. She asks them to write the word 'storm' in their own languages and recaps how many languages we have in the room – everyone announces their language loudly and proudly. (MS, CS2, obs.d3)

The Sharing Language activity was repeated one more time with the word 'story', and then with the word 'bird'. These three keywords (storm, story, bird) served not only as a multilingual warm up, but also to introduce the main elements of the workshops.

The next activity was the Mindfulness Walk: participants were guided through a simple mindfulness meditation. They were then asked to become aware of their surroundings, moving around the space, randomly. Hassan (first timer) reacted to the instructions by laughing uncomfortably; Arzu and Layla, contrastingly, "seemed very curious, following Erika with their eyes as she moves" (MS, CS2, obs.d3). She then asked the participants to choose one object and to walk towards it, slowly, with instructions to take three steps back, and two steps forward, towards the destination. The exercise thus turned into a focused walk towards the chosen object. Erika then introduced a soundtrack to accompany the walk, a collection of bird songs. When the soundtrack was playing, several students were observed to be smiling, Layla, Arzu and Janusz taking lighter steps in response to the music.

The culmination of this activity saw the introduction of colour photocopies of the collection *Migrations: Open Hearts, Open Borders.* Erika arranged these randomly on the floor and invited the participants to walk around the images and observe them carefully. Participants appeared curious about the various images in the room. She asked them to choose one image each and observe it carefully. All participants appeared to be "intensely engaged" in the activity, except for Patrin and Hassan, who sat down on their chairs, and Bunmi, who began laughing uncomfortably. Next, Erika asked students to work with a partner, and to describe the pictures to each other from memory. This task was appealing for all, even for Patrin and Hassan, who became involved and began to talk about their pictures, and Bunmi, who, in the eyes of the observer, "seems more comfortable, he holds his picture and studies it carefully" (MS, CS2, obs.d3).

Describing the Pictures. Erika asked all the students to reconvene in the circle and describe their picture, one by one, in terms of colour, landscape, movement, symbol and emotions elicited by the imagery. Erika reproduced this diagram on the white board (Figure 4.5) annotating vocabulary, as the students presented their postcard to the group, following the prompts. As she spoke, Masud and Ezaf took notes of the vocabulary emerging from the discussion, for example, the word 'beak'.
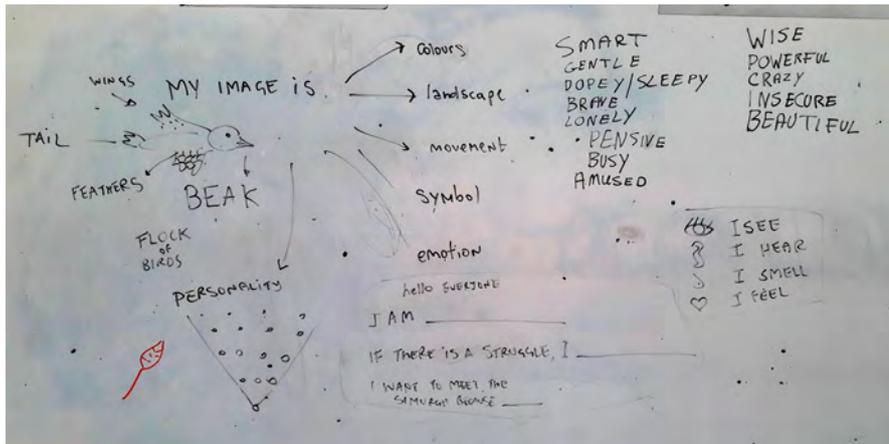
Figure 4.5 Vocabulary related to birds on the white board.

Some students chose to present standing up and moving around.

> **2.10pm.** When it is Janusz's turn, he stands up and moves around the circle to share some of the small, subtle details in his image. He holds his paper very carefully, making sure not to crumple it. Arzu asks Erika for a word ('wings') and she draws a bird on the board to illustrate. When it is Patrin's turn he also moves around the circle to share his picture; he moves much faster than Janusz and holds it in one hand. He is more casual, or at least attempting to appear so. Erika refers back to her notes on the board to help guide him through his points. Bunmi pulls down his mask when it is his turn, he speaks slowly and clearly, fully engaged in his description. (MS, CS2, obs.d3)

As the students presented their picture, one by one, it became obvious that some were more comfortable than others with this task. During this round of presentations, a confrontation occurred, what became known as the 'not-a-fish' incident, related to Makalo's interpretation of his postcard (Figure 4.6).

> Makalo struggles to get past the literal description of his bird. Arzu keeps asking him what the symbol and emotion are; he asks him to say it in his own language. Makalo doesn't know, he keeps saying, it's a bird, but looks like a fish. Arzu is quite persistent, Masud gets irritated and asks Arzu why he needs to know. He is being protective of Makalo. Erika tactfully steps in and deflects the tension. Masud speaks quietly to Makalo and Arzu looks at his picture. I get the sense that he is deeply engaged and a little impatient to dig deeper than his peers might be ready to. (MS, CS2, obs.d3)

Figure 4.6. The not-a-fish. Migrations: Open Heart, Open Borders. Reproduced with permission from the publisher.

While Arzu was ready for such a level of symbolism (looking for symbols in the images, thinking about what emotions may be generated by it), Makalo was not. It may have been an issue with the language instructions (his level of English was slightly lower than that of the others), but even when Arzu suggested that he use his first language, Makalo did not manage to engage in this level of abstraction. This irritated Arzu, who became aggressive, causing Masud to intervene, including shouting. Erika diffused the tension, validating Makalo's point in the deep sense of confusion that "not being a fish" may cause.

A break followed, after which eight participants returned: Layla, Patrin, Janusz, Salman, Abisali, Hassan, Makalo and Mobo (participant observer). The circle was now smaller, and the mood was perceived as "intimate and cosier" by the observer. Erika proceeded to describe her own image (Figure 4.7), first in terms of colours, landscape, movement, symbol and emotions, and then in terms of the legend associated with the image itself: the legend of the Simurgh.

Figure 4.7 Simurgh and the 30 Kids. Amir Shabanipour, from Migrations: Open Hearts, Open Borders. Reproduced with permission from the artist.

The story was narrated using "simple, yet evocative language" resulting in participants looking "engrossed in the story" and "leaning towards Erika" (MS, CS2, obs.d3).

3.15pm. Erika is using her body and face to full effect as she recreates the legend: stamping, waving, changing the tone and volume of her voice: it is a joy to listen, I am enjoying the story and forgetting to type! Arzu arrives late and asks permission to enter just as Patrin says he has to leave. Erika pauses patiently. Ezaf also arrives late; Erika says she will start the story again and reflects that this is like the walking reflection from the previous session: "It's life, 3 steps forwards, 2 steps back!" Everyone laughs and Erika begins to retell the story with help from the students. Layla and Janusz pitch in with suggestions and the story takes wings again. (MS, CS2, obs.d3)

Here is the legend of the Simurgh, as narrated by Erika at the time:

> According to an ancient legend, the Simurgh is a wise and powerful bird who nests on the tree of knowledge, in Mount Qaf. The Simurgh is often pictured resembling a peacock, with the head of a dog and claws of a lion. It is always portrayed as a benign, female creature. Like all legends, many variations of the myth exist. A well-known version was made popular by Sufi poet Farid Ud-Din Attar in the 12th century in an allegorical poem titled The Conference of the Birds. This book tells the tale of a group of birds, all featuring humanlike traits and specific attributes, who wanted to elect a new ruler, but struggled to choose a leader among them. The birds thus embarked on an epic journey to visit the mythical Simurgh and ask her advice on who, among them, should rule the world. As they flew across seven valleys and seas, enduring strenuous conditions, some lost heart and gave up the journey. Eventually, only 30 of them made it to the destination. Once the flock of birds arrived at Mount Qaf, where the wise Simurgh nested, they began searching for the wise creature.

Erika finished her narration at this point. To Miriam, the observer, everyone appeared engaged with the narration, except for Abisali and Salman, who seemed distracted. This, Miriam assumed, could be due to their language skills, which were not as strong as the others in the room. Everyone else seemed focused for the duration of the story.

As the narration finished, there was a focused, prolonged silence. Arzu seemed fascinated, his eyes wide and he was nodding slowly. He then became animated and shared his own interpretation of the ending, as did Layla. Erika smiled and agreed that there were many ways to interpret it. Erika then showed them the book *Open Hearts Open Borders* and explained that they would work on the legend through drama tomorrow. There was smiling and laughter as they look at their own pictures and discuss how their birds would manage the journey.

4.3.8 Workshop 8: The Simurgh Process Drama (Flocking)

This three-hour session was held in the Belvedere workshop space. Eight student-participants were present: Layla, Masud, Janusz, Hassan, Makalo, Ezaf, Arzu and Tesfalem. The session was facilitated by Erika and observed by Miriam (non-participant observer) and Mobo (participant observer). Ronny (teacher-participant) was also present, as a non-participant observer, as well as Aisling, the visual artist.

As the participants entered the space, they found images from the *Migrations* collection arranged on the floor. Erika invited them to look at all of these, and then pick up the picture they had worked on the previous day. Miriam (non-participant observer) noted that the participants were moving around the space with a purpose (that is, finding their own image on the floor) and becoming aware of their surroundings.

Embodiment Warm-Up. Once everyone had found their picture, Erika asked them to observe the image and to enact, through their body, the posture of their bird. She modelled the task, assuming a rigid stance in line with her own picture (Figure 4.7). Initially, all the participants repeated Erika's pose. She noted that the rigidity of her stance was unique to her picture, and that they had to focus on their own. In other words, the task was not to imitate the teacher, but to create their own interpretation. Once this was clarified, the task became clearer: "Everyone laughs, relaxes, Erika counts to three and suddenly we have a variety of poses" (MS, CS2, obs.d4). Erika then asked them to close their eyes and imagine they were immersed in the surroundings of their drawing. This was meant to be the beginning of a visualisation to further embody their birds, thus, entering their roles.

However, Hassan noted that closing their eyes could make them sleepy. Erika acknowledged his comment and changed strategy, asking participants to stretch, rolling their joints and spine. These movements seemed to trigger their memories of the routine facilitated by Kathleen in the voice workshop, and resulted in the participants spontaneously vocalising some sounds. Erika picked up on this trend and adjusted the exercise into a student-led, impromptu voice warm-up.

Next, Erika resumed the Mindfulness Walk, asking participants to take three steps forward and two steps back, walking towards a predetermined object. In the eyes of the observer, Makalo seemed "very playful, exaggerating his posture, bending his knees". As Erika acknowledged his presence, the mood changed: "The room is silent and there is an air of focus" (MS, CS2, obs.d4). At this point, Erika went back to the Embodiment Warm-Up, with a notable difference in concentration levels. However, the mood was interrupted by the arrival of Ronny (teacher-participant) and Tesfalem.

Erika asks them to show the posture of their birds again – and this time there is more consideration. They look at their images, the postures are more distinctive. They are really engaging in the task, not just making random shapes. Erika makes some comments on their individual poses: some are leaning, some loose, some rigid. Ronny arrives at this point with a student and some people drop their poses. Erika asks everyone to sit back down in the circle and patiently welcomes them, asks the others to show them their pictures and describe them. (MS, CS2, obs.d4)

While the latecomers created an interruption in the observer's perception of the flow of the class, this was incorporated into the workshop structure: Erika asked the whole group to work together to go over the legend of the Simurgh.

Entering the Role. Erika asked participants to look at their pictures and imagine what their bird's personality might be like in terms of *attitude, emotion* and *power*. Arzu stated that his bird was "wise, knowledgeable, powerful", that is, a description strikingly close to the Simurgh's personality. To scaffold more vocabulary, Erika asked the group to recall the work done with Miriam and elicited the -ED and -ING adjectives explored on the first day, through the Adjective Tableau (see 3.3.9). The students could choose from the list of adjectives on the board to describe their birds.

Group Tableau (V formation). The practice then transitioned from a seated discussion to a still image of a flock of birds standing in a V formation, drawing on tableau. This was, effectively, the first instance in which the participants were introduced to the idea of forming a V-shaped formation collectively, connecting this to the notion of a flock of birds.

Writing Open Questions. The following step required the participants to think of and write down one to three open questions that they would like to ask the omniscient, wise Simurgh. While this was presented as an individual writing task, they were observed collaborating with each other. Some of the questions formulated by the participants were:

• "Why me?" (Layla);

• "What did you do to become the Simurgh?" (Janusz);

• "How to be like you?" (Tesfalem);

• "What do you feel yourself [sic], are you the best?" (Ezaf);

• "Please, can you help me to be wise?" (Azru).

Embodying the Questions (take 1). The next step required the participants to translate their questions from the written form, into a sequence of gestures that encapsulated the meaning of the text. After giving the instructions, Erika modelled an example using a question of her own, isolating the keywords and then translating them into a sequence of movements. She instructed the group to spread around the room and practise their questions, individually. While they appeared eager to move, there seemed to be a sense of confusion. Erika quickly re-configured the task, calling for a 'preparatory exercise', in pairs.

Mirroring Exercise. In pairs, person A had to choose an adjective from the list on the board (elicited from the recollection of Miriam's ED-ING activity from Day 1) and embody that adjective; person B had to mirror the same stance. The intention behind this task was for students to practise various possibilities in a more structured way, embodying the adjectives on the board, before doing so in an unstructured way (creating their own). After modelling the task with Miriam, who shifted from non-participant to participant-observer, Erika invited the others to experiment with leading and being led. While they were engaged in this task, Erika provided some coaching prompts: gazing at fingertips; changing between open/closed body language; playing with levels.
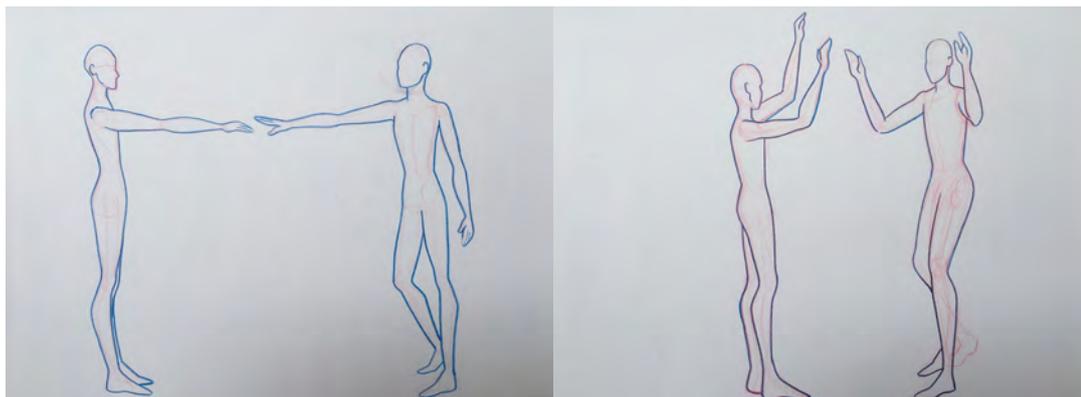
Figure 4.8 GD6. Reaching out (left); GD7 Hands up (right). Aisling McNally, reproduced with permission from the artist.

Embodying the Questions (take 2). The participants now seemed more prepared to embody their questions, showing less self-consciousness and a clearer sense of purpose for the task. Once all the participants had managed to encapsulate their questions into a gestural phrase, Erika asked them to come to the centre of the space and to position themselves in a V formation, referring to a diagram drawn on the white board. She called each person, one by one, beginning with the focal point of the V, a role she assigned to Layla, the only female participant in the group.

Erika asks Layla to step forward, saying the first character "should be someone brave". Janusz is very supportive (they are good friends, both Romanian) and he calls out "Come on Layla, show us what you've got!" Layla smiles then turns back to the task. Erika notes this interaction and calls Janusz up next and he participates eagerly. Mobo is next, then Arzu – as they join they are recreating the V formation. Erika explains that they will repeat their gestures 3 times. The students still seated are watching intently, Ezaf and Tesfalem leaning forwards to see better. Ezaf joins and they repeat their own gestures in unison – it is beginning to look like a dance. Masud joins with his pose high on the chair. (MS, CS2, obs.d4)

A sketch drawn by Aisling, reproduced in Figure 4.9, captured this moment.
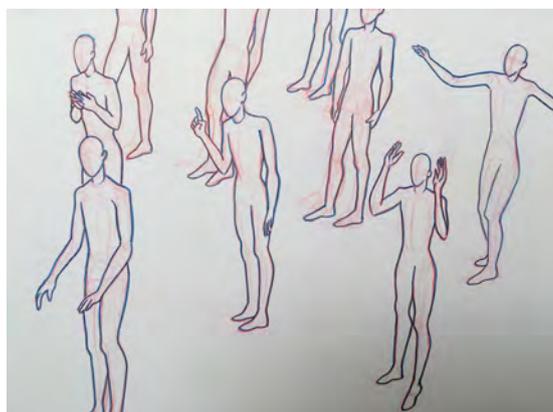

Figure 4.9 GD8. The flock embodies the questions. Artwork by Aisling McNally, reproduced with permission from the artist.

The exercise continued, with all participants taking turns to lead: Arzu, Makalo, Mobo, Layla, Tesfalem and finally Ezaf – who broke the concentration with some giggles that reverberated to the whole group. At that point, Erika called for the mid-morning break.

Locating the Birds on the Map. After the break, Erika introduced a soft mat with a map of the world (Figure 4.10) and asked participants to locate the country indicated at the bottom of their postcards on the atlas. Their journey to Mount Qaf would start from there. The map was left in a corner of the room and was used throughout the day as a visual anchor every time the journey was mentioned.

Figure 4.10 CS2 participants place their images on the departure points on the map.

Next, Erika formed two groups. Group 1 was to focus on sound: their task was to create the soundscape of a storm. This was an activity they had practised with Luca on the previous morning (see 4.3.6). They used their voices, also, using their bodies as percussion, along with an audio file of rain and thunder from YouTube. To ensure each group could concentrate on their task, the storm performers (Group 1) moved next door. Miriam followed them, shifting roles again from non-participant to participant observer, to oversee the preparation of the soundscape.

Meanwhile, in the main room, Group 2 (birds) were practising the flocking sequence, taking turns to lead the V formation moving forward, backwards or sideways – with and without the music. In addition, Erika provided several pieces of cloth made from different materials, colours and dimensions. Tesfalem chose a large piece of black silk, which he wrapped around himself, generating a bout of collective laughter. Erika invited them to practise flocking at a slower pace. Arzu nodded, translating for Tesfalem in their L1 and repeating in slow, simple English: "We go slow, not so fast". He then took up his position at the head of the V formation, grabbed a large sheet of blue fabric and took charge of the flock, inviting the others to hold it (Figure 4.11).
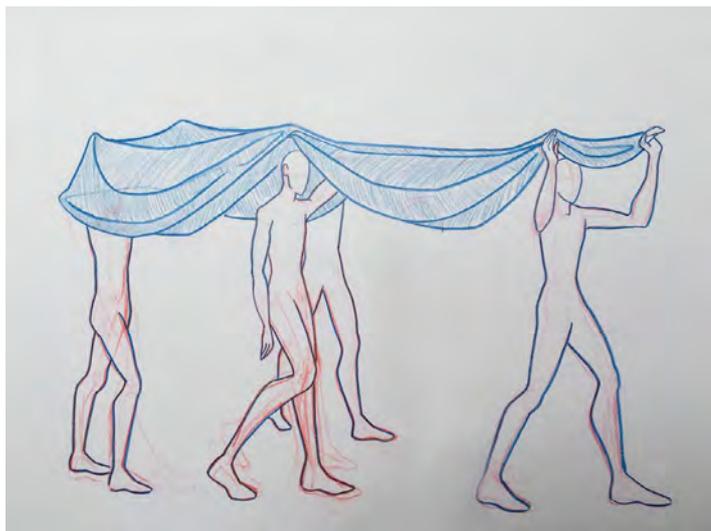
Figure 4.11 GD9.CS2. Flocking with the blue cloth. Artwork by Aisling McNally.
Reproduced with permission from the artist.

Introducing the cloth added an element of connection between them. As Miriam put it:

12pm. Flocking with blue material. I feel very emotional. The four young men are moving gracefully, fluidly, deeply engrossed in the activity. Arzu leads, sweeping his arms in flowing gestures to indicate which way to go, helping his team as a good leader should. They carry a blue cloth between them, moving as one, all connected. Ezaf has a dreamy smile on his face, all giggles and nerves are gone. Mobo and Arzu frown in concentration, aware of each other's movements as they step in sync. Tesfalem's expression is pure joy: he holds his head high, moves on tiptoe, flowing with his whole body. I am so moved I forget to type; I am fully engrossed in the beauty of their performance. *I sit and watch them dance.* (MS, CS2, obs.d4)

The performance continued without interruption. The end of the song was the cue for the storm performers (Group 1) to start. The birds (Group 2) responded by improvising a reaction, still in V formation, with the fabric as a shield for the weather. They moved the cloth sideways, to seek shelter from the wind. As this non-verbal conversation between the two groups was established, Erika recited the legend of the Simurgh again, up to the point when the flock began looking for the wise creature. The students respond to her words with their movements growing more forceful and fretful as the storm builds. The scene finishes with the Simurgh still not found, a sense of mystery and unfinished business in the air.

Everyone clapped, and Erika announced they would take a one-hour break for lunch. During the break, Erika and Miriam acknowledged a strong emotional investment in the work. As Miriam put it: "I just got really emotional watching them. They were so … engrossed in what they were doing. They were moving altogether. All as one".

4.3.9 Workshop 9: The Lost Bird (Teacher in Role)

This two-hour session was held in the Belvedere workshop space. Six student-participants were present: Arzu, Ezaf, Janusz, Layla, Makalo and Tesfalem. The session was facilitated by Erika and observed by Miriam (non-participant observer) and Mobo (participant observer). Aisling, the visual artist, was also present to sketch.

The class started with a Sharing Language activity, whereby the participants had to teach each other the word 'legend' in as many languages as there were in the room. Janusz, Layla and Erika engaged in a conversation about the translation into their own languages, Romanian and Italian, noting the pronunciation of the words are very similar, only changing in terms of the intonation. To resume the drama, Erika shared a new postcard from the *Migrations* collection (Figure 4.12) and described the bird using the first-person pronoun.
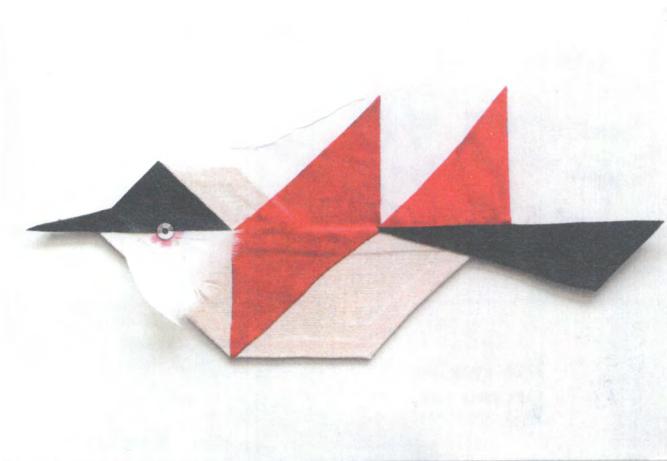
Figure 4.12 Image used for the teacher-in-role. From the collection Migrations: Open Heart, Open Borders. Reproduced with permission from Otter-Barry publisher.

As Erika introduced herself as the bird reproduced in Figure 4.12, Arzu replied: "You can call us the Simurgh now, we are a team, a family". Erika acknowledged his comment and developed it into a conversation, without however pointing out that this was exactly the point of the legend. Indeed, for the purposes of this report, this was the ending (not shared with the participants at the time):

> [while looking for the Simurgh] The birds caught their reflection in the water and, for the first time since leaving, they felt as one. Only at that moment did they come to realise that, in Persian, si means 'thirty' and murg means 'birds', and there were thirty of them left: they were the Simurgh! They had been searching for something which they themselves represented, collectively, as the flock.

Erika invited the other members of the 'bird family' to introduce themselves using the first-person pronoun, and to state the reason why they wanted to meet the Simurgh. This activity was audio-recorded and has been analysed more in detail elsewhere (Piazzoli, forthcoming). A particularly significant moment for the purposes of this report was Layla's contribution. Layla stood up in a solemn fashion, holding her image, and said:

> Hello, I'm a little dove. I may look fragile, but I'm very brave. If there is a struggle, I always tend to deal with it on my own, but if I can't do it, I look for help. I want to meet the Simurgh because I want to gain knowledge and … to be more like him. (Layla, CS2. Audio.w4)

As Miriam put it:

> Layla is next and opens with the words "I may look fragile, but I'm very brave". This feels like a personal description: she is so gentle and quiet, but strong, the only female participant in a room full of boisterous male students. Everyone looks at her appreciatively and the group applauds. Tesfalem tells her she was fantastic! Janusz and Mobo are next, then Ezaf, who really seems to adopt a character: he speaks slower and clearer than usual, his gestures are animated and he gets a big round of applause. I am touched by their support for one another, their genuine desire to encourage and cheer each other on. (MS, CS2.obs)

Teacher in Role. In the next phase, Erika introduced the 'teacher-in-role' convention, through which she would adopt a role within the drama. She clearly explained that they would meet a new bird, and that it will be herself, taking the role of one of the members of the flock. She also explained that when she wore her costume (white t-shirt and black scarf), she would be in the role of the bird reproduced in Figure 4.12. When she removed the costume, she would resume her role as the teacher.

The teacher in role strategy was audio recorded in full (9 minutes and 20 seconds). It entailed Erika, in role as a bird travelling solo, who had heard there was a flock of birds on a journey to find the Simurgh. She wanted to meet the Simurgh, but was considering giving up as she was lost, disillusioned, and scared. The participants, in their role as the flock, encouraged her to join them, and worked together to teach her how to stand in a V formation. A negotiation followed, with the birds attempting to convince the insecure lost bird to take an edge of the cloth to which they were all connected. At that moment, the cloth represented a shelter from the upcoming storm. Ultimately, holding onto the cloth came to symbolise belonging to their flock itself. During the improvisation, Erika/lost bird was apprehensive, as she did not know what to say to the Simurgh. The participants/flock reassured her and shared their own questions, first by embodying them through their personalised gestures, then, in words (as they had previously practised, with the help of the white board). Erika/lost bird hesitated, saying it was difficult to think of a question. The flock prompted her to formulate her own question for the Simurgh. Towards the end of the improvisation, Erika/lost bird was finally persuaded to hold on to the cloth.

> Erika moving on the edges of the group, timidly approaches, takes an edge of the material. All holding it high over their heads, Mobo leading, flocking together. Erika holding an edge, moving slowly, cautiously. Janusz sees, smiles at her, moves closer: "Don't be nervous". Whole group reaches the end of the room, begin to flock backwards (Janusz is making storm noises). Really exploring the space now, big movements, more energy, more confidence. They gather around Erika protectively, Mobo and Janusz frequently looking back at her and smiling reassuringly. Erika waits for a natural pause and calls stop. The group is gathered close in the centre of the room. Erika removes her costume; she is the teacher again. Everyone spontaneously applauds and walks together to gather chairs. (MS, CS2.obs.d4)

The Post Teacher-in-Role discussion that followed was, also, audio recorded. Here, Erika asked participants to reconstruct what had happened in narrative form. She also asked them to remember the lost bird's question for the Simurgh, which she had formulated with the help of the flock. As the participants' interpretations of the events were slightly different, Erika reiterated that there was no right or wrong.

Flocking with the Teacher in Role. Next, the participants resumed their V formation, with the objective to reach the other side of the mountain and look for the Simurgh. Arzu volunteered to be the leader, wrapped in the black silk as a cape (Figure 4.13), and they all held the blue material as they flocked through the space, with evocative music in the background.

Figure 4.13 GD14.CS2. Flocking with a leader. Aisling McNally.
Reproduced with permission from the artist.

After this improvised sequence, students briefly discussed what had happened, and then a break followed.

Stimulated Recall. After the break, Aisling was invited to share her drawings, and participants spoke about what the images represented for them. Miriam captured some impressions of what stood out for her, as the group responded to the drawings.

- Tesfamem's admiration for the art: he keeps repeating "Incredible, she is incredible!" and applauding Aisling enthusiastically;

- Arzu's comments on why the drawings are interesting; they don't show gender or colour, the focus is on the body language. He speaks passionately, gesticulating a lot, seems to really get the point of having an artist instead of a photographer (MS, CS2.obs.d4);

- When discussing the mirror exercise, Arzu stated that its purpose was "to teach them teamwork, as work as a team is very important" (Arzu, CS2, audio.d4).

Reflection. The group then engaged in a final reflection about the process drama. As part of this debrief, they discussed the various activities in the drama, and their involvement as language speakers. Erika reiterated the notion of no-one being wrong, and the idea that it is OK to make mistakes:

> Erika explains her decision to do the mirroring warm-up at the last minute and jokes that even teachers can get it wrong. Janusz nods appreciatively and smiles encouragingly at her, as does Layla. It strikes me that this has been a common theme with every facilitator, to admit our own fallibility and flaws, often intentionally highlighting them as a way of levelling the playing field between us and the students: Erika is admitting to having to rethink her plan. I find this an interesting thread: our mutual desire to avoid positioning ourselves as the experts and to share something of our real selves with the students, to honour their vulnerability with a snapshot of our own. (MS, CS2.obs.d4)

In the final phase of the workshop, the group discussed the RTÉ shoot, and planned for the following day. This would be structured as a one-hour workshop consisting of four 15-minute segments, facilitated by Kathleen (voice), Miriam (drama), Luca (music) and Erika (process drama). After the workshop, filmed by two cameras in one long take, they would be invited to sit for a 5–10-minute interview on their experience of learning through the arts.

As the session drew to a close, everyone was invited to head upstairs, to the Olivier Cornet Gallery, to visit the exhibition *Displaced Privilege* by Miriam McConnon (Figure 4.14). The gallery director, Olivier, welcomed the group and explained the ideas behind each artwork, which were centred around the tensions between forced migration, home and school. The students seemed excited but slightly out of their depth, as they entered the gallery space. Later, some told us that they had never been to a gallery.
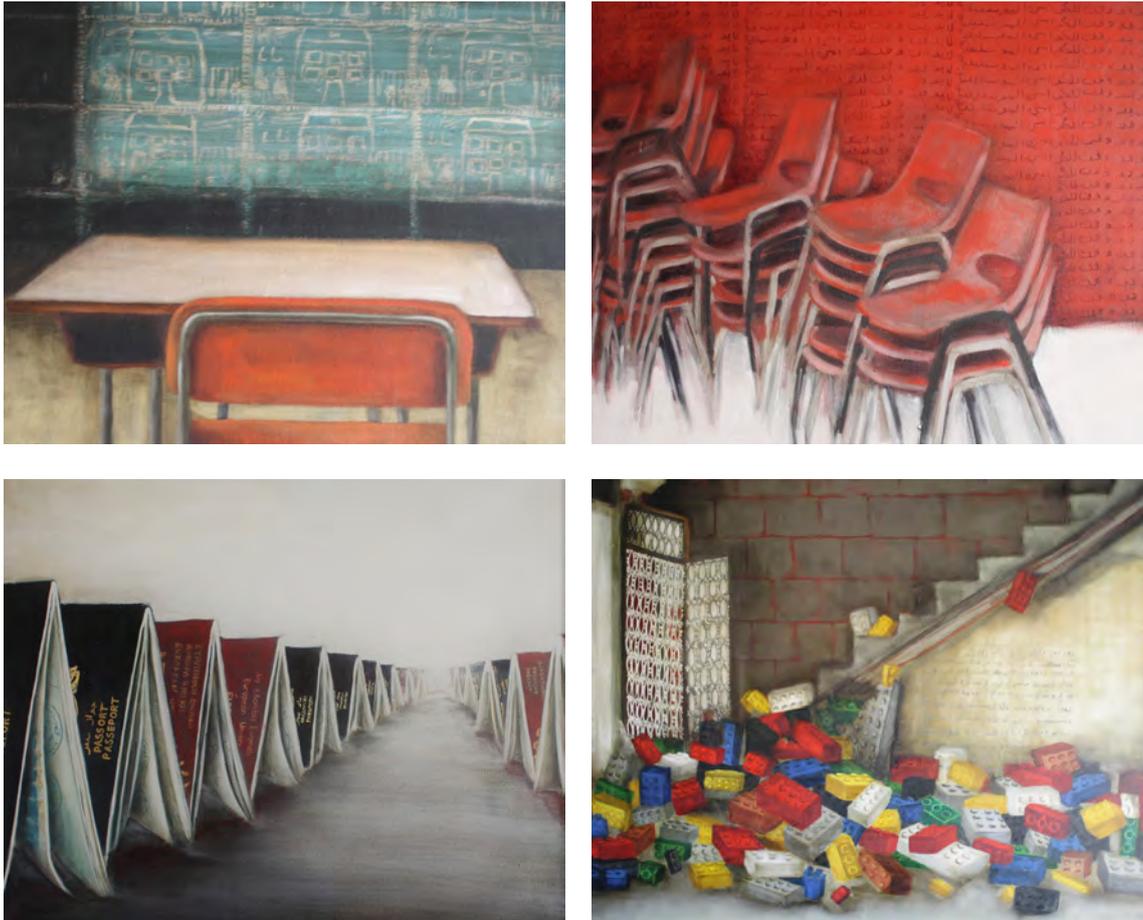
Figure 4.14 No more time for learning (top left); No more time for musical chairs (top right); Passport tents (bottom left); No more time for lego (bottom right). Art work by Miriam McConnon, oil on canvas. Reproduced with permission from the artist.

4.3.10 Workshop 10: The RTÉ Shoot

The RTÉ shoot was conducted in the courtyard of the Youthreach premises, around the corner from the Belvedere building. This arrangement was made to accommodate the RTÉ crew who wished to film a reconstruction of the workshops without wearing face masks, mandatory at the time, unless working outdoors. The Youthreach courtyard was a familiar space for the CS2 student-participants, a green space surrounded by trees (Figure 4. 15).

Upon arrival, a very long set-up process followed. Camille (CS1), Layla, Janusz, Makalo, Masud, Tesfalem (CS2) and Mobo (CS1/CS2) indicated that they wanted to attend the workshop but felt apprehensive about being filmed. The facilitators and the classroom teacher, Ronny, acknowledged the participants' stage fright and respectfully waited for the students to come to terms with their own decision. After a long period of mediation, during which it was not clear whether the shoot would go ahead at all, six out of seven students decided they would proceed as a group. Tesfalem, on the other hand, stayed firm in his conviction to engage with the workshop, but to remain off-camera. Indeed, he participated in all the activities, just like everyone else, but behind the cameramen. In the staff debrief that followed the shoot, Miriam, Kathleen, Erika and Luca agreed that Tesfalem's level of engagement seemed very high: he took part in each activity with a very high level of concentration and commitment.

The student participation, which was filmed, entailed revisiting some of the work that had been explored in the previous workshops. This involved creative and collaborative whole body/whole large voice expressions (full vocal range, group movement, etc.) conducted outside and recorded on camera for broadcast. Their participation appeared fully expressive, joyful and completely engaged. As mentioned, Tesfalem participated fully with the group, but he stayed behind the camera and was not filmed. His desire to continue the work and participate within his own capacity was welcomed by everyone, and we were delighted that he could express his boundaries and still be part of the group.

After the workshop, those who accepted the invitation to be interviewed did so one at a time, on camera, with the director asking questions about the work that we had been doing. Our previous Zoom call with the director seemed to help him to home in on some meaningful questions about the workshops, and he stayed within the agreed boundaries. It was deeply rewarding for the team to see the students stepping forward to share their experiences, in their own ways, and expressing themselves in the English language in what could be considered a nerve-wracking situation. It was a brave gesture of co-presence.

Figure 4.15 CS2. Cameraman filming Kathleen and the student-participants during the workshop, while Aisling sketches.

As the day ended, Erika noted in her Reflective Journal:

As we left the *Blue Room* space, I noticed the pile of postcards advertising the *Time and Space* exhibition, one final time. It did feel like, for this project, time and space were so essential. Did we get the timing right? How did we create a safe space? As these questions came through my mind, I picked up one of the prints advertising Fitzsimons's exhibition, *Time and Space*. I took the image home and stuck it to a folder with all the resources, materials and data related to the Sorgente project. (EP, RJ, p.5)

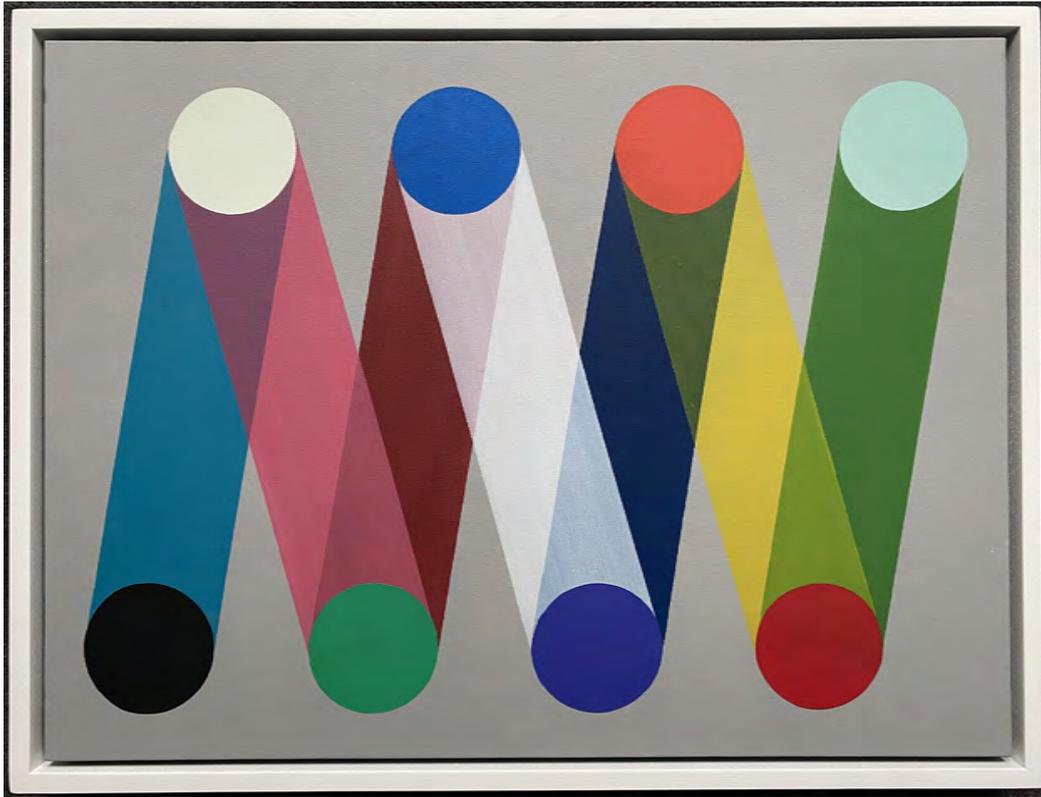Figure 4.16 Coding. Oil on canvas, 60x80, by John Fitzsimons, Reproduced with permission from the artist.

As will be seen below, the *Time and Space* collections acquired a key role as regards the findings of the study. This painting, which is titled *Coding,* assumed a prominent meaning in the next phase of the study, which involved, quite aptly, coding the data.

Chapter 5
Data Analysis

5.Data Analysis

The inductive analysis was a multi-layered process of interpretation informed by the qualitative tradition (Guba & Lincoln, 1994; Denzin & Lincoln, 2013; Merriam & Grenier, 2019). When performing qualitative data analysis, it is important for the process to be as transparent as possible, particularly in reflexive thematic analysis (Braun & Clarke, 2021). Accordingly, this chapter provides a window into the coding process that resulted in the generation of the themes.

5.1 Coding System

The initial phase of analysis consisted of immersing ourselves in the data by transcribing and cataloguing all the data sets on NVIVO 12 software. As noted in Chapter 2, the corpus of data included observations, reflections, artefacts, audio excerpts of classroom interaction, interviews, and focus groups, as well as Erika's research journal. Next came the coding procedure, which took six months, and consisted of generating several *codes*. For the purposes of this report, a code is defined as "a short phrase that symbolically assigns a summative, salient, essence-capturing and/or evocative attribute for a portion of language-based, or visual data" (Saldaña, 2021, p. 5). In the coding process, we adopted Saldana's (2021) coding methods system, summarised below.

ATTRIBUTE coding "logs essential information about the data and demographic characteristics of the participants for future management and reference" (p. 111).

INITIAL coding "codes and categorises a researcher's initial view of the corpus" (p. 129).

STRUCTURAL coding "applies a content-based or conceptual phrase representing a topic of inquiry to a segment of data to both code and categorise the data corpus. Structural codes are generally foundation work for further detailed coding" (p. 129).

IN-VIVO coding "draws from the participants' own language for codes" (p. 121).

PROCESS coding uses "gerunds exclusively for codes" to connote actions in the data (p. 121).

DRAMATURGICAL coding "approaches life as performance and its participants as characters in social drama" (p. 185).

METAPHOR coding "identifies the metaphors and comparison imagery and ideas used by participants" (p. 185).

VALUE coding "taps into the inner cognitive systems of participants" by "assessing a participant's integrated value, attitude and belief systems at work" (p. 159).

FOCUSED coding "categorises coded data based on categorical, thematic or conceptual similarity" (p. 301).

Vogt et al. (2014) describe coding as a researcher-generated meaning-making operation that symbolises or "translates" data (p. 13). Saldaña's coding system was the initial reference point for us to begin coding the data, as outlined in the coding protocol below.

5.2 Coding Protocol

The data analysis coding protocol below was compiled progressively, during the analysis of CS1, and then refined for CS2. It emerged from the act of systematically keeping a coding journal. This was created as a memo in NVIVO, consisting of discrete entries that listed all the actions performed when conducting the analysis, and the rationale for such actions. The Sorgente coding protocol, as recorded in the coding journal, encompassed several actions, performed (mainly) inductively and occasionally deductively, according to the task, summarised below.

1. Research questions (RQs) were analysed by segmenting the sentences into discrete units. This operation, which we refer to as 'RQ chunking', was vital to the whole process. RQ chunking was recorded as a separate memo on NVIVO.

2. Coding colour chart established and pinned to the wall.

3. All data sets identified for coding and pinned to the wall.

4. ATTRIBUTE coding for participants (languages, nationality, attendance) and data sets (sketches of specific activities; descriptions of specific activities; audio) performed.

5. INITIAL coding by data sets attempted, starting with the reflective journal (RJ), zine-making and ASANA observations. Coding by data set was not satisfactory, so it was replaced by coding chronologically (e.g., all data sets collected during Workshop 2 were coded before moving on to Workshop 3). This was deemed more in line with case study methodology. NVIVO annotations were created progressively.

6. STRUCTURAL coding (associated colour: brown) performed. This method was refined by leaving only codes directly related to the RQ as structural, top-level coding.

7. IN-VIVO coding (colour: green) performed. This method was useful to maintain a sense of participants' voices. Some codes were left as free-standing, while others became top-level or subordinates. IN-VIVO codes can be identified as the text appears in quotation marks.

8. PROCESS coding (colour: blue) when coding CS1.W3 introduced. This method worked well, as aligned with the observer's style of note-taking on ASANA, so it was applied retrospectively to CS1.W1-W2. The first two process codes were: *Seeking reassurance* and *Taking the work seriously*. A new top-level code was created: *Students' responses*.

9. DRAMATURGICAL coding (colour: red) attempted to code top-level (parent) codes *Sts responses,* leaving the child codes as PROCESS coding or IN-VIVO coding. This did not work. Instead, DRAMATURGICAL coding was performed for the top-level code *Working performatively*. Again, this did not work. It was noted that a dramaturgical approach to coding was inherent in the observations taken by the observers on ASANA. Due to their background in theatre, the observers were encoding reality through their dramaturgical lens. Applying a second layer of DRAMATURGICAL coding seemed redundant and was discarded.

10. METAPHORIC coding (colour: yellow) performed, generating codes from the reflective journal, which in turn became top-level (parent) codes and/or child codes.

11. VALUE coding (colour: orange) performed from CS1.W8. This worked well, so it was applied retrospectively to CS1.W1-W7.

12. Inter-related connections between top-level codes visualised and linked to create macro categories.

13. First, complete code list (6 top-level codes) exported to identify potential themes, following a phenomenological approach to theming the data (Saldaña, 2021) as outlined below, in section 5.5. A recurring concept that emerged from a first attempt in theming the data was the alignment between the facilitators' values/attitudes and trauma-informed key principles.

14. Return to the literature on trauma-informed approaches and a focused literature review conducted. This phase included consulting with experts in the field and attending three seminars on the subject matter, including a lecture series from the director of the Research Centre on Forced Displacement, Rachel Hoare, a masterclass by international trauma expert Bruce Shapiro, and a workshop on trauma-informed practice for participatory artists led by Michaelson and Jolly (2023) from Collective Encounters.

15. FOCUSED CODING performed, sifting through the data again through a new iteration of coding, with attention to the trauma-informed framework.

16. Advanced searches performed on various data sets for word frequency, text search, matrix queries.

17. Mind maps generated to visualise and highlight relationships.

18. Diagrams re-arranged several times, merging macro categories where necessary.

19. Writing of the research report began. The act of writing contributed to crystallising codes, categories and themes which triggered a further iteration of FOCUSED coding.

20. Engagement in collaborative dialogue about the themes to tease out the concept of 'brave space' in the context of the Sorgente research. This phase included a short writing retreat and multiple conversations between the research team members.

21. Engagement in collaborative creative writing, resulting in a data poem (Janesick, 2015) drawing on poetry as method (Leavy, 2020) to represent the research themes.

22. Pictorial analysis based on *Coding*, by John Fitzsimons, which was exhibited in the Olivier Cornet Gallery during the data collection, created. This painting was chosen as it came to acquire a particular meaning for the researchers.

23. Generation of a range of key assertions (Eriksson, 1986), that is, statements that propose "a summative, interpretative observation of the local context of a study", progressing from the particular to the general by inferring transfer (in Saldaña, 2021, p. 18). This resulted in the representation of the findings as *Painting the shades between safety and bravery in trauma-informed performative practice with refugees and migrants*.

In summary, the coding protocol outlines 23 steps, spanning from interrogating the research questions (RQ chunking) to generating key findings through a variety of arts-based methods.

As Saldaña (2021) argues, coding in qualitative data is a process of decoding, coding and recoding data which requires methodological sensitivity, time and distance. In the Sorgente project, coding started one

year after the data collection had ended and then took nine months. This extended timeframe enabled us to gain distance from the data. This was conducive to reflexivity as, within reflexive TA, the analytic process involves "immersion in the data, reading, reflecting, questioning, imagining, wondering, writing, retreating, returning. It is far from mechanical and is a process that requires 'headspace' and time for inspiration" (Braun & Clarke, 2021, p. 332). The nine-month long data analysis period was not dissimilar to a period of gestation, where ideas grew from an embryonic state into a more developed entity, escalating to the birth of this report. The coding will now be illustrated in detail, in terms of first and second cycle coding and mind mapping to identify the connection between codes, resulting in the creation of the themes.

5.3 First Cycle Codes

Saldaña (2021) identifies two phases in coding: first cycle coding (analysis) that is, lumping, splitting the data, or "taking things apart", and second cycle coding (synthesis) that is, "putting things together into new assemblages" (p. 5). In the first cycle coding of the study, the data was sifted, lumped and split using NVIVO to generate the following top-level codes (indicated in ALL CAPS) and sub-codes (in italics):

BELONGING

- *Embracing our multilingual identity in the classroom*
- *Nurturing our English-speaking identity*
- *Creative collaboration*
- *Laughing together*

GESTURE DRAWING

- *Reflecting on practice*
- *Scaffolding drama conventions*
- *Scaffolding L2 vocabulary and structures*
- *Bypassing stereotypes*

STUDENTS' RESPONSES

- *Taking the work seriously*
- *Clinging to the real plane*
- *Seeking reassurance*
- *Always repeating*
- *Going from concrete to abstract*
- *'Beaming hugely'*

CREATING SHARED VALUES

- *Having the right to a dream job*
- *It's OK to make mistakes*
- *Feeling equal in the learning process*

CASE STUDY CONTEXTS

- *Queen vs. bodyguard (CS1)*
- *The kerfuffle (CS1)*
- *The not-a-fish (CS2)*

AESTHETIC DISTANCE

- *Candle-light vision*
- *Neon-light vision*
- *Sideways glance*
- *The stick*

'Being Trauma-Informed (TI)' was initially a code of *TI facilitator responses* and *TI student responses*. From those, a TI PERFORMATIVE PRACTICE top-level code was created, which entailed the following sub-codes:

- *'No stress'*
- *Bridging gaps*
- *Changing the space*
- *Encouraging creativity*
- *Establishing a classroom culture where 'no one is wrong'*
- *Honouring multilingual practice*
- *Patiently waiting to get a micro-change*
- *Reading the room*
- *Seeing students as the experts*

With Madden (2022), we believe the coding process to be an interpretative act that distils, condenses the data, and adds value to the research story. Accordingly, at the end of the first cycle coding we asked ourselves: What story is this research trying to tell? And what was the value added by the process of coding the data?

5.4 Second Cycle Codes

Second cycle coding refers to the operation of carrying out a synthesis, or, in Saldaña's (2021) words, "putting things together into new assemblages" (p. 5). The codes generated during the second cycle of coding were mostly processual or causal in nature. Below, they are listed as six macro categories (indicated in bold), top-level codes (indicated in ALL CAPS) with their relevant sub-codes (in *italics*). They are:

ZINE-MAKING
USED AS A RESEARCH METHOD
enabled us to:

- *Reflect and share our values and beliefs in teaching and learning, as a team*
- *Understand students' values and beliefs on teaching and learning*
- *Conceptualise BELONGING as:*
- *Embracing our multilingual identity in the classroom*
- *Nurturing an English-speaking identity*
- *Creative collaboration*
- *Laughing together*

LANGUAGE PORTRAITS
USED AS A RESEARCH METHOD
Created the conditions for:

- *Honouring multilingual practice*
- *Investigating motivation to belong*

GESTURE DRAWING
USED AS A RESEARCH METHOD
created the conditions for:

- *Identifying key aesthetic moments in practice*
- *Scaffolding drama conventions*
- *Scaffolding L2 vocabulary and structures*
- *Bypassing stereotypes/enriching reflection*

THE ETHICAL IMAGINATION
with refugees and migrants entailed:

- *Creating shared values*
- *Being trauma-informed*
- *Feeling 'at 'home at the threshold'*
- *Coping with uncertainty*
- *Protecting the flock*
- *Aesthetic Distance*

TRAUMA-INFORMED PERFORMATIVE PRACTICE
with refugees and migrants entailed:

- *No stress*
- *Bridging gaps*
- *Changing the space*
- *Encouraging creativity*

- *Establishing a culture where 'no one is wrong'*
- *Honouring multilingual practice*
- *Patiently waiting to get a micro-change*
- *Reading the room*

PRESENCE IN CREATIVE/BRAVE SPACES
enabled us to observe that
TRANSITIONING TO A CREATIVE SPACE
WAS A GRADUAL PROCESS ENTAILING:

1. *Not feeling safe, drama as threat ('English as normal')*
2. *Clinging to the real plane*
3. *Releasing the fear of mistakes*
4. *Not venturing … just yet*
5. *Leaping from concrete to abstract*
6. *Venturing in symbolic play*
7. *Exercising agency in playfulness – beaming hugely*

These six macro categories were, effectively, a bridge between first-cycle coding, and the creation of research themes. However, it is essential to stress that the list above represents a work-in-progress; they are not the research themes.

The fundamental, in-between step needed to arrive at the generation of themes was to illustrate the macro categories in diagrammatic form, with attention to the connection between the categories. Accordingly, several mind maps were created using NVIVO. Ultimately, these connections were condensed into one diagram (Figure 5.1) with solid lines representing a direct connection between codes and subcodes, and a dotted line representing an indirect connection between macro categories, codes or top-level codes.

The various iterations of the mind maps, including the one in Figure 5.1, highlighted new relationships between the codes, as well as the categories themselves, revealing a complex pattern of inter-related meanings. The process clarified what stories the researchers were trying to say about the data, as Madden (2022) puts it. These considerations, in turn, were instrumental to generate the nine research themes.
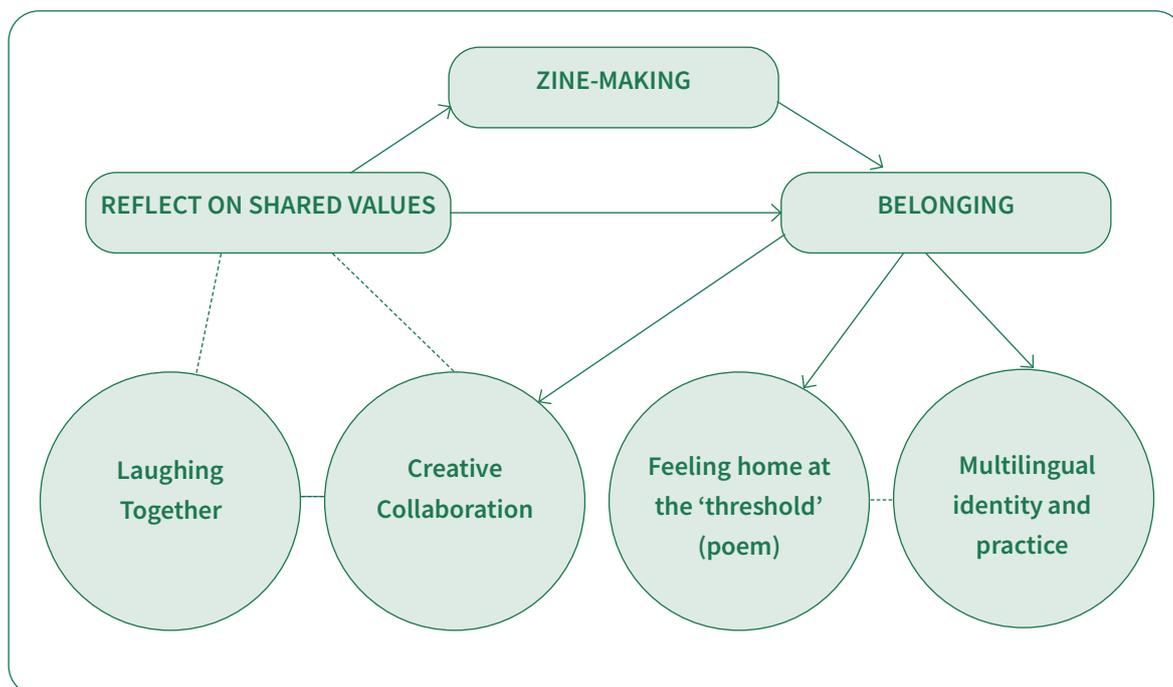
EMBODIED RESEARCH METHODS

Figure 5.1 Sorgente mapping codes and sub-codes.

5.5 Theming the Data

In reflexive TA, themes should be "the final outcome of data coding and iterative theme development" (Braun & Clarke, 2021, p. 334). Importantly, themes are not mere descriptions of the data, but interpretations that summarise the researcher's beliefs about the data. As such, they represent a "patterned experience" in the data (Saldaña, 2021, p. 258) which may have been identified in the first cycle of analysis, are then woven together in the second cycle, and are ultimately made explicit in the process of theming the data.

Saldaña (2021) identifies two approaches for theming the data: a categorical approach and a phenomenological approach: theming the data *categorically* creates themes related to general topics and ideas suggested by the data; theming the data *phenomenologically* "focuses on the meanings suggested by the data through the use of 'is' or 'means' as prompts for symbolic capture" (p. 259).

In the Sorgente study, we took a phenomenological approach to theme creation. This implies that themes may be manifest or latent in the data, that is, they can be an observable, or underlying phenomenon (Boyatzis, 1998). Theming the data phenomenologically, therefore, requires identifying manifest and latent information in the data. To that purpose, Saldaña (2021) offers a semantic strategy for theming the data: constructing a theme in the form of a sentence that affirms what "something IS" – that is, what is manifest in the data, and/or what "something MEANS" (p. 259), that is, what is latent in the data. In this study, we adopted this strategy and expanded it to include "something AS" to further capture symbolic meaning. We chose "something AS" as it seemed conducive to express not only the ideas, but also the metaphorical nuance within the themes.

The three clusters of themes therefore became:

1. **Embodied research methods AS …**
2. **Belonging AS …**
3. **Having an ethical imagination AS …**

As Braun and Clarke (2021) state: "We encourage researchers using reflexive TA to write about theme generation as a creative and active process, one *they* are central to" (p. 343). We acknowledge the theme generation was a creative and active process which, for us, involved using the preposition AS in theming the data. Each theme is outlined below as a list, to provide an overview of theming the data.

These themes were generated from a direct experience from the practice. The diagram in Figure 5.2 encompasses this very important relationship. The top shape in the diagram evokes the shape of an eye, as it was through arts-based research that we were able to see these connections. The numbers refer to the research themes.

RQ1)
EMBODIED RESEARCH METHODS AS

1. Zine-making as a catalyst to reflect on and build upon shared values
2. Language portraits as a multilingual activator
3. Gesture drawings as a tool to activate collective embodied knowledge

RQ2)
BELONGING AS

1. Feeling safe in translanguaging
2. Laughing together in creative collaboration
3. Being committed to learning

RQ3)
THE ETHICAL IMAGINATION AS

1. Feeling 'at home at the threshold'
2. Trauma-informed performative language practice
3. Moments of co-presence in brave spaces
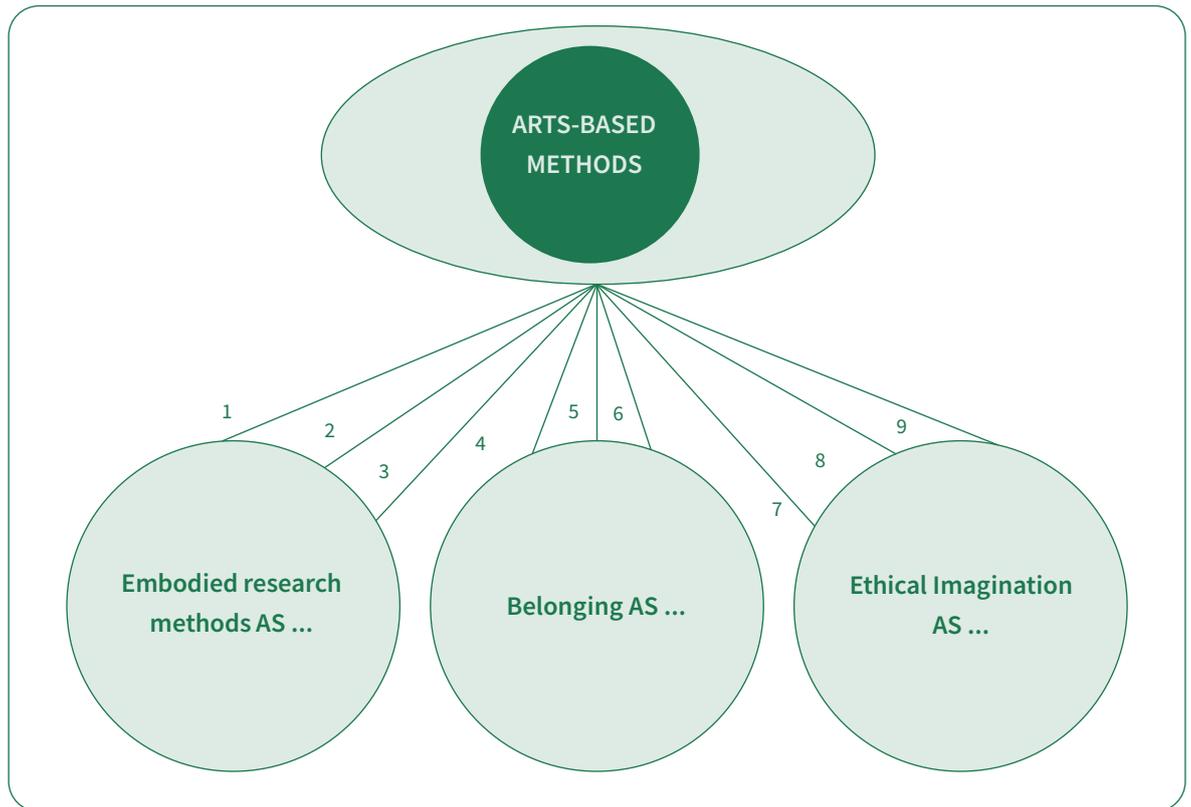
Figure 5.2 Sorgente research questions and research themes in diagrammatic form.

The final phase of theming the data was the creation of a poem, *Shades of Belonging*. A data poem is a creative means of data interpretation that allows qualitative practitioners to reflect upon their experience. As Janesick (2015) holds, data poems are "found in the text of interview transcripts, documents or even spoken words" (p. 138), and subsequently collated by the researcher. In this poem, each colour represents a research theme from the reflective TA analysis. Each line refers either to a sentence spoken by a participant, or a quotation from the literature. In other words, the poem is a collage of participants' voices from a range of data sets and from literary sources. Below, the connections between the poem, the themes and research questions are outlined.

Shades of belonging

I am part sound, part silence the words on the page and the space between	Theme 1	**Research Question 1**
everything is language: head, hands, heart, I fly and flow, wherever you go becomes a part of you.	Theme 2	
It's like an artwork: it starts off simple, then builds from there	Theme 3	
Belonging as a fish in the sky and a bird in the ocean	Theme 4	**Research Question 2**
wiping away the tears from laughter	Theme 5	
you can do everything: you can speak if you want to speak.	Theme 6	
Feeling at home at the threshold of candlelight perception	Theme 7	**Research Question 3**
I'm fearless:	Theme 8	
I may look fragile, but I'm very brave.	Theme 9	

We believe the genre of poetry is particularly apt to convey the findings of the study. As Leavy (2020) observes: "The human connection, resonance, and emotionality fostered by poetry results from the unique form poems occupy as compared with other styles of writing" (p. 98). Yet, we also realise, with Prendergast (2004), the importance of explaining the rationale behind each verse, whenever poetry is presented in the context of a research study. In this report, the connections between the data poem and the themes are explained in the next three chapters (6-8), and again, more in depth in the final chapter, 9.1.

Chapter 6
Research Question 1: Embodied Methods

In this chapter, we present the key concepts related to the first research question (RQ1):

How can embodied research methods be used effectively in arts-based educational research within the context of the study?

We discuss three key concepts: embodied research methods, arts-based educational research and conducting arts-based methods with refugees and migrants.

6.1 Key Concepts

6.1.1 Embodied Research Methods

Embodied research methods are tools informed by embodiment as a paradigm. Embodiment is based on an understanding that knowledge construction originates not only from rational, cognitive functions, but also from the emotions and the body. In contrast to Cartesian dualism of thinking over emotions, embodiment rests on the assumption that the body and the mind are *equally* important in the experience of being, and in education. Embodied methodologies as a construct in qualitative research have gained momentum in the last few decades (Brown et al., 2001; Perry & Medina, 2011; Chadwick, 2017). In discussing embodiment in qualitative research, Ellingson (2017) highlights the collaborative, intersubjective nature of research encounters: "Attending to embodiment requires attention to the data as encompassing meanings tied to specific interactions in which specific bodies encounter each other intersubjectively" (pp. 158-159).

Embodied research methods are based on the embodied inquiry research tradition. Embodied inquiry is a form of research that foregrounds the researchers' reflexivity. Leigh and Brown (2021) highlight three interrelated elements of embodied enquiry: transparency, criticality and reflexivity in research. These are interconnected, as "transparency for the benefit of readers of research requires, firstly, critical transparency towards and of one's self: reflexivity" (p. 73). Within an embodied inquiry paradigm, the body shapes identity, and the term embodied is used to mean "how we represent ourselves within and to the world around us" (Leigh & Brown, 2021, p. 8). To ensure best practice in embodied inquiry, Leigh and Brown (2021) offer a set of guidelines, constructed around the 'what?', the 'why?' and the 'how?' of this line of research:

- The 'What?' principle establishes that: "Any Embodied Inquiry is part of an ongoing process of self. It asks for reflexivity, an exploration, attention to and non-judgemental awareness of self in addition to attention, exploration and non-judgemental awareness of others' experiences" (Leigh & Brown, 2021, p.2);

- The 'Why?' principle posits that: "The starting point is that the body and mind are connected;

By accessing this information, data and stories that bodies store, hold and tell, it is possible to reach deeper, emotional and authentic truths about lived experience than are accessed by more conventional research techniques" (2021, p. 2);

- The 'How? principle holds that the two principles above are achieved "through conscious awareness, or the intention to incorporate this way of working into research" (2021, p. 2).

The points above were particularly useful in the analysis of zines (theme 1), specifically those zines drawn by the team ahead of the practice (zine-building strategy). These artefacts were structured in such a way that they prompted the team to reflect on their own values, beliefs and expectations of the project. While this is not a straightforward task, the possibility of combining text, drawings, images and paint enabled the researchers to access multiple modes as a means to reflect on and communicate their beliefs.

In discussing embodied inquiry, Leigh and Brown highlight the need to find methods and approaches that capture a range of several modes and types of data. Embodied inquiry "relies on a multimodal data set or a range of data sets in addition to interview transcripts rather than merely accepting one modality, with participants being offered a wide variety of modes of communication to draw on for their purposes" (2021, p. 40).

Ultimately, the embodied paradigm informed this research not only at methodological level, but also at pedagogical level. As van Manen (2008) put it: "The practical active knowledge that animates teaching is something that belongs phenomenologically more closely to the whole embodied being of the person" (2008, p. 17). Teaching through the arts relies on tacit forms of knowing, "a different way of knowing the world. Whereas theory 'thinks' the world, practice 'grasps' the world" (2008, p. 19). We conceptualise this 'grasping' as embodied knowing, a fundamental modality at the core of our practice.

6.1.2 Arts-based Educational Research

The Sorgente project engaged in arts-based research practices, defined as "a set of methodological tools used by qualitative researchers during all phases of social research, including data collection, analysis, interpretation and representation", to address research questions in which "theory and practice are intertwined" (Leavy, 2020, p. 4), meaning we employed an arts-based research methodology. Here, we explore this construct in arts-based educational settings.

We believe that arts-based research can function to broaden the forms through which performative language practice is experienced, analysed and interpreted by both students and researchers. Two decades ago, Eisner (2002) put forth an agenda for arts-based research in education. Eisner's points that are relevant to this study are:

1. *Meaning is not limited to what words can express.*

2. *Judgements about qualitative relationships depend upon somatic knowledge.*

3. *Aesthetic qualities are not restricted to the arts; their presence depends upon how we choose to experience the world.*

4. *Artistic activity is a form of inquiry that depends on qualitative forms of intelligence.*

5. *The artistic development of the individual is not an automatic consequence of maturation.*

6. *The arts should be justified in education primarily in relation to their distinctive or unique educational contributions.*

7. *The sources of learning when working in the arts are multiple. No one ever learns one thing at a time.*

8. *Among all the fields of study in our schools, the arts are at the forefront in the celebration of diversity, individualisation and surprise.*

9. *The arts teach its practitioners to think within the constraints and affordances of a material.*

10. *The process of representation stabilises ideas and images, makes the editing process possible, provides the means for sharing meaning, and creates the occasion for discovery.*

11. *The possibilities for growth in and through the arts cease only when we do.* The ultimate aim of education is to enable individuals to become the architects of their own education and through that process to continually reinvent themselves. (Eisner, 2002, pp. 231-240, original emphasis)

In the discussion of the themes below, we refer to the main points in Eisner's agenda to put forward our arguments on embodied research methods in this study.

6.1.3 Arts-based Methods in Forced Migration

In this section we discuss the use of arts-based research in the specific context of collaborative projects in forced migration, to honour the specificity of research question (RQ1). Lenette (2019) has written extensively on the potential of using arts-based methods in community engaged research projects with refugees and migrants. Her rationale aligns with our own research ethos, that is, producing diverse counter-narratives by drawing on artistic practices. She states:

> In my research, I have used collaborative arts-based methods rather than deficit-focused and rigid positivist approaches to generate a diversity of strength-based, gender-specific and agency-fostering narratives. (Lenette, 2019, p. 32)

As Lenette argues, whenever arts-based research projects are designed with a collaborative, strength-based ethos, they can contribute towards fostering a sense of agency. Such a vision also makes way for diversity, inclusion, and dialogic knowledge creation as a more ethical, and collaborative, research process (O'Neill, 2010), challenging traditional research models that may flatten or even distort the narratives of people from refugee backgrounds. Lenette (2019) defines 'cultural safety' in this context as research where participants' perspectives about project design, implementation, evaluation and dissemination are central concerns, and where participants are able to contribute without fear of being misunderstood. Culturally safe practice in arts-based refugee research implies ensuring that participants' narratives "will be respected and recognised to their just value rather than be de-contextualised to fit agendas that serve the needs of researchers and academic institutions" (p. 15).

In the next section, we illustrate the three research themes in the Sorgente study that address the first research question about embodied research methods.

6.2 Research Themes: Embodied Research Methods AS …

In this section, we discuss the first three themes related to the first research question (RQ1), within the embodied research methods strand: zine-making as a catalyst to reflect on shared values, language portraits as a multilingual activator, and finally, gesture drawing as a tool to activate collective embodied knowing.

6.2.1 Zine-making AS a Catalyst to Reflect on Shared Values

The data suggests that the zine-making activity acted as a catalyst for the team members to reflect on their shared values on teaching, learning and identity. The zine-building activity (Zine 0) took place a month before the programme, involved the four facilitators (Erika, Miriam, Kathleen, Luca) and was led by Autumn Brown. No students were present. The reflective prompts were:

1.   What do you wish people knew about learning another language?

2.   What aspects of Sorgente are you most excited about?

3.   What do you imagine will be the biggest impacts of Sorgente?

4.   What is your favourite part about teaching or learning a new language?

These prompts effectively paved the way for the facilitators to reflect on, and share, their values and goals for second language learning and identity formation. Here, we present data that supports evidence of the zine-making activity's contributions to reflecting and sharing values related to reframing language teaching as 'language growing' and honouring one's multicultural and multilingual identity.

Figure 6.1 reproduces the front page of Erika's zine, a direct response from reflective prompt 4) *What is your favourite part about teaching or learning another language?* The composition features a square cut out of Dublin airport at twilight. A triangle drawn in the top left corner contains some key words from Prompt 4): "what do you love about" with an arrow pointing downwards. A triangle drawn in the bottom left corner reads TEACHING, with an arrow pointing upwards. Both arrows point to the text: "Seeing a person's journey and growth".
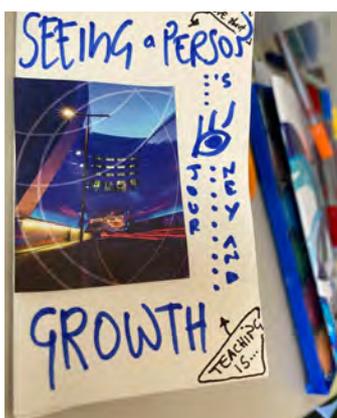

Figure 6.1 EP. Zine 0, p.1

The expression 'growth' features in the same zine on page 3, a response to reflective prompt 3). That composition features cut-outs of human legs walking on a path, preceded by the title, in handwriting, "Sorgente's impact", and the caption, also in handwriting, "students setting on a path on their language growing", with 'language growing' circled in yellow and wavy blue line in watercolour surrounding the writing. Red watercolour marks are cupped inside the curves of the blue line. In her reflective journal, Erika notes:

> Looking at my own pocket zine, there are a few things that strike me: the recurrent use of the word 'growth' [page 1 and page 3] especially the expression *language growing* (RJ, p.1).

Accordingly, two segments of the two compositions, from pages 1 and 3, were coded as *language growing:*

Figure 6.2 EP, Zine 0, bottom section of p. 1 (left and top section of p. 3 (right).

The theme of growth was also echoed in the zines of both Miriam and Kathleen in multiple respects. Miriam responded to the second prompt – *What aspects of Sorgente are you most excited about – by writing:* "Excited for the possibilities for growth, mine, theirs ours". Around the text were images including collage of blooming plants and drawings of vines and leaves to further underscore the emphasis on the various kinds of growth. Kathleen anticipated experiencing over the life of the project. Upon further reflection on why she wrote this, she shared during the zine-making session that she expected and looked forward to "growing together" throughout the Sorgente sessions.

While Kathleen did not use the word "growth" in her zine reflection directly, she did speak about change and her evolution as a language teacher and learning facilitator. In response to the prompt – *What is your favourite part about teaching or learning a new language?* – Kathleen wrote in her zine that she "evolves into a new being" and drew a hybrid creature with the head and legs of a human with wings. In this case, Kathleen's image did not merely illustrate her chosen phrase, but with the addition of wings, it added a fresh layer of meaning, in line with Eisner's (2002) point 1 in 6.1.2: *"Meaning is not limited to what words can express".* In expounding on this during the zine-making session, Kathleen described the ways in which teachers evolve with their students, changing as the students change. While these verbs may differ, there is a strong theme of not only growth of knowledge but an openness to growing as both instructor and student alongside language learners and Sorgente participants.

During first cycle coding, *language growing* became a code and was adopted for coding instances of students acquiring new language structures. This expression also transpired, naturally, in the notes and in conversations between the facilitators. This may be seen as connecting to a multilingual ideology (Garcia & Lin, 2017), that is, rejecting a deficit approach where students are defined by a language they are not proficient in, focussing instead on language growth and potential (see 7.1.1).

Another commonality among the facilitators which emerged during the zine making sessions was one of connecting language learning as a journey or path to be travelled: a process, not a destination. Erika, Kathleen and Miriam rejected the idea of proficiency as perfection, and instead used their zines to reflect on the idea of learners bringing their whole selves to the learner experience. In response to the prompt – *What do you imagine will be the biggest impacts of Sorgente?* – Miriam took on the voice of an imagined potential student and wrote in her zine "I can be myself, this language is mine, we belong here to this place and to each other" (MS, Zine 0, p.2). The decision to take on the potential voice of the learner in the zine belies the hope she held as a facilitator to create a space in which students felt they could take ownership of their learning and new language skills. It echoes Erika's response in her own zine, when she wrote about the practice of language learning involving "trying on different personas" (explored in greater detail below). In writing in the voice of a student and reflecting upon the multiple identities each facilitator held as both instructor and learner, the team were able to reflect deeply about creating an environment, which both honoured and supported the exploration of multiple knowledges and identities.

Another example of the zine-making activity as a catalyst for multilingual ideology is related to *honouring multilingual identity,* where identity is defined (van Lier, 2004) as a projection of the self in interaction with social groups. The creation of this theme originated from the analysis of a composition in Zine 0, pages 3-4, reproduced in Figure 6.3. The composition features two circular cut-outs, one of an evocative coastline and one of a dark pitch, both intersected with white faint curves. The circular cut-outs are themselves framed by three lines of handwriting, in three different colours (green, orange, blue). The writing is further framed by four arrows, following the concentric patterns and wavy rather than straight, in light blue watercolour. The wavy arrows indicate the direction for reading the text (anticlockwise). The use of collage here, as elsewhere in the zine-making activities, reveal how this research method aligns with Eisner's (2002) affirmation that *"The arts teach its practitioners to think within the constraints and affordances of a material"* that is, point 9 in 6.1.2. The reflective prompt – *What is your favourite part about teaching or learning a new language?* – is written on the top left corner of the page, with key words 'learning' and 'another language' circled in yellow. The text reads: *What do you wish people knew about learning another language?*

> Trying different personae
> Taking different roles
> But I'm still myself
> I can have more than one identity
> As an L2 learner.
> (EP, Zine 0, p. 3-4)

On which, Erika comments in the NVIVO annotation system: "I see myself as a language learner! I take my language learner identity as my starting point" (EP, Zine 0, pp. 4-5). This comment, written 18 months after effectively creating that zine, and therefore with a degree of temporal distance, expresses how Erika, who was also engaged in the project as principal investigator and practitioner/facilitator, responded to the prompt not through the lens of an academic, nor educator, but from the lens of a *language learner.*

In addition, each of the facilitators reflected on their roles as both facilitators of learning as well as learners themselves. They looked forward to supporting growth in the students but remained cognisant of the potential for growth in development across their own practices through their interactions with the students. This shared awareness, valuing, and commitment to holding space for multiple identities extended then not only to the learners, but to the researchers and facilitators themselves.
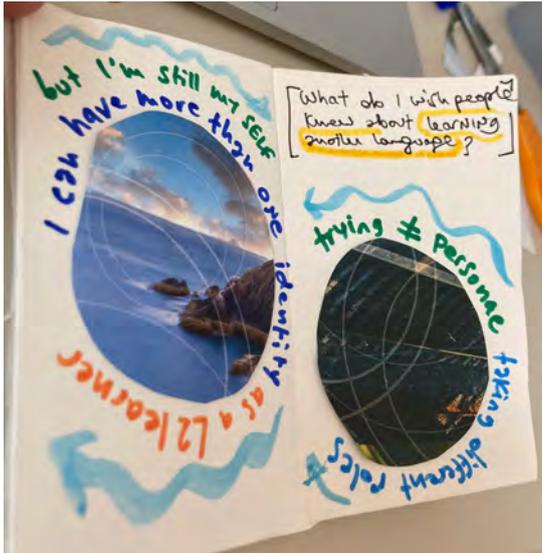
Finally, it is important to note that these shared values became a reference point that informed our research and practice. They percolated into the practice itself and became important activators of change when it came to inhabiting brave spaces, a theme discussed under 8.2.3, as honouring a multilingual identity was included as a feature of a trauma-informed performative classroom.

***

In summary, this theme relates to zine-making as a catalyst to reflect on shared values related to teaching, learning and identity. The text chosen to encapsulate this theme in the opening verse of the data poem is:

I am part sound, part silence
the words on the page and the space between.

These lines are inspired by the zine-making data set, as well as the literature. The first line [I am part sound, part silence] is drawn from Yasmin, whose zine contained personal reflections on the experience of language acquisition. The second line [the words on the page and the space between] comes from the literature on zines. While analysing the data, we felt that Yasmin's response echoed the work of feminist scholar and zine-maker Licona. She argues that the flexibility of zines allows their makers to curate their expressions: they choose what to include and what to omit. This purposeful space-making informs the second half of the line, "the words on the page and the space between". In this regard, especially considering the openness and adaptability of the medium, the gaps or empty spaces on the page can be just as meaningful as those filled with colour and text.

The data poem therefore opens as:

Shades of belonging
I am part sound, part silence
the words on the page and the space between.

The rest of the poem is explored as the themes unfold, throughout the next sections.

6.2.2 Language Portraits AS Multilingual Activators

The data suggests that the language portraits acted as an activator for the students in the process of acknowledging their multilingual identity, which chimes with another of Eisner's (2002) statements: *"The process of representation stabilises ideas and images, makes the editing process possible, provides the means for sharing meaning, and creates the occasion for discovery".* (Point [10] in 6.1.2).

Figure 6.4 portrays an overview of CS1 (top) and CS2 (bottom) language portraits:

Figure 6.4 CS1 and CS2 language portraits.

As the language portraits above show, students spoke a variety of languages, including Arabic, English, French, Greek, Indian, Japanese, Pashto, Somali, Spanish, Tingala, Tigrina, Turkish, Romanian, Yoruba and Swahili, among others. The language portraits were particularly useful in highlighting the multilingual profile of the groups. As Miriam notes:

> Erika concluded the session by reminding them how many languages they know and that they are multilingual. There were a lot of proud nods and smiles in response. We had a warm send-off of "thank you" and "see you next week!" It definitely broke the ice to meet them on familiar ground. (MS, obs, CS1.W1)

This sense of multilingualism became the foundational work not only for some of the practical activities, like Sound Conducting (3.1.3), Call and Response and Sound Sharing (3.1.5), but also for classroom dialogue. This was, for example, at the heart of the introduction of the language portraits activity in CS2, where Erika discusses having "three homes":

1   **Anna (Interviewer):** did you feel like your experience as a migrant poured into your work?
2   **Erika:** Yeah. From the first day, from the first hour, from the first minute. the first thing I said, when I
3   introduced myself to the students was: Hi, my name is Erika and I have three homes. And they were
4   like smiling, you know. And I mean, I do that on purpose, because I want to put out there, the fact
5   that we have similarities with the students; and or sometimes they say hi, my name is Erika. You
6   can pronounce it Érika or Èrika or Erikà. What about you? How is your name tweaked or, you know,
7   changed? So, I always come in at that angle. And then everything they say, I try to, you know, put on
8   my hat, like my migrant hat, because it's the only thing that is, you know, going to bring me closer
9   to them. (EP, Int., p. 4)

A closer look at Yasmin's language portrait shows that English is as an accessory or a component of the body, located in one single area, but as intrinsic to each of her organs and musculoskeletal systems: brain, eyes, heart, skin, bones, kidneys, muscles and lungs, as reproduced in Figure 6.5. It is noteworthy to cross-reference this evidence with Yasmin's Zine 1, and particularly her answer to reflective prompt, 2) *Think about last week's activity [language portraits]. What surprised you about doing that activity?,* in response to which Yasmin wrote: "Last week I was surprised drawed body and I was wrote languages [sic] because I was like that, and I was felt happy when I was made" (Yasmin, CS1, Zine 1, p. 2).

Here, and in several other instances, Yasmin expresses her aptitude for multilingualism. In the next page of her zine (Figure 6.7), Yasmin expresses the idea of belonging. Her composition features a cut-out from a magazine with the text WE BELONG TOGETHER to which she has added, in handwriting: "I hope we will be happy together" (Yasmin, CS1, Zine 1, p.3). This was created in response to the prompt 3) *What do you think learning English through the arts will be like?*
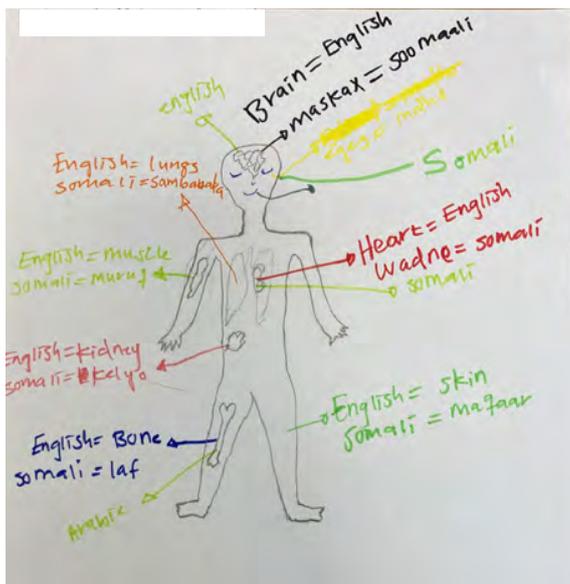
Figure 6.5 Yasmin's LP, CS1.
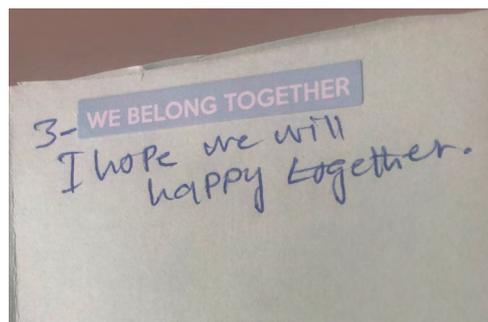
Figure 6.7 Yasmin, CS1, Zine 1, p. 5.
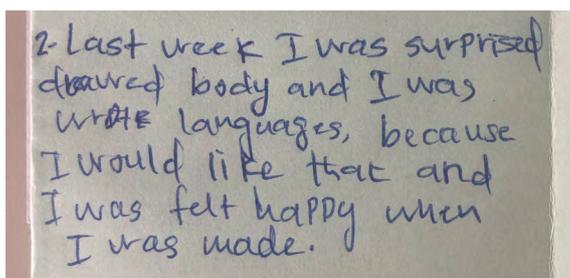
Figure 6.6 Yasmin, CS1, Zine 1, p. 4.

Significantly, at the end of this class, Yasmin said goodbye to the teachers in three languages:

Yasmin asked me [speaking in English] how to say 'thank you' in Irish and Italian, she thanked me in perfect Irish (MS, CS1.obs, w3)

Yasmin chooses the language of the two teachers in the room (Italian, Irish) as well as English, to say goodbye. This may be aligned with her desire to belong to this very group, where Italian, English and Irish are spoken, while nurturing her English speaker identity. Here we note Yasmin's multilingualism in parallel to her desire to speak English, as an indicator for her inclination to belong to the unique classroom environment. Yasmin's final day in Workshop 9 reinforces this point, with her active participation, despite the male teacher making an announcement, of his own accord, that "she didn't feel like talking" on that day. Yet, it would be a mistake to represent Yasmin as a reluctant learner. Yasmin's written sentences (Figure 6.8) during the Music and Language Awareness activity, in Workshop 3 (see 3.3.4), reveals that Yasmin had originally written "I want to speak english" [sic]; she then crossed out 'want' and corrected it as 'like':
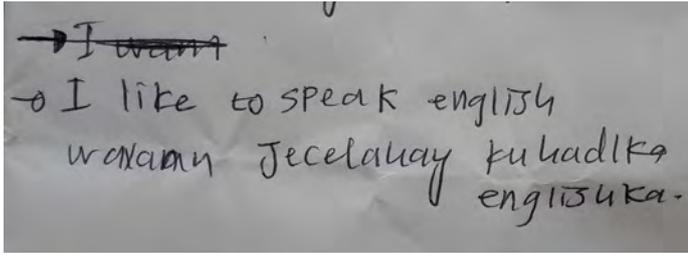
Figure 6.5 Yasmin's LP, CS1.

Here we may infer that Yasmin not only wants to speak English, but likes doing so, so much so that she decides to cross out 'want' and to replace it with 'like'. The idea of liking speaking English connects to a basic element featuring in most seminal definitions of motivation, that is, the enjoyment and taking pleasure, or desire, to do something (Ryan & Deci, 2000; Dörnyei & Ushioda, 2021), as discussed in 7.1.1.

…

In summary, this theme relates to the Language Portraits serving as an activator for the students in the process of acknowledging their multilingual identity. The text chosen to encapsulate this theme in the data poem *Shades of Belonging* is:

Everything is language:
head, hands, heart, I fly and flow, wherever you go becomes a part of you

The first line [everything is language] is a verbatim quote from Ezaf's (CS2) description of his portrait. The connection between the language portraits and the Migrations collection comes from the data: "Everything is language", as uttered by Ezaf, was his comment on his portrait, which also included the drawing of a bird alongside the silhouette, an intriguing artistic connection with the Simurgh drama (as noted by the interviewer) based on images of the birds represented in *Migrations.*

In the second line, each segment, separated by a comma, comes from a different source: on the one hand, [head, hands, heart] lists the places where many of the participants drew their first languages as belonging in their bodies. It also links back to the continual discussions about body language, gesture and self-expression, which occurred throughout the workshops. On the other hand [I fly and flow] and [wherever you go becomes a part of you] are direct quotes from the book of postcards, *Migrations: Open Hearts, Open Borders,* which inspired the design of the Sorgente study (see 1.9). These two quotations encapsulate the themes of merging cultures and multiple linguistic identities which emerged during the participants' description of their portraits.

The poem therefore expands into:

Shades of belonging
I am part sound, part silence
the words on the page and the space between
Everything is language:
head, hands, heart, I fly and flow, wherever you go becomes a part of you.

6.2.3 Gesture Drawing AS a Tool to Activate Collective Embodied Knowing

The original purpose of the gesture drawings was to provide a record for the activity in the classroom, as neither photography nor video were permitted. With drama being an ephemeral art form, the idea was to use the drawings to capture salient moments to be recalled at a later stage, for research purposes. After reviewing the gesture drawings (GDs) that had been created by the artist and their impact on the learning and research environment, we realised that these artefacts provided additional data.

In the first and second-cycle coding of the analysis, we identified a number of functions performed by the GDs, encapsulated in the following codes: *Identifying key aesthetic moments in practice; Scaffolding drama conventions; Scaffolding L2 vocabulary and structures; bypassing stereotypes to enrich reflection.* During the analysis, we realised that these activated embodied knowing, and could be related to three perspectives:

1. The visual artist
2. The practitioners/researchers
3. The student-participants

The visual artist, the practitioners/researchers and the student-participants' embodied knowledge was activated by the GDs in different, but interconnected ways, resulting in a collective activation of embodied knowing. Below, we consider the issue by looking at different cohorts' perspectives, first individually and then collectively.

1) The visual artist

Aisling was free to sketch at any time during the practice. To perform this task, she had to observe actively and select which key moments to reproduce. In the interview conducted by Rachael (Jacobs, forthcoming), Aisling stated that she selected the moments to capture intuitively. Thus, her choices were based on her tacit, embodied knowing. Aisling produced 20 drawings in total, which she shared with the participants at various points throughout the practice. Her decision as to what moment to sketch framed several critical moments for all participants. This selection provided a record of significant moments, as perceived by Aisling, which consequently informed the participants' experience of the work, as they saw their bodies in space through the eyes of another as art work. Some of these moments, as we will see, correspond to moments identified by the practitioner/researchers and the student-participants as their favourites.

Reflecting on her creative process, Aisling said that her way of working evolved as the workshops unfolded, and that having comfort in ambiguity was part of the success of the strategy. Although this was out of her comfort zone, she began by participating in the workshops alongside participants. In this act of embodiment, she also demonstrated her willingness to be vulnerable and embrace the unknown, as she had not been privy to the planning sessions and did not have a background in drama.

2) The practitioners/researchers

As soon as Aisling shared her first drawing, Kathleen, Luca, Miriam and Erika recognised that this was a valuable educational strategy and incorporated it in their teaching practice to scaffold vocabulary and to teach tableaux (see Appendix, 2.28). This process of a research tool becoming a pedagogical tool fits with Eisner's (2002) belief that *"The sources of learning when working in the arts are multiple"* (point [7] in 6.1.2).

The GDs activated the practitioners' embodied knowing, related to pedagogical knowledge. In the context of performative language practice, pedagogical content knowledge takes two for90`zx9ms: not only how to teach a second language, in this case English, and how to teach drama, in this case, a tableau, but how to teach English through drama, specifically to beginners with no drama experience. This embodied form of knowledge, known as dual pedagogical content knowledge (Dunn & Stinson, 2011), was activated by the GDs as soon as the practitioners saw the student-participants' response to Aisling's sketches.

The analysis suggests that the GDs activated the practitioners' pedagogical knowledge on two levels: first, teaching language (vocabulary), and second, teaching drama (tableau). Below, we provide one example from each category, with reference to the data. First, the GDs activated the practitioners' pedagogical knowledge in terms of teaching vocabulary. To demonstrate this point, we resume the data from CS1, Workshop 8, 'The Sponge' role play, captured by Aisling as a two-part sketch in Figure 6.9.

Figure 6.9 CS1.GD2. The sponge. Aisling McNally. Reproduced with permission from the artist.

The sketch in Figure 6.9 illustrates a moment in the improvisation when Gulraiz, in role as the customer, realises he will be charged €100 and walks off. Uba, in role as the shopkeeper, throws a sponge at him in outrage. The transcript below reports an excerpt from a classroom interaction between Rashid, Erika and Miriam, as they looked at Aisling's sketches from the previous session. Here reconstruction of events becomes an incentive to scaffold the verb 'to throw' and the noun 'sponge':

Rashid: the man, you see the person is Uba and other one is Gulraiz. Uba is the shopkeeper and this [inaudible]. And they know each other. But the … Uba son [sic] and grandson they're fighting. And Uba, she is angry, and he doesn't want – she doesn't want to sell for the something [sic] Gulraiz. We want to know, what's happening for Uba? And that's and they are fighting for something.

1   **Rashid:** the man, you see the person is Uba and other one is Gulraiz. Uba is the shopkeeper and this
2   [inaudible]. And they know each other. But the … Uba son [sic] and grandson they're fighting. And
3   Uba, she is angry, and he doesn't want – she doesn't want to sell for the something [sic] Gulraiz. We
4   want to know, what's happening for Uba? And that's and they are fighting for something.
5   **Erika (interviewer):** is that the first picture or the second one?
6   **Rashid:** second – it's the same
7   **Erika (interviewer):** because I wasn't there. It's the same scenario, yeah?
8   **Rashid:** yeah.
9   **Miriam:** at the beginning. The customer was in the shop, and then by the end-
10   **Rashid:** I don't know.
11   **Erika (interviewer):** What is – So what is this?
12   **Rashid:** [Excited] Uba she… [miming something]
13   **Erika (interviewer):** throw?
14   **Rashid:** throw.
15   **Erika (interviewer):** throw. But what, what?
16   **Rashid:** eh…
17   **Yasmin:** Gulraiz he say: I don't buy – nothing!
18   **Erika (interviewer):** she didn't want to buy anything?
19   **Yasmin:** no.
20   **Miriam (teacher):** and Uba got really angry and she threw – can you remember what she threw?
21   **Rashid:** the… something to wash for!
22   **Miriam (teacher):** the sponge.
23   **Rashid:** sponge, yeah!

In this extract, as Rashid was reconstructing the story, it became apparent that he was not familiar with the verb 'to throw'. Initially, he mimed the action, thus using his body language to compensate (line 12) and then, when prompted, he repeated the verb "throw", in line 14. Similarly, when he did not know the word for 'sponge', he described the object's function ("something to wash for") in line 21, and then repeated the noun "sponge", in line 23. Seeing the student interact with the sketch in such a way activated a tacit bank of embodied knowledge in Miriam and Erika who collaboratively intervened (line 11 and line 22) to scaffold the language, for Rashid to learn the vocabulary (line 23). Second, the GDs activated the practitioners' pedagogical knowledge as they afforded Miriam a strategy to demonstrate tableau with students new to drama. In drama-based work, tableau is a staple dramatic convention. In both case studies, it proved challenging to explain to the students what a tableau was – not just the operational aspect, but also the purpose behind a tableau, which in turn, affected their motivation to try it.

When students saw Aisling's sketchbook for the first time, their concrete understanding shifted considerably and, with it, their willingness to engage in tableaux. As soon as the practitioners saw the students' interest in the drawings, they drew on their pedagogical knowledge to explain the tableau convention through the medium of the GDs. This proved effective to enable the students to engage in a range of activities, like demonstrating -ED and -ING endings in the pair tableaux (see 3.3.9). The GDs served as an activator of knowledge for Miriam to communicate what tableau was to those students,

whose language did not yet include the means to understand abstract instructions, with no drama experience, and who were generally reluctant to stand up and use their bodies for a variety of reasons.

To summarise, the GDs activated the practitioners' embodied knowledge related to both linguistic and dramatic aspects of pedagogical content knowledge. This duality was noted in the coding phase of the analysis, as recognised in an NVIVO annotation to the gesture drawings data set:

> The gesture drawings become an educational tool that captures the drama experience and affords a dual function: a language function (to recap/establish vocabulary and structures) and a drama function (to introduce the notion of tableau) (EP, CS1,a.w9)

Accordingly, this dual function impacted on the student-participants' lived experience.

3) The student-participants

From a student-participant's perspective, the GDs were helpful to unlock a desire to communicate, and to provide a visual anchor to enable communication. For example, the sketch reproduced in Figure 6.9 gave the students a reason to reconstruct the story, identifying the roles and situation, as noted in the observation below:

> Aisling shows the first drawing, a sketch from workshop 8 and Rashid is very quick to respond. He sees the drawing and identifies the person playing the role (Gulraiz), the role, and the situation. He is very excited. (EP, CS1.obs.w9)

Moreover, the GDs were effective to activate knowledge about Rashid's lived experiences in the drama. This kind of knowledge was available to Rashid, inscribed in his lived experience of Gulraiz's body in the room. The GDs provided an activator for Rashid to bring forth his embodied experience of the role play. Here, it is important to note that even if Rashid was not playing the role himself, being present as a spect-actor (Boal, 1995) was sufficient to trigger such an embodied response.

The GDs also proved effective to activate students' knowledge during the final focus group:

> We conducted a focus group with Uba, Camille and Mobo. The interview was based on visual stimulated recall (VSR) and we used Aisling's drawings as a starting point. The two girls were quiet, but having the drawings was helpful to get them talking. (EP, CS1, obs.w9)

Indeed, during the focus group, while looking at the sponge sketch (Figure 6.9), Mobo, Uba and Camille made sense not only of the dramatic roles and situation, but also on the learning associated with the experience:

1   **Mobo**: I was a shopkeeper, Gulraiz the customer; and because both our sons were fighting, so, when
2   I was so angry for not turning away that not like this [shows a posture] but this language like this
3   [shows a posture]. Yeah. So even with action: 'Why are you OK?' He worries she goes: 'None of your
4   business!' And then Gulraiz tries to buy something and then she charged them big money. €100.
5   Gulraiz say: 'Why?' And then when I said: 'Bro, either you buy, or you go!' So Gulraiz went […]
6   **Erika** (interviewer): OK, so, this is the situation. Do you – what do you think about this situation? It
7   was useful for learning or not so useful, and why?
8   **Uba:** I think useful. Because … we practise English. We can try … how to speak English.
9   **Mobo**: it does sort of help with sort of knowing. How to sort of … read people like, oh, so you can
10   be angry in many ways, but the most common ways like you know, yell, and shout, and … all of
11   that. But a very common way to get angry, like when you're passive, and that I feel, more often, but
12   people can't read it that well, and I think it is a very good way to show that.
13   **Erika** (interviewer): and what do you think, Camille? Do you think these kinds of activities are of any
14   use for learning?
15   **Camille**: yeah. I think it is, yeah. […] It was a good idea to do that. Uh, to add for us some words
16   without which we don't know. (CS1, FG.w9)

Here, the GDs activated student-participants' embodied knowledge in multiple ways:

- Allowing them to communicate by embodying meaning, whenever words were not available, as in: "Not like this [shows a posture] but this language like this [shows a posture]", lines 1-2
- Providing a visual anchor to reconstruct a scenario and articulate a conversation (lines 1-5)
- Affording a chance to express their opinions on performative language learning as a way to learn English (line 8)
- Affording a chance to read body language in real life conversation (line 12)
- Using improvisation to learn new vocabulary (line 16)

The drawings were also helpful in gauging the students' dramatic engagement (through role, situation, tension). For example, during the focus group, the students were shown the image of the king visiting the shop. Uba's final comment denotes a degree of dramatic engagement, as she frames her response from the point of view of her role, at the time:

1   **Mobo**: The King is here? But the King normally doesn't come to [the shop]… The King is always at
2   his castle or travel[s]… But the King comes in person, was a big surprise!
3   **Erika**: Uba, and when you were watching that, what were you thinking? […]
4   **Uba**: Shocked that the King… he's come in the shop! (FG, CS1, p.5)

Here Mobo and Uba are able to recall their emotional response, collaboratively, and to anchor in the dramatic situation. They highlight the role (the King) and situation (the coming into shop) within what they experienced as a peak of dramatic tension (shock) in the scenario. Thus, here the GDs helped them to build on each other's knowledge, to connect with each other and to become more familiar with drama as a way of learning. This exchange echoes Leigh and Brown's (2021) principle of the 'Why?' in embodied inquiry:

> The starting point is that the body and mind are connected. By accessing this information, data and stories that bodies store, hold and tell, it is possible to reach deeper, emotional and authentic truths about lived experience than are accessed by more conventional research techniques. (2021, p. 2)

In summary, the GDs activated the embodied knowledge in the artist, in the practitioners and student-participants. These did not happen in isolation, but were operated collaboratively, hence, in this theme we refer to collective embodied knowing. The GDs generated a sense of time and space, as they framed the boundaries of belonging to the Sorgente group. As stated above, this process effectively started from Aisling's artistic interpretation, and selection of what happened, which triggered an educational and aesthetic response in all participants. It also defined, or better re-defined, the practice, transcending verbal language and encoding experience through a different semiotic system.

For each cohort, the ripple effect of the GDs was related to 'dislodging knowledge' (Holm, 2008), setting off different ways of seeing. This was due to the very nature of the gesture drawing technique, which captured the essence of movement, stripping out body shape, skin colour, clothing, and gender. We argue that by using gesture drawings rather than photography or video for the stimulated-recall, the participants were able to focus their reflection on the drama experience and learning through the practice, rather than becoming distracted or inhibited by the camera lens, during the practice, or becoming self-conscious about body shape and size, gender, race, during recall. Seeing themselves drawn without features may have contributed to a sense of feeling protected, not feeling exposed – certainly not as exposed as they may have been if they watched the same sequences captured by photography or video. In this respect, we argue that the GDs acted as a collaborative, ethical tool which provided a degree of cultural safety (Lenette, 2019). This also has repercussions on how the research is presented, with the visual focus being on the participants' body language and proxemics, rather than on their features. In this sense, the GDs may be able to dislodge stereotypes and activate embodied knowledge in the broader audience of the research, including, perhaps, the readers of this report.

In summary, the gesture drawings functioned as a tool to activate collective embodied knowing in the artist, the practitioners, and the student/participants.

In the data poem *Shades of Belonging*, the following verse as it connects to the third research theme:

It's like an artwork:
It starts off simple, then builds from there

This text was extracted from an interview with Aisling, the visual artist. In the interview, she reflected that her process started with a simple sketch, and allowed the gesture drawings to build as participants' meaningful engagement in the activities was also building. This way of working is akin to an artwork itself, that starts simply, sometimes with one action such as a gesture or a line on the page. Like an artwork, participation, confidence and trust built from one simple action, allowing for more deeper meanings and discoveries to be made. This process was mirrored in the student-participants' gradual building of trust in the facilitators and the performative practice as a vehicle to practise the English language.

Incorporating this verse into the data poem, this grows into:

Shades of belonging
I am part sound, part silence
the words on the page and the space between
Everything is language:
head, hands, heart, I fly and flow, wherever you go becomes a part of you
It's like an artwork:
It starts off simple, then builds from there.

Chapter 7

Research Question 2: Motivation to Belong and Language Learning

In this chapter, we offer a brief overview of the key concepts embedded in the second research question of the study:
How does motivation to belong relate to language learning in the context of the study?

We discuss three key concepts: multilingual education, belonging and motivation.

7.1 Key Concepts

7.1.1 Second Language Learning: A Multilingual Perspective

In the Sorgente research we take a view of second language learning from a multilingual perspective. The term 'multilingual education' is used to refer to "the use of the many languages of students in classrooms today, often the languages of minoritized students, to make subject matter comprehensible and enhance the development of a dominant language" (Garcia & Lin, 2017, p. 2). Multilingual education rejects the monolingual bias, which is still prevalent in mainstream language education, embracing instead a view of language education where *"the use of diverse language practices to educate"* is encouraged (Garcia & Lin, 2017, p. 2, original italics), along with the view that the "purposeful use of the first language in the second language classroom is another key competency" (Oliveira & Jones, 2023, p. 4). As Li Wei (2018, p. 16) states: "The actual purpose of learning new languages – to become bilingual and multilingual, rather than to replace the learner's L1 to become another monolingual – often gets forgotten or neglected, and the bilingual, rather than monolingual, speaker is rarely used as the model for teaching and learning".

The issue of such a 'subtractive' view of language learning in bilingual education, especially in migration contexts where the majority language is being learned, is addressed by Baker (2011), who makes a distinction between 'weak' and 'strong' forms of bilingual education. In the former, the aim is the assimilation of a minority language speaker into mainstream education. Here, the minority language is used simply to facilitate the learning of the majority language, not to foster linguistic and cultural diversity. Contrastingly, 'strong' forms of bilingual education are those in which "bilingualism and biliteracy are part of the aims" (Baker, 2011, p. 219). The term 'multilingual education' is generally used to denote the latter, in other words "the use of two or more languages in education, provided that schools aim at multilingualism and multiculturalism" (Cenoz & Gorter, 2015, p. 1).

In multilingual education, language diversity in the classroom is perceived as a resource and a right of all students (Ruiz, 1984). In this sense, a multilingual orientation:

> takes on a social justice purpose, reinforcing the idea that language is used by people to communicate and participate in multiple contexts and societies. A bilingual education that extends children's own language repertoire by appropriating other linguistic features enables the child to be an equal participant in many communities of practice. (Garcia & Lin, 2017, p. 3, original emphasis)

This view aligns with Grosjean's pioneering concept of bilingualism, according to which a bilingual is not "two monolinguals in one person" (Grosjean 1985, 1989, 2001, 2008, 2022). This stance, which is still very present in contemporary society, portrays bilinguals as "deficient monolinguals in each of their languages" (Jessner, 2017, p. 162). Cummins (2008) also comments on the tendency in multilingual education to keep languages separate so that they appear as "two solitudes" (p. 588).

This also relates to Heller's (1999) term "parallel monolingualism", which does not take account of multilingual speakers' complex linguistic repertoires. Similarly, Blommaert (2010) talks of multilingualism as "a complex of *specific* semiotic resources, some of which belong to a conventionally defined 'language', while others belong to another 'language'" (p. 102, original emphasis). In this light, we see the multilingual speaker as "a human communicator who has developed communicative competence in two languages in order to be able to cope with the communicative needs of everyday life" (Jessner, 2017 p. 163).

'Multicompetence' is another useful notion, developed by Cook (1991, 2003, 2016) to refer to the knowledge of more than one language in the same mind. Cook's notion of multicompetence implies a 'holistic' view of the L2 user which takes into account multilingual norms, instead of monolingual or traditional norms. Following this, the first language or prior linguistic knowledge of a speaker can be considered a cognitive basis for language acquisition. Jessner (2017) puts forward a dynamic model of multilingualism, whereby multilingualism is conceived as "an adaptive complex system which possesses the property of *elasticity*, the ability to adapt to temporary changes in the systems environment, and *plasticity*, the ability to develop new systems in response to altered conditions" (p. 165, original emphasis).

Finally, the term 'translanguaging' is often found in discussions of multilingual education. Originating from Welsh-medium instruction to refer to the practice of using both English and Welsh in classroom activities, it is used to describe the flexible language use of multilingual speakers who draw upon their complex linguistic repertoires in communication: "Translanguaging is using one's idiolect, that is one's linguistic repertoire, without regard for socially and politically defined language names and labels" (Li Wei, 2018, p. 19). As for pedagogical translanguaging, Creese and Blackledge (2010) claim that the reason why teachers may adopt translanguaging as a pedagogical tool is in order "to emphasize the overlapping of languages in the student and teacher rather than enforcing the separation of languages for learning and teaching". (p. 112). Thus, multilingual education, in migrant contexts where linguistic diversity is both valued and made use of as an effective pedagogical resource, addresses "the complexities of belonging both 'here' and 'there' simultaneously" (Suárez-Orozco 2001, cited in Warriner, 2017, p. 343). The concept of belonging is particularly relevant and will be further developed in the following section.

7.1.2 Belonging

The Collins Online Dictionary (2023) defines 'belonging' as a "secure relationship, affinity, familiarity, camaraderie".[6] Etymologically, on the other hand, the word 'belonging' goes back to the 14th century, meaning "to go along with, properly relate to" from *be* – intensive prefix, + *longen* "to go" from Old English *langian* "pertain to, to go along with".[7]

In *Outside Belongings,* Probyn (1996) constructs 'belonging' as a combination of the physical state of 'being' and the emotional desire 'longing', emphasising movement, rather than security:

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[6]   Belonging definition and meaning | Collins English Dictionary
[7]   https://www.etymonline.com/search?q=belong

> I slide from 'identity' to 'belonging', in part because I think the latter term captures more accurately the desire for some sort of attachment, be it to other people, places or modes of being, and the ways in which individuals and groups are caught within wanting to belong, wanting to become, a process that is fueled by yearning rather than the positing of identity as a stable state. (p. 19)

This ties in with Bastian's (2018) claim that supporting "a process of *becoming* (and *questioning*) rather than one of *cementing* identities" is one of the key aspects that should be considered by any educator (28-29). Allen et al. (2021) concur and invite us to reflect on the fact that, while some people have "relatively stable experiences of belonging" (p. 89), for others this is not the case, with frequent shifts, just like happiness and other emotions fluctuate over time.

In the preface to her book *Belonging: A Culture of Place,* the writer bell hooks declares that "Like many of my contemporaries I have yearned to find my place in this world, to have a sense of homecoming, a sense of being wedded to a place" (2009, p. 2). How can we interpret a sense of belonging in those individuals who are unable to return home, so to speak, as they have been forcibly displaced? As Papadopoulos (2002) argues in his discussion on 'home' for refugees, home is not restricted to a personal home, but it features a collective connotation: "Home is not only the place but also the cluster of feelings associated with it" (p. 2).

It is also useful for our purposes to frame 'belonging' according to Antonisch's (2010) division into *"place-belongingness"* and "politics of belonging". The former encapsulates the idea of emotional attachment as "a personal, intimate feeling of being 'at home' in a place" (Antonsich, 2010, p. 644), while the latter, rather than being a personal matter, is a social one, involving "socio-spatial inclusion/exclusion". In terms of the migration context, which is of direct relevance to this report, the second category concerns how welcome the host nation makes the migrant feel and is inextricably linked with questions of power and the recognition of rights, including legal rights such as access to citizenship. As Allen et al. state: "Struggles to belong are particularly evident in minorities and other groups that have been historically marginalised by mainstream cultures" (2021, p. 89).

Antonsich, however, reminds us that "even when political belonging is granted, this might still not be enough to generate a sense of place-belongingness" (2010, p. 650). There must also be the desire (or 'longing') to belong, or as Allen et al. put it 'belonging motivation': "a person who is *motivated to belong* is someone who enjoys positive interactions with others, seeks out interpersonal connections, has positive experiences of long-term relationships, dislikes negative social experiences, and resists the loss of attachments" (2021, p. 94).

However, Allen et al. (2021) also point out that in migrant contexts it is often the case that "circumstances limit opportunities to foster belonging" (p. 93). The attainment of citizenship and acquisition of the host language might not be accompanied by efforts to value migrants' role in their new homes, which implies giving them "a voice that is heard" and enabling them "taking an active engaged role in civil society" (Warriner, 2007, p. 344). A literature review produced by *Citizenship and Immigration Canada* reveals an understanding of the need to foster a sense of belonging in newcomers to 'maximize' their contribution to the host nation. That said, it should be noted that a sense of belonging cannot be forced: implementing this idea of belonging as an 'outcome' is problematic. As Thompson states, a "*sense* of belonging is an *affect*, not an *effect*" (2009, p. 183, original emphasis).

While, as seen above, it cannot automatically ensure a sense of belonging, language has a vital role to play in the process of acquiring emotional attachment to a place, or to a community. As Antonsich (2010) reminds us, language can "evoke a sense of community, the 'warm sensation' to be among people who not only merely understand what you say, but also what you mean" (p. 648). This aligns with Capstick (2021), who also notes that present-day migratory flows have led us to rethink the the nineteenth-century concept of the nation-state as "a single homogenous people, sharing a constructed common origin and language", which, in turn, impacts on the question of "who belongs to the nation-state, what languages they should speak in order to demonstrate that belonging". (p. 1).

Finally, sociolinguists, such as Blommaert (2010), have stressed the fluidity of language in both time and space in contexts in which speakers "take up any communicative resources available to them in complex linguistic and semiotic forms" (Capstick 2021, p. 197). Such fluidity is a characteristic of the multilingual classroom (see 7.1.1) and can, thus, contribute to the creation of a sense of belonging. This has implications for motivation as a driving force in L2 acquisition, the last key concept to be discussed in this section.

7.1.3 Motivation

The Collins Online Dictionary (2022) defines 'motivation' as "the desire to do; interest or drive; the incentive or inducement that arouses, sustains and regulates human behaviour".[8] The noun derives from the Latin *motivus,* meaning 'a moving cause', with its first appearance in a psychological context in the English language in 1904, used to mean "inner or social stimulus for an action".[9]

Scholars differentiate between intrinsic and extrinsic motivation. Extrinsic motivation can be attributed to factors external to the individual; intrinsic motivation refers to behaviours enacted for inner pleasure, enjoyment and self-satisfaction. In essence: "Intrinsically motivated behaviours represent the prototype of self-determination in that they emanate from the self" (Deci et al., 1991, p. 328). For Dörnyei (2001), intrinsic motivation leads to the pleasure of mastering a new task or activity. Dörnyei and Ottó (1998) add:

> In a general sense motivation can be defined as the dynamically changing cumulative arousal in a person that initiates, directs, coordinates, amplifies, terminates and evaluates the cognitive and motor processes whereby initial wishes and desires are selected, prioritised, operationalised and (successfully or unsuccessfully) acted out.
> (Dörnyei & Ottó, 1998, p. 65)

As Ushioda (2009) argues, motivation is not static, but dynamic; it is constantly in flux and actively generated in relation to the learner's environment: "It is the individuals' constant seeking of 'personal meaning-making' in their immediate environments that reformulates their understanding of the contexts and modifies their motivation towards language learning" (p. 217). Dörnyei's (2005, 2009) L2 'Motivational Self System' theory frames L2 motivation in terms of three constructs: ideal L2 Self; ought-to L2 Self; L2 Learning Experience. What particularly interests us here is the 'Ideal L2 Self', which refers to the individual's self-expectation regarding their future L2 performance. An individual's appreciation of how well they speak the target language is connected to their self-image within the social, academic, occupational, and cultural aspects. In this case, L2 motivation is driven by an internal desire to fulfil oneself.

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[8] Motivation definition and meaning | Collins English Dictionary
[9] https://www.etymonline.com/word/motivation

This is linked to the concept of *vision*, as described by Dörnyei and Chan (2013), the "sensory experience of a future goal state or, in other words, a personalized goal that the learner has made his/her own by adding to it the imagined reality of the goal experience" (p. 454-455). They conclude that L2 motivation may develop if learners are encouraged to "generate personal visions supported by vivid and lively images" (p. 457). In other words, the ability to form mental representations of, for example, their 'Ideal L2 Self', can enhance motivation and, thus, language learning. Dörnyei and Chan's (2013) findings also indicate that "different languages are associated with distinct ideal language selves, thus forming distinct L2-specific visions" (p. 457). In the context of this research, it was important to understand how the participants' vision their 'L2 Ideal Self' together with their intrinsic motivation, or "motivation from within" (Ushioda, 2008, p. 21) might be affected by their involvement in a performative L2 learning experience. To address this, in the next section, we illustrate the three research themes of the project that concern the second research question, the relationship between motivation to belong and performative language learning.

7.2 Research Themes: Belonging AS …

In this section, we discuss the three themes related to the BELONGING AS strand, that is: belonging as feeling safe in translanguaging; belonging as laughing together in creative collaboration; belonging as being committed to learning.

In reflexive TA, themes are understood as "patterns of shared meaning", actively construed by the researchers: "We like to think of themes as stories – stories we tell about our data" (Braun & Clarke, 2021, p. 341). We fully acknowledge that the stories we are about to tell are a product of our own meaning-making, filtered through our experiences, values and beliefs.

7.2.1 Belonging AS Feeling Safe in Translanguaging

Here we discuss the theme of *belonging as feeling safe in translanguaging,* which was created by synthesising a code, originally called: *embracing our multilingual self while nurturing an English-speaking identity.* In the first cycle of analysis (5.3), embracing our multilingual self and nurturing our English speaker identity were created as two distinct codes, within the top-level code BELONGING. In the spirit of transparency, a key to reflexive Thematic Analysis, in this section we address the two codes discreetly, and then discuss the rationale for merging them under the one compound code [embracing our multilingual self while nurturing an English-speaking identity] and then synthesising it into one theme [belonging as feeling safe in translanguaging].

Embracing our multilingual self was a code created in the analysis of Zine 0, specifically in the response to prompt 1) *What do you wish people knew about learning another language?* This composition, discussed in section 6.2.1, prompted the acknowledgment that the researcher's multilingual self was the departure point through which she made sense of language learning. The code *Embracing our multilingual self,* accordingly, led us to query the various data sets for any classroom behaviour that contributed to creating a multilingual environment in the classroom. Initially, we identified those activities with an explicit multilingual focus, for example Sound conducting, Sound Orchestra or Sharing Language (3.1.3, 3.1.5, 3.2.5 respectively).

To provide an example, we consider the Sharing Language activity, as part of CS2, as perceived by Miriam:

> Erika introduces a language sharing activity: she teaches them the Italian word for storm, *tempesta*, and taps her foot on the floor to indicate the rhythm. She asks them to write the word 'storm' in their own languages and recaps how many languages we have in the room. Everyone announces their language loudly and proudly. (MS, obs, CS2)

In this extract, we note the student-participants' response as they state their language "loudly and proudly"; in other words, there is a positive response to a multilingual strategy. This resonates with Creese and Blackledge's (2010) call for "the need for both languages, for the drawing across languages, for the additional value and resource that bilingualism brings to identity performance, lesson accomplishment, and participant confidence" (p. 112).

The activity then evolved to incorporate movement:

> Sharing Language activity, take 2. Erika invites everyone to stand and they go around the room taking turns to say 'storm' in their first language for everyone to repeat. Erika is careful to pronounce each word carefully and clearly, everyone's language is honoured. Someone points out that we will hear the same word several times as a few of them speak Pashto, Erika smiles and says this is no problem. There is a lot of cross talk, they are excited and engaged with this activity, checking spelling with people who share their L1. (MS, obs, CS2)

The expression 'everyone's language is honoured' resumes the discussion on multilingual identity illustrated in Theme 1 (see 6.2.1). Upon further thought, we noted that creating a multilingual environment in the classroom, one in which translanguaging was actively encouraged, not only was not confined to one single activity, or even to one workshop. Rather, it was a pedagogical disposition, an underpinning current that animated the practice – in other words, a *value* embedded in the teacher's stance. In fact, as Cenoz and Gorter (2021) point out, "it is obvious that teachers have to support translanguaging if it is going to be used in the classroom" (p. 11). To better articulate this point, we dive back into a process music workshop in CS1, Workshop 3, again penned by observer Miriam:

> Luca invited me to say a short sentence, I said "It is a sunny day". Luca copied my inflection, wrote the sentence on the board and marked the places where it rose and fell. He wrote the same sentence in Italian and compared them, then asked for a volunteer to share their own language intonation. Some confused faces – Gulraiz stood up and explained it in his L1 and several of the students nodded and began to explain to each other (lovely example of peer support!) Gulraiz then wrote a sentence in Persian. When Luca asked him to read it so we could hear the intonation, Gulraiz sang the words. It was quite emotional, some students fell silent. I told him it sounded beautiful and he thanked me shyly. He repeated it for Luca in an ordinary tone so we could hear the inflection. Elim and Yasmin also wrote sentences in their L1 and Luca drew attention to the differences in sound and silence (e.g., less space between words in Elim's sentence). All students are focused and attentive now. (MS, CS1, obs.w3)

Here, we see how Luca asks the students to create a sentence in their own language and analyse the intonation. Initially, these instructions produce "some confused faces"; however, Gulraiz's use of the L1, and Luca's encouragement in asking Gulraiz to read his own sentence in Persian, act as motivators for the others to become "focused and attentive". In other words, adopting a multilingual pedagogy (the teacher allowing a student to openly address the class in the L1) within a process music approach, where a student felt free to 'sing' his sentence, was conducive to generating engagement. After all, in a translanguaging approach, as stressed by Creese and Blackledge (2015) communication "starts not from the code, but from the speaker" (p. 33). Indeed, as Miriam notes, Gulraiz singing his L1 sentence generated what she perceived as an emotional moment.

Belonging as nurturing our English speaker identity was, also, initially conceived as a separate code. The idea of 'nurturing' as a metaphor came from Gulraiz's Zine 2, prompt 3): *What was it like to learn English through Music?* This composition (Figure 7.1) features a cut out of a vase with fresh flowers, accompanied by this text:

> Flower need a soil [sic] water and sun. If you want to learn English you need to listen to music and try it we can with this *music learning* English very early. (Gulraiz, CS1, Zine 2, pp. 2-3)
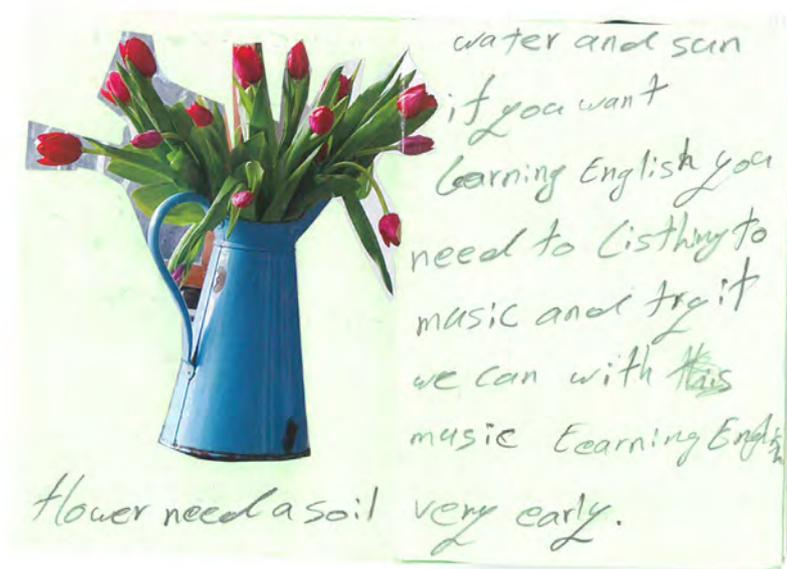
Figure 7.1 Gulraiz, CS1, Zine 2, pp. 2-3.

Gulraiz chooses the metaphor of learning a language as gardening, indicating that, as flowers need soil and sun, the learner needs several elements to grow. Gulraiz's imagery of the flowers resonated with the conceptualisation of 'language growing' seen in Zine 0 (discussed in 6.2.1, Figures 6.1 and 6.2) as part of 'language growing' and honouring a multilingual identity. Alongside this, Gulraiz's imagery of the flowers is interesting in terms of the learners' relationship to the English language, and their *openness* and *willingness to identify as an English learner.*

To explore this notion, we consider the language portrait data, and the position of the English language with reference to the body silhouette. Uba's language portrait, for example, features English as a bubble around her body, accompanied by the writing: "English language all around my body" (Figure 7.2).

Figure 7.2 Uba, Language portrait, CS1.

Uba's presentation of her language portrait to the group further contextualises her relationship with English:

> Uba's passion for her [language portrait] was clear, she was the first to stand up and present it and when I asked her what her favourite language is she said: "English". (MS, CS1, obs.w1)

A brief overview of the other CS1 students' portraits shows that they positioned English in their hair (Madaadi), hat (Elim), legs (Camille), head (Gulraiz), hands (Bodhi) or in each organ (Yasmin). Despite significant differences in where the language was positioned, English features in every drawing. Hence, on a basic level, these students were aware of the English language as part of their linguistic repertoire (alongside many other languages). There is no indication that any of the included languages dominated this linguistic mapping, in line with underlying beliefs of multilingual addition, as presented above. To further support this argument and explore the notion of *Nurturing our English-speaking identity,* we turn to data from the first zine (Zine 1) and the students' responses to the first prompt, Prompt 1): *You have been studying English for some time now. What do you wish other students knew about learning English?*

As a premise, it is important to highlight the assumptions embedded in this question. Prompt 1) is phrased in such a way that it positions the students as the expert, the experienced, knowledgeable party, asking them to address an imaginary peer who does not speak English yet, but would like to learn in the future. It is an empowering question, conceived from a multilingual standpoint, a value discussed by the team

during the zine-building activity (6.2.1). Most students answered Zine 1, Prompt 1) by illustrating language learning strategies or dispensing advice to the imaginary friend wishing to learn English. While different in nature, the answers denote the students' eagerness to identify as English speakers. To support this point, we share four CS1 students' answers, those of Madaadi, Gulraiz, Camille and Yasmin.

Madaadi's answer to Zine 1, Prompt 1) denotes a degree of identification as an English learner, albeit more focused on the process of studying the language, involving language learning strategies. He writes:

> If you want to learn English my friend I tell you it's good to watch TV, movie for English, listening music, playing football to the people that speak English because if you play Football wit other people you get more practice and write every word to new for you. (Madaadi, CS1, Zine 1)
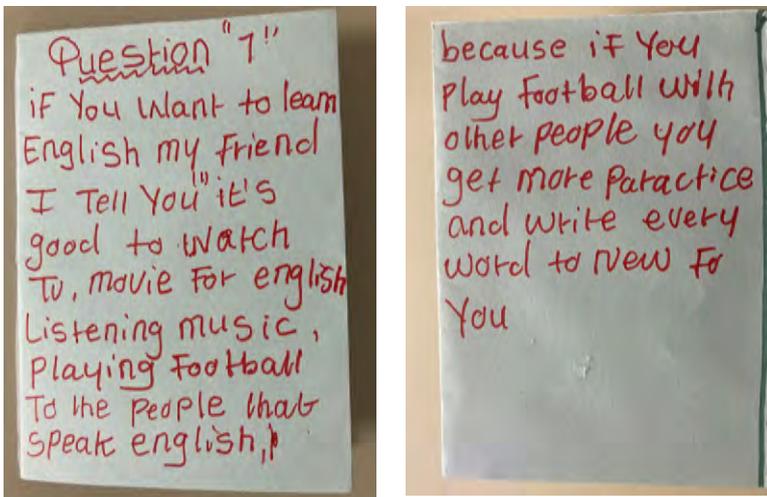
Figure 7.3 Madaadi, Zine 1, p. 1-2.

An analogous, practical stance is taken by Gulraiz, denoting his identification as a learner of English:
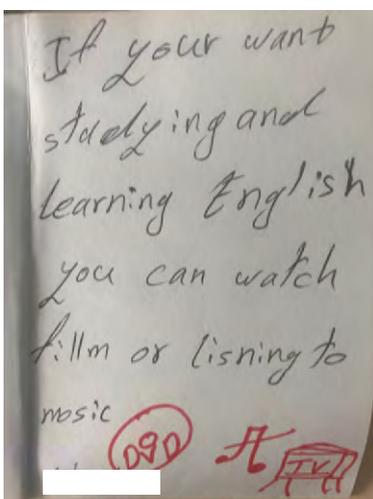
Figure 7.4 Gulraiz, Zine 1, p. 1-2.

Similarly, Camille's response to Zine 1, Prompt 1) reveals her attitude towards language learning:
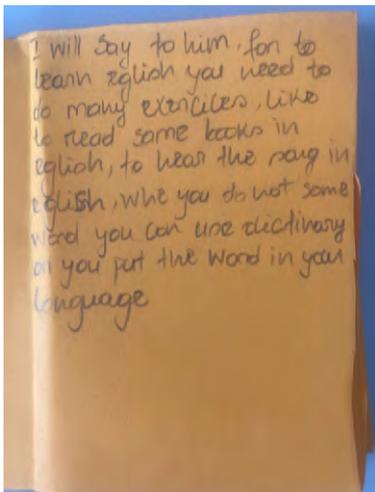
Figure 7.5 Camille, Zine 1, p. 3.

> I will say to him to learn English you need to do many exercises, like to read some books in English, to hear the song in English, when you do not [sic] some words you can use dictionary or you put the word in your language. (Camille, CS1, Zine 1, p. 3)

On the other hand, Yasmin's response to Zine 1, Prompt 1), reveals not only her openness to identifying as an English language learner, but also her self-efficacy and motivation to learn:

> I will say you can do everything, you can speak if you want to speak, and you can learning [sic] English, but you want, I will say if you have effort you will succeed. (Yasmin, CS1, Zine 1, p.1)
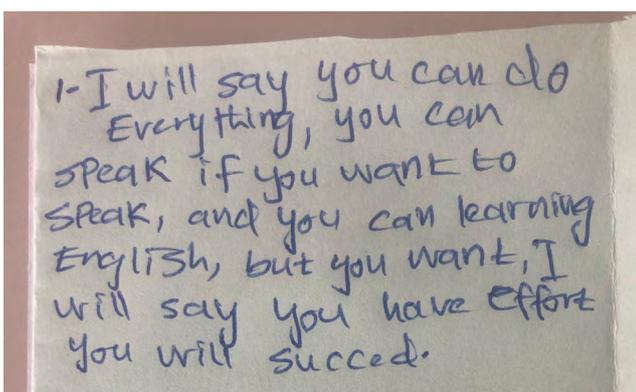
Figure 7.6 Yasmin, Zine 1, p. 1.

Here, Yasmin comes across as a motivated language learner, with positive self-efficacy ("you can do everything, you can speak if you want to speak") and a certain degree of intrinsic motivation, conducive to the code *Nurturing our English-speaking identity.*

Up to this point, the two codes *(Embracing our multilingual self; Nurturing our English-speaking identity)* functioned as stand-alone components. However, in reviewing the data from classroom practice, it

became progressively challenging to draw a line between the two codes, as they were interwoven with one another. For example, in her observations of the process music workshop in CS1, Workshop 3, Miriam writes about a conversation with Yasmin and her interaction with Rashid:

> Luca asked everyone to write three sentences in English, translate them into their L1 and mark the intonation. He and I circulated the room to make sure everyone understood. I wrote my own example on the board to clarify the task for Elim and Yasmin – Irish and English. Yasmin nodded and wrote down my sentences as well as her own. She beckoned me over and then shyly whispered "Conas a ta tu?" (Irish for "How are you?" – not one of my sentences). I complimented her and asked: "How many languages is that now, Yasmin?" (In the language portraits session, she was shy about "only" speaking English and Somali). She smiled and said "Three!" I asked her to read her English and Somali sentences aloud and if she noticed any differences. She said she would think about it and showed her sentences to Rashid (who is also a Somali speaker) . They discussed it as Rashid marked the intonation on his page. (MS, CS1, obs.w3)

Here we see Yasmin in action, involved in the task, actively speaking to the teacher, practising English and Irish, and engaging a fellow student in the activity. In other words, we see an engaged, motivated learner. Probing further, it is interesting to delve into Yasmin's written production, the three sentences she was required to write. The three sentences are:

> My name is Yasmin
> I am Somalian
> I like to speak English.
> (Yasmin, CS1.w3)

Yasmin's three sentences, produced as a task during classroom practice, blur the lines between the two codes, *Embracing our multilingual self and Nurturing our English-speaking identity.*

As the boundaries between these two codes become more and more blurred, like the band of colours overlapping in the *Coding* painting by Fitzsimons (Figure 4.16), we noticed new shades of meaning emerging: belonging as translanguaging.

To explore this point, we analyse an interview during which Anna asks Erika what belonging means to her, personally. Here we see Erika's admission that the question is difficult, and that she needed time and space to process her experiences to come to an answer. The fact that Anna had given her the questions 24 hours in advance was crucial for Erika to produce her answer, that is, belonging in a translanguaging situation.

1   **Anna (interviewer):** So, Erika, you've been working on the idea of belonging and the sense of
2   belonging. I'd be interested to know what it means to you, and more specifically, if there's any
3   moment or place in your life when you felt like you really belonged somewhere.
4   **Erika:** This is a really difficult question. My feedback is that this question is very charged and it
5   would be very good for people to have at least 24 hours to think about it. Because, you know, if
6   you just asked me this question straight away, I would, blank, yes. […] If I extract, out of all the
7   memories of belonging in my personal, social and professional life, the common denominator is
8   that there were instances where I was able to feel comfortable in my own skin, speaking English,

9   but also a little bit of Italian, and/or vice versa, and not be ashamed or, you know, scared or, you know,

10   apologetic about it. I think I feel most comfortable and belonging in a translanguaging situation,

11   where I can speak English, but just maybe throw in the one sentence in Italian that captures what I

12   mean to say; and it's just that shading added to, to myself, to my Erikaesque personae. I feel most

13   comfortable with people who are multilingual and have travelled and … it may be another time zone

14   or another season you know, or you know, people may have changed and may have left stuff behind.

15   So yeah, and I think it was really like the 'lightbulb moment' for me was to realise that translanguaging

16   is what makes me feel belonging. But it's … not something that I could have answered immediately. It

17   took me a few hours to quietly sift through the memories. (EP, Int. p. 1)

This extract gives us a reflexive insight into when Erika realised that her idea of belonging is associated with feeling safe when translanguaging. This may be viewed as a breaking away from the possible stigma associated with parallel monolingualism (Heller, 1999) towards a more dynamic multilingual attitude where a migrant can feel comfortable with multilingual individuals without being ashamed, scared, or guilty about using multiple languages flexibly to capture meaning. Erika reflects that this form of 'belonging as translanguaging' adds "shading" (line 12) to her sense of identity and belonging, an expression that echoes the title of the data poem, *Shades of Belonging.*

In line 9, Erika reflects that she feels comfortable in situations where she is not ashamed, scared, or apologetic about using both English and Italian. In other words, she feels comfortable when she can use the languages at her disposal to better "capture" what she means to say, without a sense of shame or guilt related to using one language or another. She goes on to say, in line 10, that she "feels most comfortable and belonging in a translanguaging situation" with multilingual people who may have "changed … may have left stuff behind" (line 14). She also stresses that she could not have processed this answer straight away; it took her a few hours to think about it quietly. In other words, she needed time and space. We argue that it is this level of reflexivity towards one's experience, a key concept in embodied inquiry (6.1.1), that allowed Erika and the other Sorgente practitioners to tap into some of the lived experiences of the participants – related to migration and identity.

In CS2, this can be seen in the Simurgh process drama, during the 'not-a-fish' incident while Describing the Pictures (4.3.7). Here, Makalo was asked to choose a postcard featuring a bird, from about 20 options. He then had to observe it, describe it, and ultimately embody it. While he was describing it, he struggled to make sense of why his own bird seemed to resemble a fish. He was uncomfortable with this lack of clear boundaries between 'bird' and 'fish' in his image, so much so that this created a row with another student, Arzu, who grew irritated at Makalo's hesitation and shouted at him. In that instance, a third student, on Makalo's side, directly stepped into the conversation to 'protect' his friend, shouting an aggressive comment back at Arzu. This could have been the seed of a fight, as the two young men appeared agitated and locked gaze in confrontation. Erika, who was facilitating the drama, stepped in to diffuse the tension. She validated Makalo's point within the context of the drama ("is it a fish, or a bird? Aren't we all a bit of both") and, by extension, within the context of the group. Erika named Makalo's bird the 'not-a-fish'. Later, this became the bird's strength. Hence, Erika as facilitator at the time encouraged Makalo to take ownership of this blurred boundary in the identity of his living creature (a bird? A fish?), which had caused frustration in him. As the workshop progressed, the not-a-fish quality of Makalo's bird acquired a comical note, as all the students started to see the irony of the situation. Makalo had been struggling to fit into 'the flock', not only because of his level of English, but also due to a tendency to cling to the concrete plane. As the not-a-fish assumed a comical function, Makalo took on the role of the comedian of the group, making jokes about his character, generating laughter among his peers. By the final RTÉ shoot workshop, he

appeared to be comfortable with the ambiguous identity of his not-a-fish bird, which by then had become a leading metaphor for Erika to probe learners to explore their identity as multilingual individuals. Here, we are reminded of Bastian's (2018) notion of belonging as "a process of *becoming* (and *questioning*) rather than one of *cementing* identities", as well as Probyn's (1996) sense of 'belonging' as a combination of the physical state of 'being' and the emotional desire 'longing', envisioned as sliding from belonging to identity (7.1.2).

When discussing the 'not-a-fish' bird as a metaphor for belonging, identity and migration, Anna and Erika relate the state of 'being in-between' as feeling like a *fish in the sky and a bird in the ocean:*

1   **Erika:** It's confusing when you don't know if you're a fish or if you're a bird, isn't it? You don't know
2   where you belong! I don't know if Makalo understood each word, but those who wanted and could
3   understand, did, including myself, you know, because I was part of the story.
4   **Anna (interviewer):** It's also … the thing about being a migrant: when you go back, you're the one
5   who moved away; when you're abroad, you're the foreigner. So, it's like, you're a fish in the sky and
6   a bird in in the ocean. (AC, Int., p.11)

Through role, symbol and dramatic irony, the medium of drama allowed the group to process the 'not-a-fish' as a metaphor for belonging and identity, exercising agency through playful self-regulation. This connects to agency manifesting as "self-regulation in playfulness" and the nature of engagement in process drama (Piazzoli, 2013, p. 163), a notion explored in the Makalo's 'not-a-fish' story in a different publication (Piazzoli, 2024).

***

In summary, this theme relates to belonging as feeling safe in translanguaging. This was explored through windows of practice, including process music as translanguaging pedagogy, and the Makalo 'not-a-fish' bird, construed as a metaphor for belonging and identity. The text chosen to represent theme 4 in the data poem *Shades of Belonging* is:

> Belonging as
> A fish in the sky and a bird in the ocean

The poem therefore reads:

> Shades of Belonging
> I am part sound, part silence
> the words on the page and the space between
> Everything is language:
> head, hands, heart, I fly and flow, wherever you go becomes a part of you
>
> It's like an artwork:
> It starts off simple, then builds from there.
> Belonging as
> A fish in the sky and a bird in the ocean.

7.2.2 Belonging AS Laughing Together in Creative Collaboration

Here we discuss the theme of belonging as laughing together in creative collaboration. In the first cycle of analysis (5.3), *Creative collaboration* and *Laughing together* are indicated as two distinct codes, within the top-level code BELONGING. In the spirit of transparency, a key to reflexive thematic analysis, in this section we address the two codes discreetly and then discuss the rationale for merging them under the one theme. Both codes originated from the analysis of a facilitator interview, to be precise of teacher/artist Kathleen Warner Yeates reflecting on the concept of 'belonging':

1 **Anna (Interviewer):** If you think of the moments in your life when you felt a strong sense of
2 belonging, can you identify a few elements that contributed to that feeling?
3 **Kathleen:** The moments in my life when I thought, oh these are my peers; these are … my
4 comrades, you know. One of them would be my family, but only maybe half the time. You know,
5 like my family has some, you know, some strange things as well, but the thing that I found when
6 I thought about my real peers, a lot of them were in my graduate school. So, what exactly was it
7 that I thought made that connection? For me personally, it was two things. One of them was that
8 intellectually they were … I was compatible with them. But the big thing, I think, is that *we were*
9 *actually collaborating and creating things together that everyone contributed to, and that didn't*
10 *exist before whatever we were creating,* whether it be a production or a writing project. So, I was
11 fortunate in that creativity in the theatre or in performing arts is a highly collaborative art and that
12 thing of collaborating and working with somebody. Yeah, I like the thing of working with people
13 or *laughing with them.* […] Yes, yeah, because there would be a play or there'd be a production, or
14 even within a class! And there'd be a sharing of work for other eyes to see, you know, so that means
15 that there is a specific, usually a specific goal. But even if there isn't a specific goal, like a lot of times
16 within the class, we would have things that don't get shared or things *that everyone's creating at the*
17 *same time*. But it's that thing of *creating together* and also because *the atmosphere of a classroom*
18 will ideally create the *sense of freedom to try things without the judgement of failure* (KWY, Int., p. 1).

In line 9, Kathleen associates her perceived feeling of *belonging as being engaged in creative collaboration.* This is in line with Allen et al.'s (2021) "belonging motivation", which as discussed in 7.1.2 involves the search for interpersonal attachment and socialisation. Kathleen frames this notion in the context of creating a play, writing a production, as well as being in the classroom (line 14). She then reiterates the concept, adding that the sense of belonging in creative collaboration occurs, for her, *while creating at the same time* (line 17), relating this to "a particular classroom atmosphere" (line 18). The idea of belonging as *Creative collaboration* was encapsulated in a code, and various data sets were analysed under this lens. Initially, we analysed the observations of Kathleen interacting with the student-participants, in the context of the classroom, while working together on the devised scenes, as this resonated with her notion of "everyone's creating together at the same time" (line 16). Here is an example of creative collaboration from the data, from Miriam's observations of Kathleen's class, in particular the second role play from the shop sequences in CS1, Workshop 8, presented in Chapter 3.3.8:

Gulraiz is the shopkeeper. Rashid is the customer, he chooses sunglasses and when asked who his character is, he tells Kathleen "normal person". Kathleen gently guides him to make more specific choices: what age is he? [Rashid answers] "Teenager"; What is his job? "Security"; Does he work at the pub or for the king? "For king"; What does he want from the shop? "Pizza and milk"; Is he starting work or finished? "Finished". His

> character is gradually unfolding. Rashid seems to grasp the idea and suddenly becomes very vocal, saying that his name is Jack, and he is tired because work is so hard. Kathleen nods and laughs, clearly happy that he is getting into it. Rashid strides into the shop and shakes hands with 'Chris' [Gulraiz's character]. Immediately it is a totally different energy from the first scene. They are friendly, relaxed. Rashid complains about work and Gulraiz says he would take the job! They finish their transaction and Kathleen calls "End scene". (MS, CS1.obs, w8)

These observations capture a glimpse of a creative collaboration, with Kathleen coaching Rashid and Gulraiz in the creation of a shared dramatic context. As several excerpts of similar data were recorded under the top-level code BELONGING under *Creative collaboration,* a pattern started to emerge: this attitude, embedded in the facilitator's belief about belonging and creativity, was not only pertinent to Kathleen: it was unanimous in the team. Accordingly, we applied this lens not only to Kathleen's classes, but to those of the other facilitators, as well. What we found was that a sense of BELONGING AS c*reative collaboration* was prominent across the board, embedded in everyone's actions. It was noted that, by engaging in the act of creating together, students felt an emerging sense of belonging to a group within their sub-group, in relation to BELONGING AS having a *multilingual identity.*

Laughing together was also prominent in the performative practice. In Kathleen's interview above, she makes the point of "working with people … or laughing with them" (line 13). The notion of 'laughing together' acquired particular significance, as numerous instances of laughter were recorded across various data sets. A text-frequency search was performed for the stem laugh*, generating a total of 109 of entries for case studies 1 and 2. *Laughing together* was therefore generated as a code within BELONGING, initially separate from *Creative collaboration.* Examples of *Laughing together* in CS2 practice abound. In this dynamic account of the practice, for instance, we get a glimpse of some students laughing in creative collaboration:

> Layla, Ezaf and Tesfalem sit around a small desk beside the props. There is a lot of laughter. Tesfalem is performing: he comes over to myself and Ronny [teacher] to show off his pirate hat and looks very chuffed when I tell him it is fabulous! Ezaf is trying to discuss the scene and Layla listens and nods. (MS, CS2, obs.d2)

It should be noted that the act of laughing cannot alone be taken as an indicator of BELONGING. We are not implying that all instances of laughter are tinted with the same emotion, as laughing is a spectrum that can go from nervousness, to self-consciousness, to amusement or relief. The instances coded here under *Laughing together* are specifically framed in terms of those moments where the groups were laughing *together,* bound by a kind of laughter that created a *shared experience* while engaged in collaborative creation. This suggests the idea of "place-belongingness" discussed above, which requires not only political rights but also societal acceptance, which is harder to achieve (Antonisch, 2010 p. 650). The act of laughing together could also be seen as one of mutual acceptance, so that at least in the community of the classroom, at least for a fleeting moment, everyone could belong.

To consolidate the point of laughter as a shared collaborative experience, below we share an extract from the CS1 data whereby student-participants imagine themselves to be handling a ball of differing weight, and respond by moving their bodies accordingly:

> Everyone participates enthusiastically with exaggerated movements. Rashid spins on his toes catching the 'light' ball, Mobo and Uba pretend the ball is too heavy to lift and make low grunting sounds. Rafi is fully involved, laughing and smiling. Gulraiz drags out his turn, he says: "I need Red Bull, give me Red Bull!" and *everyone laughs* as he pretends to be unable to lift the ball. (MS, CS1,obs.w8)

Here, in the moment when "everyone laughs", laughing can be framed as a culmination of a shared activity which binds the group together, as a response to the light/heavy ball activity and, within that, to Gulraiz's Red Bull joke. The act of 'laughing' in this instance is a shared, group-bound experience related to creatively collaborating together in the exercise.

To further ground this theme in the data, below is an extract from CS2 observations:

> **1.40pm.** Erika introduces a new word 'story'. She suggests they use a different language this time if they speak more than one; most of them nod, they can do this. They look eager to share their languages. They sit to write then quickly stand again to share their words. Erika reminds them to speak loudly and clearly: "You are the teacher now!" She begins with her word and they go around the circle to share. Bunmi's is a long word, he says it slowly and clearly, pulling his mask down to ensure we can see his pronunciation. Arzu is calling across the circle to Wafi and Hassan, explaining the task in their L1 and then again in simple English; he is a natural teacher! There is a great sense of energy in the room, everyone is smiling, laughing. (MS, CS2, obs.d3)

Laughter was also singled out by some of the student-participants themselves. For example, in the focus group, when asked what her favourite activity was, Uba points to the sketch depicting the role play and states it was her favourite because of the laughter it generated:

1   **Erika (interviewer I):** so, what was your favourite-
2   **Uba:** -in the shop!
3   **Erika:** favourite drama moment?
4   [Browsing through the sketchbook with several gesture drawings]
5   **Uba:** this
6   [General laughter]
7   **Erika:** can you tell us why?
8   **Uba:** I don't know the reason
9   **Erika:** you don't know the reason-
10   **Uba:** because this one ... more laughing! [sic] More laugh!
11   **Miriam** (interviewer II): yeah, there was a lot of laughing, my face was sore!
12   [Laughter]
13   **Uba:** laughing in the shop! (FG, CS1.w10)

Reflecting on the same activities, Kathleen Warner Yeates observes:

> I love to see what happens to them physically and vocally *when they start to laugh,* you know, and I love to see their ideas. (KWY, I, p. 5)

These comments encapsulate the notion of *laughter* ("This one is more laughing" and "I love to see what happens … when they start to laugh") with *creative collaboration* ("I love to see their ideas") creating a direct connection between the two. Upon further consideration, when sifting through the coded material, we realised that most data excerpts coded under *Laughing together* were also coded for *Creative collaboration*, a method described by Saldaña as simultaneous[10] coding. Thus, in the process of extracting meaning to generate the themes, these two codes were merged to form one, namely, *belonging as laughing together in creative collaboration*.

> I was really happy with the level of participation. I was even a bit surprised about how much vocalization was happening [...] The progression of isolation movements onto voice slowly build up to the pelvis swirl and the jubilant knee circle, which almost always brings a complete psychophysical change – *usually accompanied by laughter!* (KW, CS1, R.w8)

This echoes Uba's very final comment in the focus group:

> At the end of the focus group, Uba made a comment about Kathleen's exercise, specifically about rolling the knees while saying: "wheee". She remarked she would miss the work: "I miss … wheee!" while performing the knee rotation, just as they did with Kathleen. Uba and Camille left the room laughing and smiling. (MS, CS1, obs.w10)

Kathleen was not present in the focus group. Uba and Camille's very final comment, in that instance, is remarkable as it relates, once again, to laughter – referring to a very specific moment in the practice.

Finally, it is worth noting that when discussing her perception of belonging as a creative collaboration, she explicitly refers to a non-judgemental atmosphere, a "particular classroom atmosphere … void of judgement or fear of failing" (line 18). This remark, although anchored to the idea of BELONGING, was assigned to a different code, that is, *Establishing a culture where no one is wrong*, within the top-level code TRAUMA-INFORMED PERFORMATIVE PRACTICE ENTAILS, which will be discussed in the next chapter.

Before moving to a trauma-informed classroom atmosphere, it is interesting to note that *creative collaboration*, nested within BELONGING, acted as a bridge to releasing the fear of failure, a step which is pivotal for trauma-informed performative practice. To ground this in the data, we go back one more time to the classroom:

> Kathleen resumes the lesson, and they immediately revert to listening respectfully to her. She encourages them to create a town around the shop, drawing the world on the board as they offer suggestions: "Hospital" (Uba); "Police station, Garda" Rashid; "Stadium" (Rafi); "School" (Mobo), "Post office" (Gulraiz). As she draws, Kathleen mutters to herself "How do I show post office …" which I interpret as her wondering how best to draw it. Rashid hears her and begins to spell the word for her: "P, O, S, T …"loudly and confidently with a very earnest expression. I wonder if he feels freer to offer his help as Kathleen and I have highlighted our own fallibility with language (quiet typo, rolling r). He doesn't seem to be showing off his knowledge, he is genuinely trying to help. It is a really nice moment where we feel like equals in the language learning process. (MS, CS1.obs.w8)

[10] Simultaneous coding occurs "when two or more codes are applied to or overlap with a qualitative datum to detail its complexity" (Saldaña, 2021, p. 111).

Here Miriam, who was observing Kathleen's class, is inferring that Kathleen's gesture of showing the group her own typographical mistake in the handout had an impact on the students' sense of feeling equal in the learning process, shedding some of the judgemental burden on the fear of making mistakes – a well-known feature of 'flow theory' in creativity (as discussed in Chapter 2.2.2).

In the same interview, Kathleen comments on the role plays, stating: "It is playful and collaborative. So, when I see them able to play together creatively then I'm, you know, there's no better reward than that" (KWY, Int., p.9). We believe this comment is important, as it aligns playful collaboration with the teacher/artist's felt experience of a fulfilling activity within this context.

To conclude, we provide one final example that connects this theme to the key statement, that is, Miriam's observations of Uba "wiping away the tears from laughter" while improvising a story from a masquerade mask:

> Masquerade mask: Gulraiz again says "For woman!" as soon as it is pulled out of the bag. Lots of laughter when Kathleen suggests the ostrich feathers might be from a chicken, Gulraiz and Uba say: "Big BIG chicken, teacher!" We all laugh, and Kathleen introduces the word "ostrich". Lovely sense of camaraderie, everyone relaxed, Uba *wiping away tears of laughter.* (MS, CS1, obs.w8)

In summary, this theme relates to belonging as laughing together in creative collaboration. The text chosen to encapsulate this theme in the data poem *Shades of belonging* is:

> Wiping away the tears from laughter

This is a direct quote from Miriam's observations of classroom practice. The data poem therefore evolves to become:

Shades of belonging

I am part sound, part silence
the words on the page and the space between
Everything is language:
head, hands, heart, I fly and flow, wherever you go becomes a part of you
It's like an artwork:
It starts off simple, then builds from there.

Belonging as
A fish in the sky and a bird in the ocean
Wiping away the tears from laughter.

7.2.3 Belonging AS Being Committed to Learning

We now proceed to discuss the third and final theme, belonging as being committed to learning.

Commitment was a central concept in CS1 and CS2. In CS1 it was mentioned several times, by the students and by the facilitators, first in relation to the kerfuffle between Elim and Bodhi. Referring to the kerfuffle situation, Gulraiz notes:

> After the presentations, Miriam asked if they had anything to say. Gulraiz was the first one to speak, stating: "If a student wants to be there and study then good; otherwise, don't bother". (EP, CS1, obs.w6) This comment appeared to be halfway between a personal statement and criticism towards others in the room. We channelled it into a discussion on learning, motivation and COMMITMENT. They didn't know this word, so we explained what it meant. (EP, CS1, obs.w6)

Being committed to learning emerges as a strong indicator of inclusion/exclusion in the community of learners of CS1, so much so that commitment (or lack thereof) was flagged by one of the students as the cause of the row between Elim and Bodhi in Workshop 3.3.7. The term 'commitment' was then repeated by Kathleen, Miriam and Erika in the following sessions, both in class, with the students, and in the observations:

> … students came across as "shy", with "contributions short and barely audible" yet "participating with *commitment*". They tended to describe, rather than advance the plot, occasionally referencing each other's details. With a few exceptions (Uba's introduction of a cartoon character), they remained anchored to a concrete plane (EP, CS1, obs.w7).

This pattern reinforces data within a similar code, *Taking the work seriously*, which related to the students who chose to attend the full programme appearing particularly committed, engaged in the work. This expression ('taking the work seriously') comes from CS2 observation data, as students appeared to be "concentrating and taking the work seriously" during a voice exercise:

> Kathleen recaps the purpose of the activity – to relax the body in order to free their voices, respond quickly and accept what others offer. As she says this there is a lot of visible relaxation – Makalo and Masud tense and drop their shoulders, Layla stretches her neck gently, Ezaf swings his arms gently, as if reminded by Kathleen's words to keep their bodies relaxed. Kathleen introduces some tongue twisters and everyone repeats them slowly and carefully. There is some giggling when mistakes are made but they are concentrating and *taking it seriously*. Yano is watching Kathleen's mouth intently and trying to copy her exactly. Makalo is frowning as he focuses and Janusz steps forward to see better. (MS, CS2, obs.d2)

In CS2, 'taking the work seriously' seems to relate to the group's "eagerness to work"; a commitment to learning also described as "a lovely sense of camaraderie"; a "strong sense of community". The three comments above appear to link together two of the key concepts explored in this chapter, belonging and motivation, by means of collaboration. Being committed to learning clearly derives from one's motivation,

the will to move towards one's vision of "Ideal L2 self', which indicates a desire to belong. Yet, this journey is not a solitary one: language learning necessarily implies interaction. As Little et al. (2002) note in their discussion of learner autonomy, "successful collaboration inevitably benefits all participants because it is rooted in reciprocity" (p. 9). In the extract below, we see CS2 students engaged in a voice exercise with Kathleen experiencing a distraction (two new students joining the class) and responding to the distraction without losing focus:

> Kathleen pauses the activity, welcomes the new students and waits patiently as Janusz walks around the circle giving everyone elbow bumps, including myself. The group greet him with smiles and call out hellos to both him and Irfan as they join the circle. There is a *lovely sense of camaraderie* but also an eagerness to get back to the workshop. Kathleen quickly recaps what the workshop is about and asserts the importance of working together to support each other and expand their voices. There is a lot of enthusiastic nodding at this, both Yaro and Tesfalem say: "Yes!" *Strong sense of community* and *eagerness to work* here. (MS, CS2, obs.d2)

The salient feature of this theme is that students' commitment to learning was related to their motivation. While, at times, students could come across as withdrawn, this did not preclude their commitment to learning. One example could be Yamin's reluctance to speak, in Workshop 9, and Robert's announcement on her behalf. It would be a great mistake to evaluate Yasmin as an unmotivated student, particularly considering her answer in Zine 1:

> *I will say you can do everything, you can speak if you want to speak,* and you can learning [sic] English, but you want. I will say if you have effort you will succeed. (Yasmin, CS1, Zine 1, p.1)

Understanding and respecting instances of withdrawal (as in Yasmin's case) is defined as "a cornerstone in TI practices":

> As a cornerstone in trauma informed practices, Carello and Butler (2015) highlight that allowing learners to not participate demonstrates respect for limits and teaches learners to take responsibility for their own well-being. They also detail that trainers sometimes need to be aware that a learner's reluctance to participate in a given discussion of difficult material, may be an instance of self-protection rather than of resistance. (2015, p. 493)

Yasmin's sentence "You can do everything: you can speak if you want to speak [...] I will say if you have effort you will succeed" encapsulates her personal viewpoint, as well as a marked motivational inclination denoted in her behaviour and her peers in the case studies, encapsulated in the theme *Being committed to learning.*

In summary, this theme refers to belonging as being committed to learning. The text we have chosen to encapsulate this theme is:

> you can do everything, you can speak
> if
> you want to speak

This is a direct reference to Yasmin's words in her zine. Accordingly, the data poem now reads:

Shades of belonging

I am part sound, part silence
the words on the page and the space between
Everything is language:
head, hands, heart, I fly and flow, wherever you go becomes a part of you
It's like an artwork.
It starts off simple, then builds from there.

Belonging as
A fish in the sky and a bird in the ocean
Wiping away the tears from laughter
You can do everything: you can speak
if
you want to speak.

Chapter 8
Research Question 3: The Ethical Imagination
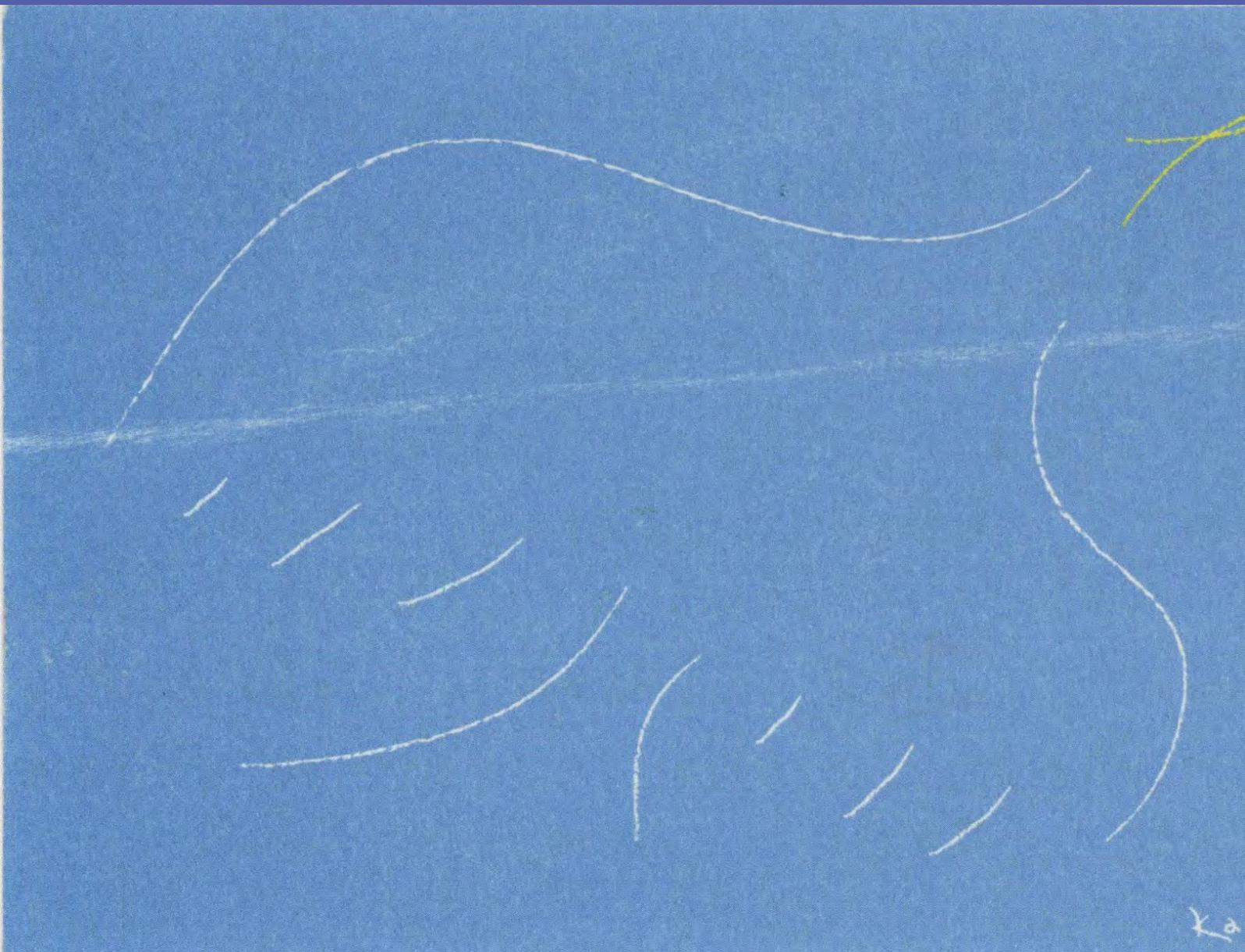
In this chapter we offer a brief overview of the key concepts embedded in the third research question of the study:

How does performative language practice support an ethical imagination?

We discuss three key concepts within the ethical imagination: the ethical-poetical dimension of imagination, trauma-informed arts-based research and brave spaces.

8.1 Key Concepts

8.1.1 Ethical-Poetical Imagination

Irish philosopher Richard Kearney (1988) identifies an ethical and a poetical dimension in the faculty of imagination:

> [The ethical imagination] must also give full expression to its poetical potential. The imagination, to matter how ethical, needs to play. Indeed one might even say that it needs to play because it is ethical – to ensure it is ethical in a liberating way, in a way which animates and enlarges our response to the other. (p. 366, original emphasis)

He calls for an ethical and poetical reinterpretation of the imagination, urging us to become more responsive to the demands of the *other*. He writes: "Each one of us is obliged to make an ethical decision, to say: *here I stand.* [...] Here and now I face an *other* who demands of me an ethical response" (p. 361, original emphasis). For Kearney, the ethical and poetical dimensions of imagination are not at odds, but mutually responsive:

> The space of the Other, safeguarded by the ethical imagination, by no means precludes the poetical imagination. On the contrary, it may be seen as its precondition. The Other which laughter brings into play, transgressing the security fences of self-centredness, is a catalyst for poetical imagining. (p. 369)

The dialogic exchange between a poetical and ethical dimension of imagination, Kearney argues, can "open us to the otherness of the other" (p. 370). He believes that cultivating a poetical-ethical imagination helps us to imagine the world from different angles, as it could be seen 'otherwise'. This echoes Maxine Greene (1995), who also refers to the ethical imagination within a social justice imperative, a way to address what she defines as a 'social paralysis', to restore an ethical standard in arts engagement:

> It may be by the recovery of imagination that lessens the social paralysis we see around and restores the sense that something can be done in the name of what is decent and humane. I am reaching toward an idea of imagination that brings an ethical concern to the fore, a concern that … has something to do with the community that ought to be in the making and the values that give it colour and significance. My attention turns back to the importance of wide-awakeness, of awareness of what it is to be in the world. (Greene, 1995, p. 35, our emphasis)

The expression 'ethical imagination' was also used by Heathcote (1993), later theorised by Edmiston (1998) and, more recently, reinvigorated by Hatton (2022). In Edmiston's essay *Ethical Imagination: Choosing an Ethical Self in Drama,* Heathcote's use of this concept is described as an ethical responsibility and commitment to "build and maintain relationships between students and teachers in an atmosphere of care toward others and the world, which is engaging yet safe, demanding yet fair, challenging yet respectful" (p. 56). As Edmiston notes: "As teachers, our ethical principles shape both what we value or encourage as well as what we question or disallow in daily classroom interactions" (p. 57). Hatton (2022) refers to the ethical imagination as the reverberation of drama work on participants' sense of empathy, care and responsibility. For Noddings (1984), students' ethical self is born of "the fundamental recognition of *relatedness;* that which connects me naturally to the other, reconnects me through the other to myself" (Noddings, 1984, in Edmiston, p. 56, our emphasis). We see openness and vulnerability as two fundamental aspects to enable this relatedness.

This kind of ethical and poetical imagination can inform the leeway into regulating aesthetic distance (Eriksson, 2022). Distance, as discussed in 2.2.5, is a protection mechanism, an aesthetic principle and a poetic-educational device that regulates the experience and intensity of engagement within reality and fiction. By accessing an ethical-poetical imagination, we can calibrate degrees of aesthetic distance by encountering (identifying) and reflecting (detaching) on ourselves and the other. The 'other', here, is intended both as ourselves and the role we are playing in the dramatic context (at an intrapersonal level), and ourselves and our co-participants (at an interpersonal level). By regulating aesthetic distance, encountering and reflecting on otherness, we may 'transgress the security fences of self-centeredness', to paraphrase Kearney, through the ethical-poetical imagination.

8.2 Trauma-Informed Research in Arts-Based Practice

Attention to the ethical imagination in a forced migration context calls for awareness of trauma-informed ethical research. Just like trauma-informed (TI) education (2.1), TI research highlights the ethical nature of research collaboration, especially in arts-based projects based on creative practice (Lenette, 2019; O'Neill, 2010). Unlike studies that focus primarily on trauma, TI arts-based research does not place the examination of trauma as its focus. Instead, it places the emphasis on using the arts as a vehicle to explore a social phenomenon, and participants' life experiences within it, in an ethical, trauma-informed way. As Lenette (2019) argues, the essence of TI research is to establish a solid relationship of trust, respecting the need for sensitivity and adopting flexible pathways for collaborative and creative research initiatives that can "create counter-narratives to deficit-based 'refugee stories'" (p. 8). Incorporating a TI approach into

arts-based practices entails reflexivity about "ethical engagement with 'ethically important moments'" (Guillemin & Gillam, 2004, in Lenette, 86). Lenette also states that TI research in arts-based practices with refugees calls for a sensitive, empathetic attitude about the likelihood of trauma being a part of trauma survivors' experiences and shaping their present situation (Knight, 2015).

A potential problem Lenette (2019) flags in her discussion of arts-based refugee research studies is that an overwhelming focus on biomedical perspectives and the prominence given to illnesses and the debilitating effects of PTSD may eclipse the importance of narratives centred around creativity. She holds:

> Community-engaged scholarship can redress this tendency by honouring contextualised experiences through creative processes, and by producing counter-narratives to stereotypical notions of refuge-hood in ways that matter to [refugees and migrants]. (p. 16)

This notion was particularly relevant to Irish case studies in the Sorgente project, especially in relation to the *Change Makers* TV documentary, and the presence of the media in situ on three distinct occasions. Our priority was to ensure that the RTÉ director shared our vision, that is, to keep the focus on participants' experience of learning through the arts, rather than on sensationalising their pre-arrival stories. Once this was agreed, in writing, the presence of the media conferred a new layer to the research, as it opened up the idea of reaching out to a larger (non-academic) community to share our vision. Yet, this was not a straightforward process: the presence of the media triggered a re-negotiation of safe space, during the first two visits (4.3.6 and 5.3.2) and the shoot (5.3.10), provoking us to consider our pedagogical actions through the construct of an ethical imagination.

Discussing her arts-based research with refugees, O'Neill (2008) states: "Art makes visible experiences, hopes, ideas; it is a reflective space and socially it brings something new into the world – it contributes to knowledge and understanding" (p. 8). Filmmaking, itself an arts-based creative endeavour, opened up a further channel of communication, whereby participants could be heard by a much larger part of the community via televised exposure. This programme aired on prime-time TV. The documentary was thereafter aired again, and it now hosted on the RTÉ Player digital online repository, as well as on the Irish Universities Association (IUA) YouTube channel[12], freely available to watch. Through these means, the young people in the Sorgente study who chose to feature in the RTÉ *Change Makers* programme reached out to a broader community to speak about their experiences of learning English through the arts.

While we took all possible measures to ensure the involvement of the media was regulated, and in line with our ethical code of conduct, it was up to the participants whether they wanted to feature in the documentary. As Lenette (2019) notes, a trauma-informed approach to arts-based research recognises that participants can "choose what stories to bring into' the research context *on their own terms and in their own time.*" (p. 15, original emphasis). Indeed, those participants who featured in *Change Makers* did so because they wanted to. We respect their choices with no judgement, either as participants on-screen, off-screen, or not participating at all in the production. Ultimately, our rationale for accepting to take part in the *Change Makers* project was to reach out to the Irish community through the medium of television, depicting these young people not as victimised, but as creative, multilingual individuals, committed to learning, and curious enough to engage in a project on learning English through the arts.

8.1.3 Brave Spaces

Notions of safe spaces capture a great deal about what is necessary for successful facilitation in trauma informed environments. Safe spaces allow participants the 'moments of presence' (Hunter, 2008) and a place to simply exist without threats of discomfort or fear of the unknown. The roots of brave spaces can be traced back to the fields of diversity and social justice and is particularly employed as a strategy to help bring about inclusion, equity and justice. The expression 'brave spaces' was coined by Arao and Clemens (2013), who engaged in a reflexive analysis of their practice to deconstruct the paradigm of safe space. They arrived at the realisation that the notion of 'safety' can, at times, sugar-coat discussion and inhibit critical thinking. Interestingly, the phrasing 'brave spaces' is Arao and Clemens's interpretation of a quote by Boost Rom (1998), safe space scholar mentioned in 2.2.1, who wrote:

> A person can learn, says Socrates, 'if he is brave and does not tire of the search' (Plato, 81d). We have to be brave because along the way we are going to be vulnerable and exposed. (Boost Rom, p. 407, our emphasis)

Arao and Clemens (2013) advance that shifting to the expression 'brave spaces' acknowledges the challenge of the learning process and does not seek to diminish it or cushion it into a meaningless exchange. They suggest that cultivating brave spaces is needed in order to be able to learn, question one's point of view, and embrace new ways of seeing, advocating for "the need for courage, rather than the illusion for safety" (p. 141):

> We propose revising our language, shifting away from the concept of safety and emphasizing the importance of bravery instead, to help students better understand – and rise to – the challenges of genuine dialogue on diversity and social justice issues. (p. 136)

The expression 'brave spaces' was then endorsed by a NASPA policy paper (Ali, 2017) and explored by Brazill (2020) in the context of strategies that foster multicultural education. It is worth mentioning that the construct of brave spaces, as conceptualised by Arao and Clemens, referred to participatory work with students whose English was good enough to engage in debating. However, Raphael (2013) encourages programmes with vulnerable people, including learners whose English is not fluent yet, not to cosset participants or presume that they are incapable of brave and challenging acts. She examines the power of discomfort and disorientation in the drama learning environment that she observes alongside experiences of beauty, grace and laughter.

In the context of the language rich environment where multilingualism is present, brave spaces can allow participants to co-construct meaningful relationships in a learning environment or even disrupt or subvert normalised practices. Participants are allowed or even encouraged to mix languages and code-switch, translate and adopt translanguaging strategies (García, 2007) to communicate their meanings and perform their identities. However, new discourses encourage facilitators and programme designers to consider bravery alongside safety, to avoid the unintended outcomes of the avoidance of stress which might rule out action, risk or critical thinking (Boost Rom, 1988).

In the next section, we illustrate the final three research themes of the study, addressing research question 3, the ethical imagination.

8.2 Research Themes:
The Ethical Imagination AS …

In this chapter, we discuss the three themes related to the third research question of the study, the ethical imagination. The themes presented below relate to an understanding of the ethical imagination as feeling 'at home at the threshold', as a trauma-informed performative language practice, and as co-presence in brave spaces.

8.2.1 The Ethical Imagination AS
Feeling 'at Home at the Threshold'

The code at home at the threshold comes from a direct quote from Irish writer John O'Donohue, cited in Erika's facilitator interview, in relation to the ethical imagination and aesthetic distance. In the interview, Anna explains to Erika how she interpreted this concept:

1   **Anna (Interviewer):** There's a beautiful book, *Anam Cara* [Soul Mate] by O'Donohue,
2   where he talks about light, candlelight and neon light, and he links it to psychology.
3   And how … harsh it can be sometimes to be exposed and analysed in a neon light – in a
4   scientific way, *whereas when you are within the space of safe relationship,* you know, you
5   never go straight at it, you just … acknowledge it's there. I've seen it, *I've noticed, you're*
6   *free to talk to me about it or not.*
7   **Erika:** I love that. It relates well to what we call *aesthetic distance* in drama […] that
8   concept could become a beautiful visual metaphor to address the ethical imagination.
9   **Anna:** So, he calls it candlelight.
10   **Erika:** So, the idea of candlelight, creating a fictional scenario where students can
11   actively and safely imagine, through a sideway glance … and improvise. And as they
12   glance sideways, glimpses of who they are will transpire, but they won't be exposed in a
13   way that is brutal, or neon light, as O'Donohue puts it.
14   (EP, Int., p.13)

Going back to the original source, O'Donohue states:

> This is ideal light to befriend the darkness, it gently opens up caverns in the darkness and prompts imagination into activity. The candle allows the darkness to keep its secrets. There is shadow and colour with every candle flame. Candlelight perception is the most respectful and appropriate form of light with which to approach the inner world. It does not force out tormented transparency upon the mystery. Glimpse is sufficient. *Candlelight perception* … is at home at the threshold. (Donohue, 1997, p. 110-111, our emphasis)

O'Donohue (1997) offers the expression candlelight perception, as opposed to 'neon light', where the former results in "prompting imagination into activity" to depict a less direct, more tactful approach to imaginative action. This imagery is useful to illustrate aesthetic distance (see 2.2.5), defined by Eriksson as "safeguarding participants' actions from consequences of 'the real'" (2022, p. 18). Distance was identified as essential for the ethical imagination, within the code 'Feeling at home at the threshold' The metaphor

of 'threshold' also resonates with Kearney's (1988) argument, discussed above, as he holds: "The poetical imagination can bring us to the threshold of the other" […] But it cannot go further. […] it is here that the poetical imagination defers to its ethical counterpart." (p. 370).

Attention to aesthetic distance, as a 'candlelight perception', which 'prompts imagination into activity', was a priority from the outset of the study. The issue was discussed at various points leading up to the design of the practice, within the team members, teacher-participants and community partners. A fundamental outcome of this discussion was the choice to structure the performative programme using *Migrations: Open Hearts, Open Borders* as a stimulus for the practice. The postcards touched on some key issues in a way that was simple, yet evocative: in other words, in candlelight. The *Migrations* collection used as a stimulus allowed us to engage in work that was distanced enough to touch on important themes without being too direct (or in neon light, to use Donohue's imagery). In particular, the image *Simurgh and the 30 Kids* (Figure 4.7), connected to the legend of the Simurgh (4.3.7) became not only a stimulus, but a pre-text (O'Neill, 1995) for the process drama to unfold. This legend opened up possibilities for all of the other postcards to be encompassed in the narrative. The legend of the Simurgh held enough metaphorical space, or aesthetic distance, to engage the participants in a dialogic encounter with otherness, their roles in the drama, and themselves in the flock, at the threshold of the ethical and poetical imagination.

Here we share an example from the Teacher in Role strategy in the Simurgh process drama (4.3.9) where the teacher, in role as the lost bird, confronted the students, in role as a flock. At one point Layla, responding to a provocation from the teacher/lost bird being too tired and scared to continue the journey, reassured her by saying: "It's OK. We are scared, too". In the same sequence Arzu, in role as the leader of the flock, stated: "We are your family". Both moments were marked by Miriam, observer, and Erika, facilitator, as aesthetically charged, emotional moments. Here, we argue that degrees of aesthetic distance created a threshold lit by candlelight, whereby the student-participants, as a migratory flock, could negotiate and re-negotiate their boundaries of inclusion and belonging. Indeed, Arzu noted that this activity helped him to learn soft skills like team building and relating to others.

While we felt well prepared to play with aesthetic distance in the resources and facilitation, we were confronted with a novel situation when the media approached us to seek permission to film a short documentary about the project. Here the distancing was no longer within the fictional boundaries of the drama, but extended to the context of the real, encroaching towards a new fictional context: a TV documentary, commissioned by others (Irish University Association) directed and edited by others (RTÉ crew), telling a story about us, for the public to watch. This new situation propelled us to examine and exercise the ethical and poetic dimension of our imagination.

As an example, let us consider Bodhi's story about the stick, in the activity Storytelling with an object, CS1. In the first half of this two-hour session, Bodhi had instigated a kerfuffle (3.3.6). As a result, the mood seemed tense, and the students appeared on edge. On the same day, the RTÉ director had organised a visit to the site (without any recording equipment) to gain a sense of the group and of what embodied practice looked like, in action. For this purpose, Miriam had planned a movement-based, dynamic session. However, having sensed the restless mood in the group, she changed plans and facilitated a sedentary, relaxing activity, based on working with objects, rather than moving around.

This activity was not what the RTÉ director might have expected: the whole session was spent sitting down, improvising stories from a range of objects in small groups. During a debrief that followed, Miriam and Erika acknowledged that this choice was right for the circumstances. The priority was the student-

participants' needs for wellbeing, rather than the media's needs to see embodied work in action. Miriam changed her lesson plan based on the group's needs, rather than a TV director's need to evaluate the visual appeal of her practice for the screen. This required a conscious ethical decision, a negotiation of the ethical imagination, and it was identified in the analysis as an 'ethically important moment' (Guillemin & Gillam, 2004) during the case study.

After choosing an object and co-creating stories in small groups, student-participants were asked to present their story. While the instructions were clearly to co-create a fictional story Bodhi decided to work on his own and to share a personal memory. This was another 'ethically important moment' (Guillemin & Gillam, 2004) related to the manipulation of aesthetic distance:

> Bodhi's object: a stick. His story: he *chose* to speak about a personal memory. He talked about his teacher in Afghanistan who used to beat his knuckles with a stick. He pointed out the teacher was lazy, that's why he didn't like him (and vice versa, he said). He kept miming the action of hitting. Very emotional. (Ep, CS1, obs.w.6)

This story, as told by Bodhi, is a personal tale that offers a lived experience of his schooling in Afghanistan. As discussed above, while Bodhi disclosed this personal memory, the RTÉ director was observing ahead of his documentary. Even though he had no recording devices, the TV director was there to observe, taking mental notes. There was, of course, the opportunity to explore the students' stories and extend them into short dramatisations, tableaux, role plays, or something else. However, at that point, we felt it would have been unethical to prompt further or explore Bodhi's story through a drama-based strategy, especially in front of the media – eager to catch a 'good story' for the screen. Indeed, while we had stressed to the Change Makers team that our focus was educational, and that our ethos was to avoid victimisation, Bodhi's story came across as potentially 'hot' material for the RTÉ director to work with. We listened respectfully to Bodhi's story but did not probe further or expose it to neon light, by asking him to dramatise it.

To complicate matters, Bodhi seemed very keen to impress the RTÉ director and appear on television (his final question was: "When are we going to go on television?"). On that day, during the practice, the experience of 'feeling at home at the threshold' for us was to listen to Bodhi's story, to acknowledge it was his choice and his right to share it, but not probe further by exploring it through dramatisation in front of the TV director, as this could have resulted in an 'under-distanced' experience for Bodhi, putting his past under a bright neon light. We respected his choice to speak about an emotionally charged memory of his schooling experiences in Afghanistan. Yet, we also needed to consider the repercussions of sharing memories on his emotional wellbeing.

Ultimately, CS1 involvement with the *Change Makers* documentary came to a standstill, due to the social workers (legal guardians for the unaccompanied minors) withdrawing their consent. Consequently, in CS2, the RTÉ director organised a second visit (without audio or video recording equipment) to meet the new group and try to see what embodied practice might look like. This visit was scheduled at the end of the first session in CS2. The day, however, had not gone as planned: the students had arrived an hour late; the build-up was very slow; most students were not present at the orientation; and they appeared uncertain about their involvement. After a very slow, gentle build-up of breathwork and movement-based sequences with a focus on language, a reasonable amount of trust was established, resulting in the students engaging in basic improvisational work. When the time came for the TV director to join the group, Erika and Miriam decided that the presence of an outsider would jeopardise the atmosphere:

> The workshop escalated until we reached a point of affective space – practising and showing the short scenes. At that point, the RTÉ director arrived but we preferred to break the class and get [the students] to leave early. Good move, in retrospect, because it was more important to protect the fragile atmosphere that we had created, rather than to show off with the media. (EP, CS2, obs)

The group was dismissed just before the TV director entered the room. The exchange that followed was, again, an ethically important moment. The TV director had made space in his busy schedule to travel to the site to recruit potential participants and see embodied practice in action. Yet, Erika and Miriam had ended the class just before he came in. He expressed disillusionment in the potential of performative practice to appeal to screen audiences. He also expressed concern that the group would not be large enough to generate spectacle. Here, Erika's stance was clear: the integrity of the practice (intended as teaching and research) was more important than any documentary attached to the project. Just as the collaboration was about to be called off, Miriam and Ronny (teacher-participant) mediated and, ultimately, the shoot went ahead the following week – with no further contact between the TV director and the student-participants ahead of filming. It was agreed that the practice would be filmed with no interruptions or retakes. While permission was granted to use these interviews for analysis purposes, the data set was discarded as the questions to the students were mostly leading questions. Here, we were, again, operating at the threshold of our ethical and poetical imaginations, evaluating the difference between interviewing tactics in journalism and qualitative interviewing with a community-based programme.

In summary, this theme relates to the ethical imagination as feeling at home at the threshold. This encompasses the vulnerability of 'not knowing', as well as negotiating between neon light and candlelight perception to honour the ethical-poetical dimension of imagination. The text chosen to represent this theme is:

> Feeling at home at the
> threshold
> of candlelight perception

This sentence was sourced from O'Donohue's text *Anam Cara*. Accordingly, the poem now expands into:

> I am part sound, part silence
> the words on the page and the space between
> Everything is language:
> head, hands, heart, I fly and flow, wherever you go becomes a part of you
> It's like an artwork.
> It starts off simple, then builds from there.
>
> Belonging as
> A fish in the sky and a bird in the ocean
> Wiping away the tears from laughter
> You can do everything: you can speak
> if
> you want to speak.
> Feeling at home at the
> threshold of candlelight perception.

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8.2.2 The Ethical Imagination AS
Trauma-Informed Performative Language Practice

The analysis suggests that some of the core values of performative language practice are compatible with the principles of trauma-informed approaches. The generation of this theme is the result of FOCUSED coding, that is, an approach to coding that categorises coded data based on thematic or conceptual similarity" (Saldaña, 2021, p. 301). Analysing the practice, we noted several interactions (teacher/student; peer to peer) that encapsulated some of the facilitators' core values and that aligned with a range of trauma-informed responses. This led to the creation of a trauma-informed top-level code, initially divided into *students' responses* and *teachers' responses*. Coding these responses with attention to the trauma-informed principles prompted us to identify a range of attitudes and behaviours, reconfigured as two further codes: a) those values that contributed to ESTABLISHING TRUST and b) those actions that promoted ENCOURAGING CREATIVITY. We then created three sub-codes under each code, that is: *honouring multilingual practice, seeing students as experts, releasing fear of mistakes* (under ESTABLISHING TRUST); and *reading the room, changing the space, waiting patiently for a micro-change* (under ENCOURAGING CREATIVITY). To summarise:

a) ESTABLISHING TRUST
   i.   Honouring multilingual practice
   ii. Seeing students as experts
   iii. Releasing the fear of mistakes (establishing a culture where 'no-one is wrong')

b) ENCOURAGING CREATIVITY
   i. Reading the room
   i. Changing the space
   II. Waiting patiently for a micro-change

We then cross-referenced these with the key principles of trauma-informed approaches. To ground the analysis in the data, first we provide a brief rationale and example of classroom practice for each of the codes above. Then, we offer a concise synthesis of how these codes were related to TI approaches.

a) ESTABLISHING TRUST
   i. Honouring multilingual practice.

We created the code *Honouring multilingual practice* by engaging in a coding strategy known as value coding, that is, coding the data with a specific focus on "integrated value, attitude and belief systems at work" (Saldaña, 2021, p. 159, see 7.1). In the extract below two students, Gulraiz and Yasmin, are teaching tongue twisters from their L1 (Afghani, Somali) to the others. This example was chosen as it gives an insight into a window of practice informed by multilingual ideology:

> Tongue Twisters. Miriam explains the meaning of the two words individually, and then the concept. She introduces a tongue twister, 'unique New York' (x3). General laughter. Then 'Red leather yellow leather' (x3). More laughter. Miriam asks Gulraiz if he knows a tongue twister in Persian. He shares his favourite one, and teaches everyone. General laughter. He is proud and confident. Now it's Yasmin's turn. As she teaches the class her tongue twister, she smiles. (EP, CS1, obs.w5)

The value *honouring multilingual ideology* surfaced in multiple data sets, including zines (see 7.3), Language Portraits (7.1), interviews, observations and the reflective journal.

a) ESTABLISHING TRUST

ii. Seeing students as experts.

As for the previous point, we created the code *Seeing students as experts* by engaging in value coding (Saldaña, 2021). In the extract below, Miriam recalls her conversation with Rashid during the Language Portrait activity, in CS1's first workshop:

> Rashid, a student from East Africa, noticed that I had placed Swahili in my own portrait. His face lit up with surprise and delight and he greeted me with an enthusiastic "Habari yako?!" (Swahili for "How are you?"). I smiled and said a few words in my very basic vocabulary, telling him he was the Swahili expert and I was just a beginner myself. (Stewart, 2024)

The value *Seeing students as experts* underpins the foundations of drama in education, a pedagogical tradition that is intimately connected with performative language practice (Schewe, 2013). An attitude informed by seeing the students as experts emerged numerous times during the practice, in terms of being experts in their own language (this could also be related to the previous vignette of practice, whereby students teach a tongue twister to the group) but also being cast in the role of 'experts' during a dramatisation, for example during the Teacher-in-Role exchange, when the teacher was in role as a lost bird, addressing the other birds in the flock as expert fliers. Teacher-in-Role is a pedagogical strategy created by Dorothy Heathcote, whose entire career was dedicated to reversing the traditional classroom hierarchy by positioning students in role as experts (see Hatton's [2022] discussion on the ethical imagination and Heathcote's rolling role, for example).

a) ESTABLISHING TRUST

iii. Releasing the fear of mistakes: 'No one is wrong'.

The code *Releasing the fear of mistakes: 'No-one is wrong'* is a compound code obtained by merging two codes: *Releasing the fear of mistakes* and *No one is wrong*. The former was created via process coding, that is, a coding strategy that uses gerunds exclusively to connote actions in the data (Saldaña, 2021, p. 121). The latter is a verbatim quote from Miriam's observation notes, taken from the CS1 observation data set:

> "Very tactful inclusion of all suggestions, *no one is wrong*, everyone is smiling and giving suggestions." (MS, Obs, CS1, w8)

Rather than a one-off example, the extract above is one of many instances of practice coded under *Releasing the fear of mistakes: 'No one is wrong'.* As improvisation master Keith Johnson argues in *Improv for Storytellers* (Johnstone, 2014), releasing the fear associated with making a mistake is the prerequisite for improvisation as an art form, as mistakes are seen as the platform for creation. Releasing the fear of mistakes is also one of the cornerstones of flow theory (Csikszentmihalyi, 1988). The positive effects of drama-based learning to neutralise the fear of making mistakes has been recognised by extensive research (Atas, 2015; Mreiwed, 2017; Anderson et al., 2020). This seminal notion has also been referred to in the literature as drama creating a 'no penalty zone', a metaphor used by Heathcote to illustrate drama as "a fictional context for authentic teaching" (O'Neill, 1986, p. 537). Establishing a classroom culture where 'no-one is wrong' was identified as a prerequisite for establishing a safe space (Hutton, 2008) where students could creatively take a risk.

b) ENCOURAGING CREATIVITY
   ii. Reading the room.

The code *Reading the room* was created through the strategy of process coding. The code originated by a piece of data extracted from the CS1 observation notes, where Miriam notes how Kathleen "reads the room", that is, notices the students' body language, and acts accordingly:

> Kathleen puts the ball away and invites everyone to move around the room in a light or heavy way. Some students sigh as they move-noticeable dip in energy. Kathleen *reads the room* and asks if they would like a break. There is a relieved chorus of yeses and we break for 5 minutes. The students stay in the room chatting; no one is rushing to escape. (MS, CS1,obs.w8)

'Reading the room' is a figure of speech that refers to being able to decipher non-verbal behaviour in participants. Not surprisingly, multiple excerpts of data were clustered under this code, as this is an essential skill for any experienced facilitator working in a participatory mode.

b) ENCOURAGING CREATIVITY
   iii. Changing the space.

The code *Changing the space* was created through the strategy of process coding. The code originated from a piece of data extracted from the CS1 observation notes, where Erika observes the students' responses when Kathleen re-arranges the space to set up the shop improvisation:

> ROLE PLAYS. The desks and chairs have been rearranged, the space looks different. Kathleen tells us that the desk, positioned in the left corner, is symbolising a counter and the storage space is the door to the shop. Chairs are positioned in front of this set up, to indicate an audience. This change of space is immediately appealing for the students, who seem intrigued and full of energy. (EP, CS1, obs.w7)

Rearranging the space, with desks aligned to represent a shop counter, was conducive to stimulate a playful environment. However, this required a gradual transition, from classroom-based allocation of space, to chairs in a circle, to no chairs, and finally to furniture used to delineate different dramatic contexts (in this example, the shop). Process coding highlighted how the action of rearranging the space encouraged participants' creativity.

b) ENCOURAGING CREATIVITY
   iii. Waiting patiently for a micro-change.

Finally, the code *Waiting patiently for a micro-change* was also created through the strategy of process coding. It originated from the analysis of an improvised classroom interaction (audio recorded and transcribed) in CS1. In this sequence, Miriam slows down her pace to meet the students' needs for a phased, gradual introduction to improvisation. Erika, who observed that session and later analysed it, noted how it took a total of twenty minutes for the direction of the drama to become student led. This was because, up to that moment, the students needed the facilitator's scaffolding at each interactional turn:

> Now Rashid is more engaged, being 'his' story. He initiates a change in direction (from disgusted about a smell in the house, to being excited about a cake being prepared for his birthday). This particular turn is student-led. It took 20 minutes of very slow

> interaction to get here. Miriam was very patient, took this very very slow to get this micro-change in direction. (EP, analysis of audio transcript, CS1. 00:20:19.4.W9)

Students' creativity was encouraged by *Waiting patiently for a micro-change* in their dramatic responses within the context of dramatic fiction. This point also coincides with 'the leap' from concrete to abstract, discussed in the next theme. A similar process was identified in CS2, whereby a very slow build-up was observed, whereby the facilitator patiently waited for a micro-change until the students became ready to improvise within the creative frame. The facilitator's ability to wait, rather than rushing this phase, was identified as essential to encourage student-led creativity.

Having illustrated the six codes under ENCOURAGING TRUST and ESTABLISHING CREATIVITY, we now turn our attention to the key principles of trauma-informed literature (Fallot & Harris, 2001). As discussed in 2.1.2, these are:

1. Ensuring safety;
2. Establishing trustworthiness;
3. Maximising choice;
4. Maximising collaboration;
5. Prioritising empowerment;
6. Cultural, historical and gender issues (SAMHSA, 2014, p. 10).

As Carello and Butler (2015) note in their study on the first principle [safety], "if students do not trust the instructor, they do not feel safe" (p. 273). ESTABLISHING TRUST was, therefore, necessary ahead of ENCOURAGING CREATIVITY. Analysing the data coded under ESTABLISHING TRUST and ENCOURAGING CREATIVITY with attention to the six key principles of trauma-informed approaches revealed that the core values of performative language practice are compatible with the principles of trauma-informed approaches. Indeed, the literature on trauma-informed approaches in education consistently reinforces the vital importance of assuming a learner-centred perspective, calling for a "shift in power from teacher as expert to teacher as facilitator, allowing students to be experts on their own learning and their own lives" (Carello & Butler, p. 265). This is very much aligned with the core philosophy of drama in education, which informs performative practice. Furthermore:

- The key principle *'ensuring safety'* (TI Key principle 1) was established through releasing *the fear of mistakes,* for example showing our own vulnerabilities and mistakes;

- Trustworthiness (TI Key principle 2) was established through *honouring multilingual practices*, for example structuring activities that appreciate the students' languages, opening up to our own life biographies, encouraging students to reflect on the sound of different languages;

- Choice (TI Key principle 3) was established by being patient, giving options, accepting whenever students were not ready to join in and *waiting patiently for a micro change,* for example, leaving students the time they needed to make the leap from concrete to abstract planes (see also Theme 9, section 10.2.3);

- Collaboration (TI Key principle 4) was established by facilitating collaborative activities, for example, asking students to share and teach each other proverbs in their first language, work in a team to embody an emotion or co-create a story;

- Empowerment (IT Key principle 5) was established by adopting an attitude whereby facilitators were *seeing students as experts,* while encouraging them to release the fear of mistakes;

- Cultural, historical and gender issues (TI Key principle 6) was established by *honouring multilingual practices,* as well as respecting the students' backgrounds, for instance postponing the commencement of all movement-based activities to honour the Ramadan period and asking for students' experiences of pronouncing difficult sounds in their own language and in English.

In closing, we found that the core values of performative language practice were conducive to generating a creative environment whereby students could feel safe, trusted the process, empowered to act, had choice, could collaborate in an atmosphere where cultural, historical and gender-related issues were attended to. This is in line with our core belief in rejecting the rhetoric of the refugee as the powerless victim (Jeffers, 2008, 2012) towards a vision of a trauma-informed performative language practice that positions refugee participants as resilient, resourceful individuals (Balfour et al., 2015; Papadopoulos; 2021; Lenette, 2019).

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In summary, this theme relates to the ethical imagination as trauma-informed performative language practice. The text chosen to encapsulate this theme in the data poem is:

I'm fearless

This sentence comes from a literary source, *The Ungrateful Refugee* by Nayeri (2019), as quoted by Papadopoulos in *Involuntary dislocation: Home, trauma, resilience, and Adversity-activated Development* (2021). In his book, Papadopoulos reports Nayeri's experience of her mother, who after being forced into exile reported that the experience made her mother "fearless. If home is gone, why fear smaller losses?" (p. 424). Papadopoulos offers this example to illustrate his etymological analysis of the word 'trauma' which embraces not only the loss and suffering, but also the sense of renewal and strength that comes from starting anew. The data poem thus grows into:

Shades of belonging

I am part sound, part silence
the words on the page and the space between
Everything is language:
head, hands, heart, I fly and flow, wherever you go becomes a part of you
It's like an artwork.
It starts off simple, then builds from there.

Belonging as
A fish in the sky and a bird in the ocean
Wiping away the tears from laughter
You can do everything:
you can speak if you want to speak.

Feeling at home at the threshold
of candlelight perception
I'm fearless.

8.2.3 The Ethical Imagination AS Co-presence in Brave Spaces

In the final research theme, we frame the ethical imagination as being able to see the creative process as key moments of (co-)presence in brave spaces. As Skiba (2020) notes: "The ultimate goal of a trauma informed approach is to create a physically and psychologically safe learning community that allows trauma [survivors] to let down their guard and enables them to focus on learning." (p. 494).

On the very first day of the programme, in CS1, Miriam made an observation that illuminated this for us – what we then coded as 'Drama as threat – English as normal' – to denote that an embodied approach to teaching and learning was initially perceived, by the participants, as a 'threat' to their well-established routines and, consequently, every activity they engaged in as part of Sorgente implied taking a risk:

> Some initial panic when they saw us: Uba looked dismayed and said: "Is it drama?!"
> When they were reassured it was *English as normal*, she seemed very relieved and was engaged throughout the lesson. Some anxiety there, hopefully as she gets to know us she will feel more comfortable. (MS, CS1.w1)

In the context of this study, student-participants encountered several risks by, so to speak, 'letting down their guard' and joining the project; they took a risk by engaging in the activities; they took a risk by letting go of the desks, the chairs, by standing up; they took a risk by doing voice exercises that involved rotating their hips, sticking out their tongues, making funny voices, and so forth. In other words, this process involved creative risk-taking at each step along the way. It implied presence in brave spaces.

In the second cycle of the analysis, we analysed the student-participants' engagement levels through process coding (Saldaña, 2021), that is, using verbs in the gerund form which identify a process in the making. What was noticeable in the data was a gradual transition in the student-participants' from defensiveness to openness. We identified four pivotal moments, from 'feeling under threat' (by a change of pedagogy; by change of teachers; by a change of space) to exercising agency in playfulness. Coding the data in this way enabled us to map out four stages, which became our top-level codes:

- Perceiving drama as threat ('it's English as normal')
- Clinging to the real plane
- Leaping from concrete to abstract
- Exercising agency in playfulness: 'beaming hugely'

It is important to highlight that this was not a linear process. While these four stages appear neat and incremental, in practice, participants fluctuated from one stage to another, back-tracking, fast-tracking, zigzagging at their own pace. It was a messy, bumpy process with regressions and leaps, in tune with what was happening in the classroom (e.g., the kerfuffle) and outside (being a close contact of someone with COVID-19 and having to self-isolate) as well as a plethora of other contextual issues, undisclosed to us, related to the young people's personal circumstances.

It is worth resuming Hunter's four levels of safe space, discussed in 2.2.2:

- A space offering physical safety. The material qualities of a given space (a room, a studio, a hall) that shelters and protects the human body from danger;

- A space offering metaphorical safety. A space framed by temporal dimensions, like a workshop with clear beginning and ending times;

- A space offering familiarity, where people are comfortable with each other, where practices are known, and relationships are familiar;

- A creative space, where one is free to create without shaming. It is this space that invites a greater degree of aesthetic risk, "a product of the dynamic tension between known (safe) processes and unknown (risky) outcomes" (2008, p. 8).

As student-participants engaged in this nonlinear process, they became more comfortable with the form and assumed greater levels of aesthetic risk. One example of this is the flocking activity, when student-participants had translated their personal question for the Simurgh into a gestural sequence, a set of movements, which they embodied, in a V formation, while holding a cloth (Figure 8.1) to shield them from a storm:

> I feel very emotional. The four young men are moving gracefully, fluidly, deeply engrossed in the activity. Arzu leads, sweeping his arms in flowing gestures to indicate which way to go, helping his team as a good leader should. They carry a blue cloth between them, moving as one, all connected. Ezaf has a dreamy smile on his face, all giggles and nerves are gone. Mobo and Arzu frown in concentration, aware of each other's movements as they step in sync. Tesfalem's expression is pure joy: he holds his head high, moves on tiptoe, flowing with his whole body. I am so moved I forget to type. I am fully engrossed in the beauty of their performance. I sit and watch them dance. (MS, CS2, obs.d4)

Contemplating this moment from an ethical imagination viewpoint implies understanding sequences such as this one as the culmination of a series of risk-taking moments of presence, in brave spaces. It is a process through which the student-participants went from a defensive to an open mode, from concrete to abstract, from the familiar to the symbolic.
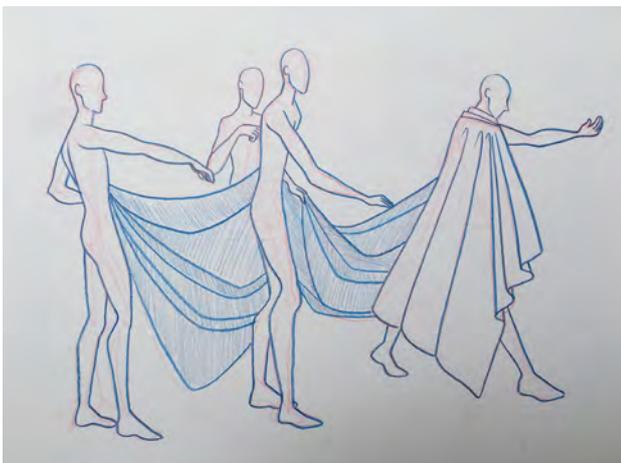

Figure 8.1 GD13.CS2. Flocking with cloth, by Aisling McNally.
Reproduced with permission from the artist.

The final instance we bring to the analysis is the moment when Layla (CS2) describes her postcard (Figure 8.2), a white dove from the *Migrations* collection, using the first person:

> Hello, I'm a little dove. I may look fragile, but I'm very brave. If there is a struggle, I always tend to … deal with it on my own, but if I can't do it, I look for help. (Layla, CS2. Audio.w4)
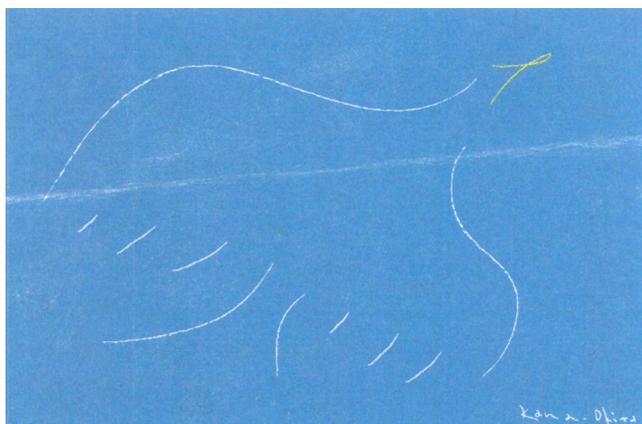

Figure 8.2 A Postcard from Migrations. Reproduced with permission.

As Miriam commented:

> When Layla says: "I may look fragile but I'm very brave", this feels like a personal description. She is so gentle and quiet but strong, the only female participant in a room full of boisterous male students. Everyone looks at her appreciatively and the group applauds. I am touched by their support for one another, their genuine desire to encourage and cheer each other. (MS, CS2, d4)

Here, Layla took a risk. An analysis of this moment reveals that it might have generated a degree of *metaxis*, not only in the student-participant, but also in the observers: possibly in the audience applauding, and certainly in Miriam and Erika who were both emotionally affected. Metaxis, as discussed in 2.2.5, relates to "the state of belonging completely and simultaneously to two different autonomous worlds: the image of reality and the reality of the image" (Boal, 1995, p. 43). As for the flocking above, contemplating this moment from the ethical imagination implies understanding a highly charged moment, such as this one, as the culmination of a series of risk-taking moments of co-presence in brave spaces.

In closing, participation in arts-rich learning environments requires some risks to engage in embodied, creative and imaginative learning. Arts learning requires participants to step outside their everyday selves, embrace uncertainty, make mistakes and experience moments of triumph and failure.

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In summary, this theme relates to the ethical imagination as co-presence in brave spaces. The text chosen to encapsulate this theme in the data poem is:

> I may look fragile, but I'm very brave

This is a direct quote from Layla's description, of the bird she chose from the *Migrations* collection, a white dove. Accordingly, the full version of the poem is:

Shades of belonging

I am part sound, part silence
the words on the page and the space between
Everything is language:
head, hands, heart, I fly and flow, wherever you go becomes a part of you
It's like an artwork.
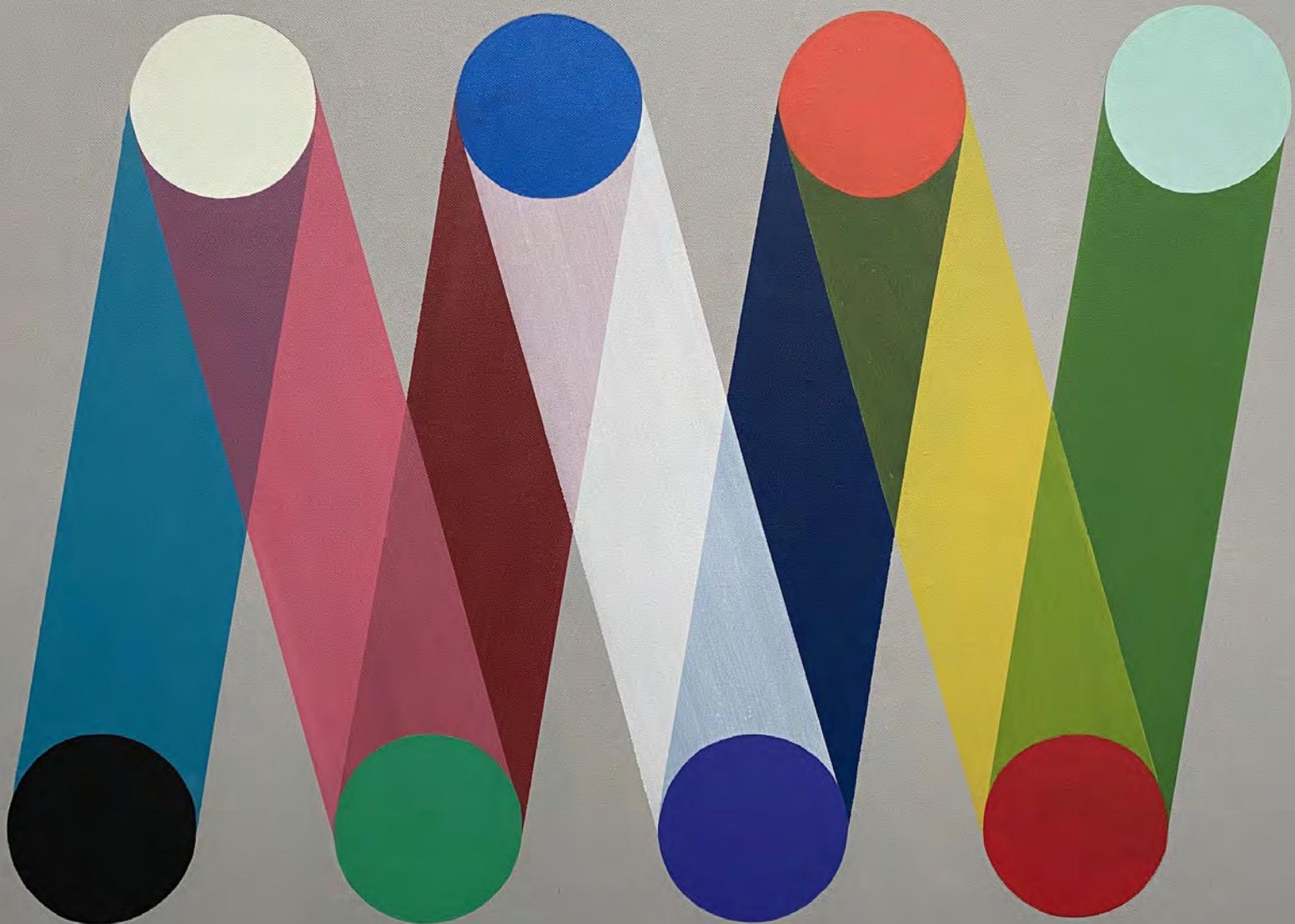It starts off simple, then builds from there.

Belonging as
A fish in the sky and a bird in the ocean
Wiping away the tears from laughter
You can do everything:
You can speak
if
you want to speak.

Feeling at home at the threshold
of candlelight perception
I'm fearless:
I may look fragile,
but
I'm very brave.

Chapter 9
Findings: Poetic and Pictorial Representation

This chapter offers a poetic and pictorial representation of the findings through a data research poem, *Shades of Belonging,* **and a painting,** *Coding,* **by John Fitzsimons, part of his** *Time and Space* **art collection. The interpretation of findings through the research poem and the painting culminates in seven key assertions, referred to as** *Painting the shades between safety and bravery in trauma-informed performative language practice with refugees and migrants.*

9.1 Shades of Belonging: A Poetic Representation of Findings

The poem below, *Shades of Belonging*, was co-created by the authors of this report. The content of the poem draws from various data sets, citing the student-participants' voices through direct quotes, as interpreted by the researchers, as well as quotes from the literature connected to the study.

1	I am part sound, part silence
2	the words on the page and the space between
3	everything is language:
4	head, hands, heart, I fly and flow, wherever you go becomes a part of you.
5	It's like an artwork:
6	It starts off simple, then builds from there
7	
8	Belonging as
9	A fish in the sky and a bird in the ocean
10	wiping away the tears from laughter
11	you can do everything: You can speak
12	if
13	you want to speak
14	
15	Feeling at home at the
16	threshold
17	of candlelight perception
18	I'm fearless:
19	I may look fragile,
20	but I'm very brave.

In poetry as method, the data is condensed in poetic form. This, as Leavy (2020) holds, is a deliberate operation that aims to communicate the findings through an aesthetic mode of representation to reach out to the audience. However, as Prendergast (2004) crucially notes, in the case of poetry as research, omitting an analysis of the work is "a serious error" (p. 75). In other words, it is important for

the connection between the poem and the research to be addressed in an open manner. We therefore proceed to interpret the data poem, line by line, beginning with the title, to explicitly connect each verse to the research themes of the study. This is important as it provides a "clear entrance" (Collins, 2005, p. xiv) into the poem, a criterion that informs the trustworthiness of poetry as a qualitative research method.

The title of the poem *[Shades of Belonging]* refers to the idea that belonging is never black or white. The title was chosen by Fiona, as it represents not only the essence of the poem, but also the complex nature of belonging and motivation in the context of this study. Here, shade assumes a threefold meaning. *Shade* as in the subtraction of light, cooling the air, offering shelter from the scorching sun, shade (thinking about "in the shadows") taking away visibility, adding marginality. So here we find the contrast between safe/brave space, in that too much shelter/protection may deprive one of the struggle needed to experience things to the full. *Shade* as in chromatic variations of a colour, altering the level of saturation in a colour. We conceptualise 'belonging' as the generative encounter of lightness and darkness (i.e., shade) within a single colour, but also as perceived experience, such as that of light filtered by the human eye, based on the context surrounding it. In the same way that light waves refracting on a surface are perceived by the human eye as the depth of a colour, motivation to belong can be seen as the desire for emotional attachment filtered by external factors such as recognition and acceptance. *Shade* is also associated with the pictorial representation of the findings (9.2), thus, implying that the bands of colour joining the two sets of circles in Fitzsimons's painting can be interpreted as 'shades of belonging'. The title of the poem is, therefore, simultaneously referring to the focus of the research, the themes within the research, and the choice of pictorial representation of the findings.

The poem is structured as three stanzas, each featuring six lines. Each verse is printed in different colour fonts. Each colour corresponds to one research theme, presented sequentially from theme 1 to theme 9. Each stanza is connected to one of the research questions of the study.

The first stanza of the poem refers to the first research question. Within it, the **first line of the poem** [I am part sound, part silence] is a direct reference to the text written by Yasmine in her Zine 2, on page 3. It corresponds to the first research theme (RQ1, theme 1). This line of the poem was extracted by Erika. The text was Yasmine's response to three reflective prompts in the zine-making activity, given to her in English as well as in her first language, Somali, in the session after the Process Music workshop (3.3.3). The reflective prompts were:

1. What surprised you about doing the music activities?
2. What was it like to learn English through music?
3. What is your sound in other languages?

Yasmin choose to address these questions through a drawing and some text, representing her experience of the process music workshop through the zine-making activity, (discussed in 5.3.4) analysed in light of Robert's announcement that "today she does not feel like speaking a lot", as reported in 3.3.9. The zine is represented below, in Figure 9.1.
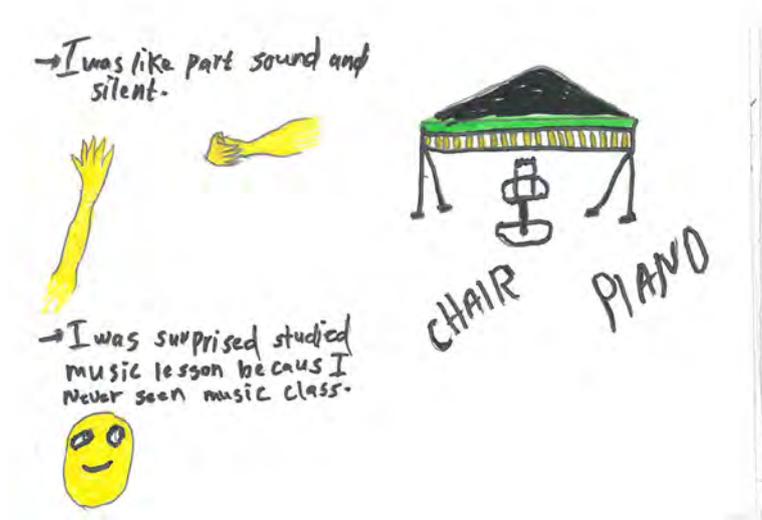
Figure 9.1 Yasmin's Zine 2, page 2.

Yasmine, whose words we hear in the first line of the poem, had recently suffered from a panic attack in front of her classmates. This was disclosed to us by her classroom teacher, Robert, while explaining to us why, previously on that day, he had chosen to make an announcement to the Sorgente team on Yasmine's behalf, in front of all the students, stating that Yasmine on that day "preferred to be quiet; she did not want to speak". This announcement, he later revealed, was something coming from him, rather than Yasmine, perhaps his own way to show protection and care towards Yasmin. As noted in the narrative account of the Access Programme (CS1), we acknowledge and respect the courage and commitment motivating Yasmine to participate in a programme where she was asked to vocalise, move, dance, improvise words from objects, embody emotions, improvise dialogue in a setting, invent stories from objects, do pelvic moves and stick her tongue out, and many other daunting behaviours, away from the safety of her desk and even chairs, in front of an observer taking notes (non-participant observer) and a person drawing sketches.

The **opening sentence** [part sound and part silence] was selected from the zine data set by Erika as an example of Yasmin's engagement in an environment where a tactile and visual activity, that is, zine-making or collage as method, was paired with an embodied practice, the Language and Sound in the process music workshop. This was facilitated with attention to the multilingual and multicultural identity of the students, for example, the instructions were translated into Somali. Hence, practice, reflection, and an embodied method are a testimony to what has empowered Yasmin to overcome her fears, participating in such a programme, and reflecting on what she might sound like, in Somali. While the actual written text is "part sound, part silent", we slightly edited it, from 'silent' to 'silence'. This technique, whereby the researcher interprets and edits the data, is known as "interpretive poetry" (Leavy, 2020, p. 89), an arts method of merging the participants' words with the researcher's perspective.

The **second line** of the poem [the words on the page and the space between] corresponds to the first research theme (RQ1, theme 1). The line was generated by Autumn Brown, who facilitated the zine-building activity among the Sorgente facilitators, before the performative programme. Autumn extracted this verse from the literature, a technique known as literature-voiced research poetry. This term, coined by arts-based scholar and drama in education practitioner Prendergast (2004), involves incorporating references from theoretical literature to create original poetry for research purposes – in other words, poetry created from literary sources, to synthesise, process, make meaning and "engage more deeply with the text" (p. 75).

Specifically, the source of the verse [the words on the page and the space between] is a line in the book *Zines in Third Space: Radical Cooperation and Borderlands Rhetoric,* authored by Licona (2012), who argues that zines are a medium capable of transcending cultural borders and binaries into collaborative spaces, an argument that fits exactly with our shared endeavour in co-authoring a collective poem. In her book, from which the second line of our poem comes, Licona builds on the main tenet of creativity, that is, there is no right or wrong way to make a zine, a notion we have flagged as a shared belief through the research themes. Licona's words, captured in the second line of the poem, are particularly poignant as they encapsulate her argument on the multiplicity of linguistic, rhetorical and cultural identities honoured within zines in features like misspellings and grammatical errors which, for Licona, can become places of celebration – documenting learning and change rather than shame, again in line with our values on teaching and learning, and our stance on multilingual education.

The **third line** of the poem [everything is language] comes from the Language Portraits data set and is connected to the second research theme (RQ1, theme 2). The first phrase [everything is language] is a verbatim quote from Ezaf (CS2), while he was explaining the language portrait to Erika in a one-to-one conversation, which was audio-recorded and transcribed. This line of the poem was chosen by Miriam as she was analysing the language portraits transcripts (Stewart, 2024). Significantly, Ezaf also included a drawing of a bird in his portrait (Figure 9.2).

Figure 9.2 Ezaf's (CS2) Language Portrait.

As the Language Portraits activity was carried out one week before the student-participants were involved in the Simurgh process drama, Ezaf's representation of his language repertoire through a bird was a particularly serendipitous element, as it reminded Erika (the interviewer) and Miriam (the data analyst) of the bird imagery in *Migrations*.

The **fourth line** of the poem is made up of three phrases, separated by a comma [head, hands and heart, I fly and flow, wherever you go becomes a part of you]. It is associated with the second research theme (RQ1, theme 2) Language Portraits as multilingual activators, and was generated by Miriam. The first phrase [Head, hands and hearts] refers to the most frequent locations where participants drew their first languages on their Language Portraits. It also links back to the continuous discussions on body language, gesture and self-expression that occurred throughout the workshops that Miriam facilitated during the practice.

The second phrase [I fly and flow] is a quote from a short poem printed on a postcard from the *Migrations* collection, by illustrator Cimatoribus (p. 20). The third phrase [wherever you go becomes a part of you] is also a quotation from a postcard in the Migrations collection, by illustrator Desai (p. 98). Thus, these have been created using literature-voiced research poetry (Prendergast, 2004). Both were chosen by Miriam, as she felt they encapsulated the themes of multiple linguistic identities emerging during the participants' description of their portraits.

The **fifth and sixth** lines of the poem [it's like an artwork: it starts off simple, then builds from there] is a quote from Aisling, the visual artist who sketched the gesture drawings. She was interviewed by Rachael about the process related to selecting the key moments to draw (Jacobs, 2024). This line was generated by Rachael and relates to the third research theme of the study (RQ1, theme 3). Aisling noted that her process of observational sketching started by breaking out of her comfort zone and actually joining the first workshop, though she was not familiar with the approach. Consequently, she observed the sessions, started off by simply drawing a few lines, and caused the drawings to grow organically into a better defined format. Rachael created this verse by paraphrasing Aisling's words, a technique known as narrative poetry (Leavy, 2020) whereby "interviews are transformed into a poem that tells the respondent's story, using his or her language" (p. 87).

The second stanza of the poem refers to the second research question. The **eighth line** of the poem [Belonging as] emerged as a code from the data analysis, generated using Saldaña's (2021) strategy for theming the data phenomenologically. This implies the construction of a theme in the form of a sentence that affirms what "something IS" – that is, what is manifest in the data, and/or what "something MEANS" (p. 259). For this study, we slightly adapted Saldaña's technique and added AS, instead of 'means'. This line of the poem was chosen by Erika as she felt it captured the focus of the poem (given its title) and the overall findings.

The **ninth line** of the poem [A fish in the sky and a bird in the ocean] is a verbatim quote taken from a conversation with Anna, while she was interviewing Erika on her experience of the practice. Erika was recounting an anecdote of practice during the Simurgh process drama. In that instance, Makalo was struggling to go beyond the literal interpretation of his image: he could not reconcile the fact that his postcard depicted what he himself seemed to perceive as a fish, though it was supposed to be a bird. His frustration at this apparent contradiction left him puzzled, so much so that he kept repeating this to the group. This caused a confrontation with a second student, who asked him to accept the duality of the imagery. At that time, Erika deflated the tension by offering the possibility of the creature's dual identities (as bird and as fish). After that confrontation, Erika called Makalo's bird the "not-a-fish" (paraphrasing the Faber children's book *Mango & Bambang:* The not-a-pig) and incorporated into the drama the tension carried by that bird, unsure about his own identity.

This then turned into the leitmotif of the process drama – especially as Makalo was, at that point in time, the shyest student in the group, and the one whose capacity for abstraction was least developed. Makalo's postcard, the not-a-fish, was also referenced during the RTÉ shoot and acquired, among the group, a comic relief function, helping Makalo to further establish his personality within the group. *Laughing together in creative collaboration* was, fittingly, the fifth the research theme of the study (RQ2, theme 5). Erika extracted this line from the interview with Anna, thus availing of the narrative poetry technique (Leavy, 2020) as this resonated as a poignant metaphor for experiencing a sense of belonging that is nuanced, complex and multi-layered.

The **tenth line of the poem** [wiping away the tears from laughter] is a verbatim quote from Miriam's observations of Kathleen's session (see Workshop 8, Case Study One, 3.3.8). The quote refers to Uba laughing during an improvisation activity, when student-participants were asked to pick an object and guess who owned it. Uba was observed laughing so much she had watery eyes. In the same workshop, Uba chose the role as the queen in a role play at the shop (Role Play 5, Get Down Queen! See 5.3.8). Here Uba was again observed giggling at the seriousness of the boys playing the security guards, whilst trying to keep her own regal persona. This particular scene was pointed out by Uba during the elicitation of her favourite moment through the gesture drawings, in the final focus group (4.3.10), where Uba noted that that was her favourite moment in the performative programme, as she was laughing in the shop, feeling "real fear" (as the queen, being ambushed) but at the same time, laughing so hard that her face was sore, as Miriam put it. This line was extracted by Erika from the data to fit into the poem as it encapsulated the idea of laughing together in creative collaboration (RQ2, theme 5). Moreover, it was an important moment to mark as, a few weeks earlier, Uba had experienced an epileptic-like seizure, due to stress, and seeing her join in, laugh, and enjoy the activity denotes a sense of Uba's agency of having painted her way into a creative, safe space.

Lines **eleven, twelve and thirteen** [you can do everything: You can speak if you want to speak] are a direct quote from Yasmin's Zine 1, page 1, a response to the reflective prompt: What do you wish people knew about learning another language? This statement is particularly poignant in light of teacher-participant Robert making an announcement on Yasmine's behalf that she did not feel like talking. While this might have given the impression of a learner who is reluctant to speak, through the zines Yasmin communicates her motivation and commitment. This resonates with the sixth research theme (RQ2, theme 6), connected to a code in the data (being committed to learning), which was particularly frequent, as it emerged as a common feature in the student-participants across the two case studies. Erika extracted these lines from the zines data set, availing of a direct quote, using the narrative poetry technique. As Leavy (2020) notes, in poems researchers can be "highly attentive to space, which includes breath and pauses, using words sparsely in order to paint what I term a feeling-picture" (p. 85). This is the case for the final verse of the second stanza (lines 11-13):

> You can speak
> if
> you want to speak.

By positioning 'if' on its own, the emphasis is on choice, and on the agency of the speaker to exercise the right to speak, but also the right *not* to speak, if she chooses so (as in Workshop 9, when she did not feel like speaking – according to the teacher). Accepting her choice not to speak is in line with a trauma-informed approach, particularly key principle 3, Maximising Choice (see 2.1.2). While she can choose whether to speak or not, this does not preclude the fact that she feels empowered to write "you can do everything".

The third stanza of the poem refers to the third research question. Lines 15, 16 and 17 of the poem [Feeling at home at the threshold of candlelight perception] connects to the seventh theme, feeling at home at the threshold (RQ3, theme 7). It was created by Erika, who extracted this line from an interview with Anna. An instance of literature-voiced research poetry technique, this is a quote from John O'Donohue (1997), who crafted this figure of speech to refer to the imagination. This became a metaphor for aesthetic distance, pictured as a candlelight perception, a sideways glance through which to explore particular themes, for instance the legend of the Simurgh, so as to explore issues related to identity.

Line 18 of the poem [I'm fearless] was created by Erika, sourced from the literature on trauma, specifically *The Ungrateful Refugee* by Nayeri (2019), as quoted by Papadopoulos, renowned scholar on trauma, asylum and refugees, in *Involuntary dislocation: Home, trauma, resilience, and Adversity-activated Development* (2021). In this book, Papadopoulos reports Nayeri's experience of her mother, who after being forced into exile reported that the experience made her mother "fearless. If home is gone, why fear smaller losses?" (p. 424). This line was chosen to represent the eighth theme, trauma-informed performative language practice (RQ3, theme 8). 'Fearless' as a statement was chosen as it represents the intent of the Sorgente study, that is, rejecting the narrative of victimhood of the powerless refugee. It was selected by Erika from the plethora of literature on trauma-informed work due to a personal connection, as Erika's mother was also forced to flee her home country, and Erika therefore empathised with Nayeri, the daughter whose writing was inspired by her mother's experience.

The last line of the poem [I may look fragile, but I'm very brave] is a direct quote from Layla, as she described her postcard to the group during the Simurgh process drama. While she spoke these words while in role, and therefore in the first person, Layla was not directly describing herself, but the bird she had chosen: a light, fragile-looking bird, drawn as a white line (Figure 9.2). Yet, both Erika (facilitator) and Miriam (non-participant observer) noted how strikingly similar her description of the image was to Layla's personality. She was slight and slender compared to her peers, often withdrawn and, indeed, both her physicality and personality could have appeared, from a superficial perspective, to be fragile-looking. In spite of her appearances, and of being a minority in the room, she demonstrated on several instances during the drama that she could not be intimidated, being the only (fragile-looking) female in a group of boisterous, loud young men. In other words, although Layla was talking from the point of view of the dove, it appeared (to Erika and Miriam) that she may have also been talking about herself, or at least about her role in that group. This phenomenon is known as metaxis (Boal, 1995), that is, "the state of belonging completely and simultaneously to two different autonomous worlds: the image of reality and the reality of the image" (p. 43). In other words, the dramatic tension between the role one is playing in the dramatic frame, and oneself.

This moment was pinned as a highlight of aesthetic engagement by Erika and Miriam, both during the debrief that followed that session, and in writing. Erika and Miriam felt moved by Layla's statement, pronounced with a solemn, powerful tone of voice and a confident stance – so much so that it generated a spontaneous applause from the other participants in the room (as evident in the audio recording, and in Miriam's written observations). Erika extracted this line from the transcription of students' presentations, connected to the final theme, The ethical imagination as presence in brave spaces (RQ3, theme 9). Layla's words are highly evocative as they echo the discourse on brave spaces. The poem's closing verse is an example of what Leavy (2020) calls lyric poetry, that is, a technique in poetry as method that "emphasizes moments of emotions" (p. 87). As Leavy puts it, conveying emotions is an important aspect of poetry as method, with the aim to capture heightened moments of social reality, as if under a magnifying glass:

> Poems, surrounded by space and weighted by silence, break through the noise to present an essence. Sensory scenes created with skilfully placed

words and purposeful pauses, poems push feelings to the forefront capturing heightened moments of social reality as if under a magnifying glass (Leavy, 2020 p. 84).

The moment of co-presence evoked by the last verse of the poem was lived by Erika and Miriam as a heightened moment – in other words, as an aesthetic moment, imbricated with safe space, creativity and risk-taking. This refers to the overall focus of the Sorgente research, and particularly evocative of the brave space Layla inhabited as she came to own the creative process.

In closing, *Shades of Belonging* incorporates the nine themes generated from the reflexive Thematic Analysis. With Leavy (2020), we believe that poetry is simultaneously a style of representation as well as a vehicle through which the community can engage in larger questions about the nature of social research, "truth and knowledge" (p. 84). As Braun and Clarke (2021) remind us, qualitative researchers may edit and evoke participants' voices; however, ultimately, they tell their story about the data (p. 339). We endorse this statement and acknowledge that this is our own story about the data, our knowledge-construction and interpretation of the student-participants voices, crafted through collective creative writing.

9.2 A Pictorial Representation of Findings: Coding (Time and Space)

Part of the *Time and Space* collection, the oil painting *Coding* by John Fitzsimons was exhibited at the Olivier Cornet art gallery at the time of data collection (July 2021). The visual encounter with this painting occurred during the data collection phase, as it greeted us from the walls of the corridor that we had to walk through to get to the workshop space. A stack of free postcards of this particular painting, *Coding,* was freely available on a table in the corridor.

On the final day of the data collection, Erika took one postcard from the free stack, as a memento of the Sorgente fieldwork. In her reflective journal she notes:

As we left the Blue Room space, I noticed the pile of postcards advertising the 'Time and Space' exhibition, one final time. It did feel like, for this project, time and space were so essential. Did we get the timing right? How did we create a safe space? (EP, RJ, p.5)

As Erika jotted down this question related to time and space, this was the first time the painting, reproduced on the postcard, became part of the study. Here, the name of the exhibition, *Time and Space,* propelled the research further, a visual bridge from data collection to data analysis. Interestingly, what we didn't know at the time was that the title of the painting is *Coding.* The postcard was pinned to Erika's board for several months, and then somehow ended up stapled to the folder that contained the Sorgente data. Thus, this artwork came to visually represent the research itself, thus acquiring a more meaningful symbolic value. It was only at the end of data analysis, after having completed the first and second cycle of data coding, that the team discovered the title of the painting. At this point, we look at the painting, again, this time to use it as a visual coding – considering the research theme through its formal elements.

This oil painting features two lines of four circles each, parallel to each other, joined by bands of

different colours that intersect in a zig-zag pattern. As the eight circles connect, thirteen new chromatic shades are created. An initial association with this painting relates to the idea of overcoming "parallel monolingualism" (Heller, 1999), to embrace the value of multilingualism. This, as we have seen in the

Figure 9.3 Coding, John Fitzsimons. Oil on canvas, 60x80cm. Reproduced with permission from the artist.

quote above, is associated with the concept of belonging as feeling safe when translanguaging – in an environment devoid of shame, fear or guilt related to using more than one language to convey meaning. This was recognised not only valued by one team member, but very much as a shared value within the team, illustrated initially through the zine-making activity and research theme 1, Zine-making as a catalyst to reflect on shared values (see 6.2.1), and manifested through the design of a programme that honoured multilingualism through a vast range of multilingual activities, shared in the classroom through the language portraits as activators, as seen in theme 2 (Language portraits as multilingual activators) and theme 4 (Belonging as feeling safe in translanguaging).

As the artist notes, paintings in the *Time and Space* exhibition are based on the idea of quadrilateral shapes, interconnected by bands of colour. Describing this collection, art critic Rosa Abbott writes:

> *Time and Space* is an exhibition of new paintings by John Fitzsimons. The works in this exhibition use the *infinite possibilities of colour, line, and shape* to explore the endlessness and expansiveness of time. […] At the heart of this exhibition, Fitzsimons presents a new series of paintings formed using quadrilateral motifs. Each painting presents four, four-sided shapes side by side, each *softly modified through form and colour* – the tilt of a line from left to right, the deepening of a hue. These works are generated within a series of set rules devised by the artist – the ends of each quadrilateral can be either perpendicular or slope left or right – but even when working within this

> fixed set of parameters, the number of possible paintings this format could generate grows exponentially when adding variable factors such as colour. […] Devised in *electric colour palettes,* the works vary from rhythmic and modular, to pulsating with a newfound sense of *dynamism*. The paint itself is applied in thin layers, minimising the artist's hand, and creating a smoother, more hard-edged spirit. That said, a *newfound depth* has been created. (Abbott, 2020, our emphasis)

We also encountered a "newfound depth" by interpreting the research themes through the metaphors embedded in this image. To begin, we felt "softly modified" by the forms and colours and of the practice, with "deepening of hues", generated by the collaboration between student-participants and facilitators as voice techniques intersected with process music, improvisation and process drama to explore identity, belonging and the ethical imagination. This pictorial representation of the findings led us to give new meanings to the data. Visual arts as method enabled us to reconsider the relationships between the elements of the painting, in terms of the colours, texture and all the shapes (circles, bands, quadrilateral motifs created by the overlaps) and the research themes.

A pictorial representation of the findings through the visual elements of *Coding* by Fitzsimons enabled us to engage with the research themes through a different angle of refraction. As Ellingson (2017) put it: "The process of constructing representation continually changes the researcher *and* the data" (p. 181). This process, for us, has resulted in a more distilled interpretation of the research findings. Delving into the painting's visual interpretation has allowed us to visualise the research themes through the complex richness in the two sets of circles intersecting, generating new forms, visions and colours:

I. The chromatic vibrancy of the shapes, giving life to new hues through the overlaps, represents the dynamic, playful way through which the embodied research methods we used, like zine-making, language portraits and gesture drawings, prompted us to be reflective, visualise our values and share them, among the team and then with the students (research themes 1,2,3). As these manifested in the practice, they empowered the participants to become more playful.

II. The chromatic richness of translanguaging, as opposed to parallel monolingualism, is represented in the colourful exchange between the top and bottom rows of circles, evoking and celebrating a multicolour sense of identity in the fluidity between language repertoires (theme 4). The uniqueness of the various hues is celebrated in its own right: though at times opaque, feeling like a fish out of water, or rather, like a fish in the sky and a bird in the ocean, is in itself an enriching, shared perspective.

III. The performative practice enabled both students (top circles) and facilitators (bottom circles) to collaborate by painting these colours in a playful, fun environment, laughing together in creative collaboration (theme 5).

IV. If you gaze at the painting for long enough, the eye may perceive the lines as moving rather than static. Similarly, learners' linguistic repertoire (of which the language portrait just captures one fleeting moment) is in continual flux. Such dynamism also affects the future vision (Dörnyei & Chan, 2013) of learners as multilingual speakers, in an attempt to close the gap between where they are now and where they desire to be, in spite of the often challenging everyday reality of the language learning process (theme 6). The encounters, so diverse in shades and hues, evoke our sense of an ethical imagination where one can feel safe at the threshold of candlelight perception, embracing a poetic

and ethical encounter with otherness (theme 7).

V. This process was framed by time and space, manifesting within the four layers of safe space as presented by Hutton (2008), within the 'colour palette' of the six key principles of trauma-informed practice: safety, trustworthiness, choice, collaboration, empowerment and attention to culturally specific issues (theme 8).

VI. The two rows of circles representing the co-presence, a dialogic exchange between students' actions (top row) and facilitators' responses (bottom row), as both were engaged in an iterative, four-step, non-linear process that involved going from 'perceiving drama as threat' to 'exercising agency in playfulness: beaming hugely'. This zig-zag process is framed by brave spaces (theme 9) that is, the full surface of the painting, from the bright colours to the shades, to the grey background. All of it. The whole space becomes a brave space where a participant takes a risk, and this can look like different hues to different sets of eyes.

In a trauma-informed performative language practice, belonging manifested within the shades created by these playful encounters, where participants took aesthetic risks, choosing when and how to paint their shades between safety and bravery.

9.3 Painting the Shades Between Safety and Bravery

The research themes, condensed in the poem *Shades of Belonging* and further interpreted through the painting *Coding (Time and Space),* generated seven key assertions of the practices which the Sorgente team believe to be essential in trauma-informed performative language teaching with refugees and migrants. We refer to these as *Painting the Shades between Safety and Bravery*. These key assertions are:

1. Challenging by choice, by which participants are free to choose which activities to engage in.

2. Modelling vulnerability, by having facilitators, artists and researchers participating alongside participants.

3. Reassuring participants that they can participate free of judgement or criticism.

4. Allowing time in the programme to build trust and rapport among participants.

5. Providing opportunities to extend their participation through improvisation and the sharing their own writing, stories or artistic creations.

6. Encouraging participants to share, show or demonstrate in any language, or simply through gesture.

7. Encouraging participants to take risks by standing up, moving around, embodying emotions, improvising, taking up new roles.

These key assertions illustrate the chromatic convergence of brave and safe spaces in performative language practice. In a trauma-informed performative language pedagogy, brave spaces can sit alongside safe spaces. Indeed, safety must be present in order for participants to engage. For the Sorgente

team, engaging in arts practice as research made it possible to acknowledge our shared commitment to multilingual education. This was conducive to a sense of belonging, as it laid the foundations for a translanguaging space, a safe place for exploring languages, sound and movement. Belonging appeared as creating together in a playful environment, where shared practices such as collaboration, multilingualism and the idea of 'no right and wrong' fostered a sense of agency. This enabled participants to paint their own brave spaces.

9.4 Summary of Findings

The Sorgente study sought to understand the methodological, pedagogical and ethical implications of performative language practice when working with refugees and migrants.

The research questions underpinning the study were:

1. How can embodied research methods be used effectively in arts-based educational research within the context of the study?

2. How does motivation to belong relate to language learning in the context of the study?

3. How does performative language practice support an ethical imagination?

As concerns the methodological implications, the findings indicate that the language portraits enabled the facilitators to introduce the notion of *language as an embodied activity,* to establish a learning environment that honours a *multilingual identity* and to *encourage students to see themselves as multilingual speakers.* This was, in itself, a first step towards empowering students in the learning process. Embodied research methods such as Practice as Research, language portraits, zine-making and observational sketching were instrumental in the generation of these findings, informed by reflexive thematic analysis.

As regards the pedagogical implications, the findings indicate that translating beliefs about multilingualism into pedagogical action helped to create a climate of belonging, in an arts-based context where collaboration and playfulness were encouraged. Our arts engagement programme encompassed a combination of actor voice training, process music, embodied grammar, improvisation and process drama. Rather than isolated activities, the common thread between these practices was attention to pedagogical translanguaging.

As concerns the ethical implications, the findings indicate that transitioning to a creative space was a gradual, slow process that went from not feeling safe in drama to exercising agency. This non-linear, zig zag process required us to make trauma-informed choices, like coping with uncertainty while patiently waiting for micro-changes. Also, by establishing a climate where 'no one is wrong', and where the facilitators themselves modelled their own vulnerability, students could choose their degree of participation without fear of criticism or judgement, at the threshold between a poetical and an ethical imagination.

These findings of the Sorgente study are illustrated by the nine research themes:

1. Zine-making as a catalyst to reflect on and build upon shared values;

2. Language portraits as a multilingual activator;

3. Gesture drawings as a tool to activate collective embodied knowledge;

4. Belonging as feeling safe in translanguaging;

5. Belonging as laughing together in creative collaboration;

6. Belonging as being committed to learning;

7. The ethical imagination as feeling 'at home at the threshold';

8. The ethical imagination as trauma-informed performative language practice;

9. The ethical imagination as moments of co-presence in brave spaces.

While the research themes were presented as stand-alone sections in this report, they are very much interconnected. For instance, embodied research methods, like practice as research, enabled us to see the impact of laughing together as creative collaboration (theme 5) on the groups' sense of belonging, in terms of commitment to learning (theme 3). The notion of holding multiple identities and valuing multilingualism was a shared belief emerging from the zine-building strategies (theme 1) that informed the notion of belonging as feeling safe in translanguaging (theme 4). In turn, the language portraits acted as an activator (theme 2) to promote the facilitators' multilingual stance in their approach to performative language learning.

The pedagogical translanguaging contributed to creating a sense of belonging (theme 4) through collaboration and playfulness (theme 5). This resonated with the participants' vision of themselves as language learners and intrinsic commitment to learning (theme 6). In turn, this helped to establish a sense of empowerment which, as the literature suggests, is an important feature in trauma-informed education (theme 8). While empowering the students was important, we had to come to terms with a degree of uncertainty dictated by the context and learn to accept leaning towards the unfamiliar, or 'feeling at home at the threshold' (theme 7).

Practice as Research also enabled us to see that, when working performatively with young refugees and migrants, establishing safe space as a creative space was a slow process, entailing a series of small adjustments. This creative, collaborative process manifested itself as moments of co-presence in brave spaces (theme 9). The participants navigated these points, painting their way between bravery and safety.

The arts-based methodology informing the study enabled us to engage in a creative writing process, culminating in the data poem *Shades of Belonging*, where each verse was directly related to one of the research themes, and each stanza corresponding to a research question. This was collectively written by the research team, using a combination of:

• Interpretive poetry, a research method for "merging the participants' words with the researcher's perspective" (Leavy, 2020, p. 89);

- Literature-voiced research poetry refers to research poetry created from literary sources (Prendergast, 2004, p. 75);

- Narrative poetry is "the data garnered from from interviews [that are] transformed into a poem that tells the respondent's story, using his or her language" (Leavy, 2020, p. 87);

- Lyric poetry is a technique in poetry as method that "emphasizes moments of emotions and is less concerned with relaying a story per se" (Leavy, 2020, p. 87).

Shades of belonging		
I am part sound, part silence the words on the page and the space between	Theme 1	**Research Question 1**
everything is language: head, hands, heart, I fly and flow, wherever you go becomes a part of you.	Theme 2	
It's like an artwork: it starts off simple, then builds from there	Theme 3	
Belonging as A fish in the sky and a bird in the ocean	Theme 4	**Research Question 2**
wiping away the tears from laughter	Theme 5	
you can do everything: You can speak if you want to speak.	Theme 6	
Feeling at home at the threshold of candlelight perception	Theme 7	**Research Question 3**
I'm fearless:	Theme 8	
I may look fragile, but I'm very brave.	Theme 9	

Our purpose for representing the poem in data form is captured well by Leavy (2020), as she states:

> The representation of the data in poetic form is not simply an alternative way of presenting the same information; rather, it can help the researcher evoke different meanings from the data, work though a different set of *issues, and help the audience receive the data differently.* (p. 64, our emphasis)

The poem, and the themes connected to it, were further interpreted through a visual image, the oil painting *Coding* by John Fitzsimons (Figure 9.4), and this process culminated in seven key statements, outlined in 9.3, *Painting the shades between safety and bravery in a trauma-informed performative language pedagogy.*

9.5 Conclusion

The purpose of this report was to provide a transparent account of the data analysis process, generation of the research themes and interpretation of the findings. Reflexivity has been at the core of all the research phases, not seen as a box to be ticked, but a modus operandi that has informed every stage of the research process, from design to fieldwork, analysis, interpretation, writing up and dissemination.

As Ellingson (2017) reminds us:

> When we do qualitative research, we capture details of only tiny slices of time, yet we present our findings as though we have faithfully represented who our participants are and what they do, or at least how they were and what they did during our period of data collection. Yet regardless of the duration of data collection, it is simply not true that participants' bodies, identities, practices, cultures and contexts remain constant. (p. 76)

We acknowledge that the analysis of these case studies has captured a fleeting moment in time. As we see practice as an incubator of possibilities, we now turn to the field to incorporate these insights into further practice, and hope that they may be useful for other practitioners, researchers, artists, teachers and for anyone working in the context of performative language education with refugees and migrants.

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Appendices

Appendix 1: Legend of Abbreviations

The following acronyms and abbreviations have been used to describe the data collection tools:

	Abbreviations	Meaning
Observations (ASANA)	(EP, CS1, obs.w1)	Erika Piazzoli, Case Study 1, Observations on ASANA, Workshop 1
Language portraits	(Gulraiz, CS1, LP.w1)	Gulraiz, Case Study 1, language portrait, Workshop 1
Zines	(Yasmin, CS1, Zine 2, p.3)	Yasmin, Case Study 1, Zine n. 2, page 3
Sketches	(CS1.GS.w7.RP 1)	Aisling McNally, Case Study 1, Gesture Drawings, Workshop 7, Role Play 1)
Audio recording	(Gulraiz, CS1, audio.w5)	Gulraiz, Case Study 1, audio recording, Workshop 5
Think Aloud	(MS, CS1.TA.w5)	Miriam Stewart, Case Study 1, Think Aloud, Workshop 5
Interviews	(KWY, Int., p. 3)	Kathleen Warner Yeates, Interview, page 3
Focus Groups	(Uba, CS1.FG, p. 3)	Uba, Case Study 1, Focus Group, page 3
Annotation (NVIVO)	(EP, CS1, EP, A.w1)	Erika Piazzoli, Case Study 1, Annotation on NVIVO, Workshop 1
Reflective Journal	(EP, RJ, p.10)	Erika Piazzoli, Reflective Journal, page 10

Glossary

Arts-based Strategies Mentioned in the Sorgente Report

1. **Adding to the Script**
   Students are asked to add four lines of dialogue to a script, before or after the original lines (they cannot change the original dialogue). The new dialogue is based on who they have decided the characters are and how they are feeling.

2. **Adjective Tableaux**
   Students create a pose together based on adjectives in -ED and -ING and freeze in position. Other students are invited to examine and comment on the image created. Can be combined with soundscapes to create a theatrical performance.

3. **Call and Response**
   Facilitator creates a rhythm using sounds that are challenging to distinguish between, for example: SH, CH; SH, CH; SH, SH, CH. The students repeat the rhythm in unison. Students are invited to visually and aurally assess if they are producing the sound correctly and adjust accordingly – "Can you see, hear and feel the sound?"

4. **Character/Voice/Resonance**
   Facilitator introduces the concept of vocal resonance using fairy tale characters to represent each area of the body: chest /belly – King; lower throat – Frog; lifted upper throat – Queen; nasal area – Witch; top of the head – Princess. Students embody each character as they explore their vocal resonance, e.g. saying "I am the King!" in a powerful belly voice combined with a slow, confident walk, "I am the Witch!" with hunched shoulders and narrowed gaze.

5. **Debrief**
   Students invited to share their thoughts and feelings about the day's activities. Similar to reflection but framed as a group discussion rather than individual comments. Students can share their impressions, ask questions and comment on what their peers have said.

6. **Describing Objects**
   As with *Storytelling with Shoes,* facilitator introduces an object – in this case, a hat – and invites students to describe it, moving from concrete to abstract questions to gradually create a character.

7. **Dream Jobs**
   Facilitator introduces brainstorm – how many jobs can we name – and draws mind map on board as students call out suggestions. Facilitator then asks students to tell each other their dream jobs. Students describe the job and explain why they want to do it.

8. **Face Body Voice**
   Three students are given the role of Face, Body and Voice. They stand together while the other students call out emotions for them to embody – sad, angry, disgusted, etc. The person who is Face must be silent and keep their body still, showing the emotion only with their face. Body must keep their face neutral, stay silent and show the emotion with just their body. Voice remains still and expressionless but makes a sound to show the emotion. All three respond at the same time. The students rotate roles until the whole group has been Face, Body and Voice.

9. Free association Game

Group stands in a circle tossing a ball. Facilitator begins with a word, e.g. "Play" and tosses the ball to a student. The student says the first word they think of when they hear "play", e.g. "Fun", and tosses it gently to another student who says a word associated with fun. They continue to throw the ball and say associated words keeping a steady pace, no hesitation or overthinking. The main goal is to keep the body at ease and unclenched when thinking, and to encourage spontaneity.

10. Image-Stimulated Recall

Students are invited to look at images of themselves performing during the workshop which were drawn by an artist. They are first asked what they remember about each activity. They are then asked to share how they felt and what they were thinking while doing it.

11. Group Improv Add-on Story

Sitting in a circle, students work in a group to create a story, one sentence at a time. One person (facilitator for first round) begins the story with an opening sentence, e.g. "It was a dark and stormy night". The person to their left adds the next sentence and it continues until everyone has contributed. Sentences can be long or short depending on students' language level, shyness, etc.

12. Language and Sound

Facilitator introduces the concept of pitch and intonation in language, comparing it to different music, e.g. heavy metal, lullabies. Students are invited to say a sentence in their language and then write it down and mark the intonation using a pen. They repeat the activity with the target language and comment on the differences.

13. Language Portraits (LP)

Students draw a self-portrait and colour it in to represent the languages that they know and where they belong in the body. They then present their portrait to the group or to a partner, explaining what the colours and drawings symbolise e.g. "Swahili is red hearts in my hips because I love it and when I speak it I want to dance". They can include any language they know, not just those in which they are fluent.

14. Pass the Sound

Students explore intonation by taking turns to say a sound like "Ah" with different emotions: excitement, relaxation, surprise, confusion, understanding etc. If students struggle with it, the facilitator can give context and the students respond with the sound, e.g. "You hurt your toe" or "You take a drink of tea". Other sounds which work well for this are Oh and Mmm.

15. Performing the Script

Each pair performs their scene without explaining it and the other students have to guess the context. Facilitator guides discussion: "How do you know she is angry? What is she doing with her voice or body to show that?" Students examine non-verbal cues and discuss how they add information to verbal language.

16. Reading the Script

Students then choose who the characters are, what has happened and how they are feeling. They discuss in pairs how to show the emotion with their tone of voice, body language and facial expressions and practise it.

17. **Reflection**
Facilitator explains that there will be time for anyone who would like to speak to share their thoughts and feelings about the day. Nobody has to speak if they don't want to, it is voluntary. When someone does speak, they are not interrupted, it does not become a conversation. When they finish speaking, the facilitator thanks them. If nobody speaks, the facilitator can offer a prompt, e.g. "What are you proud of today?"

18. **'Say Something' Script**
Students are given a short script with ambiguous dialogue which changes meaning depending on how it is said. In pairs, they explore the dialogue by reading the lines in as many different ways as possible, with different emotion, volume, non-verbal expression.

19. **Shop Role Play**
Facilitator sets up shop scene – table, objects etc. One person is in role as the shopkeeper, one person is in role as a customer. Costumes are provided for the customer to prompt character ideas – doctors coat, hard hat etc. Facilitator asks students to decide what kind of shop it is and who the customer is. Students then improvise a short scene together. Afterwards the group discusses what happened and why.

20. **Sound Conducting**
An extension of the 'Sounds and Silence' activity. New gestures are introduced to indicate volume and pitch and students are invited to conduct each other using the four hand signals: sound, silence, volume and pitch.

21. **Sounds and Silence**
Facilitator introduces signals: open palm for sound, closed fist for silence. The sound can be vocal or using the body (clapping, stamping, etc.). Facilitator 'conducts' students to make sound and be silent using hand gestures. Once the concept is clear, he converts the gestures to written symbols: the open palm becomes a line, the fist a space. Facilitator writes a series of lines and spaces on the board and invites the students to "play the song" – to follow the instructions to make sound and silence in unison.

22. **Sound Orchestra**
One person (facilitator for first round) is the conductor and gives the others an individual sound, e.g. M, SH. When the conductor points at each student, they must make their sound. The conductor then "plays" the orchestra by pointing to students with different signals to continue the sound or raise the volume.

23. **Sound Story**
In pairs, students are given the sounds A and Z and asked to combine them with mime to create a short story, e.g. being stung by a bee. No extra words are used, just the sounds. Their peers must guess what has happened. Students then choose two sounds of their own and repeat the task. This time their peers must identify the sounds used as well as the story.

24. **Soundscape**
Students create an auditory landscape (e.g, a storm) using sounds produced by their voices and bodies. They begin by exploring and experimenting to see what sounds are possible, e.g tapping fingers for raindrops, then begin to layer and connect them, adding changes in volume, pace and

tone. The soundscape can be combined with a tableaux to add an extra layer to the performance.

25. Sound-sharing

Facilitator gives examples of some challenging sounds in the target language (perhaps using the Call and Response activity) and invites the students to share sounds which are difficult in their mother tongues for language learners to produce, e.g. the Arabic R. Students then playfully test each other and try to teach their peers how to make the sounds of their language.

26. Storytelling with an Object

Table arranged with lots of intriguing objects and students are invited to choose one each. In pairs, they take turns to create a short story about their object – where has it come from, who does it belong to, etc. They then switch partners and tell each other a different story using the same object. For the final stage, they swap partners again and this time create a story which includes both of their objects which they then tell the group.

27. Storytelling with Shoes

Facilitator shows students a shoe and passes it around for them to examine. She asks some concrete questions – what colour is it, what material is it made from. Gradually she introduces more abstract questions – who owns the shoe, what kind of person are they, what is their job etc. This is repeated with several different, contrasting shoes (boot, high heel, baby shoe etc.). The answers given by the students begin to create the outline for a character.

28. Tableaux

Students create a pose together (in a group or in pairs) and freeze in position. Other students are invited to examine and comment on the image created. Can be combined with soundscapes to create a theatrical performance.

29. Teach me your Tongue Twister

An extension of sound-sharing. Students are invited to share a tongue twister from their own language for the facilitator to try. This serves as a reminder that all languages are challenging and repositions the learner as teacher. Students can then try each others' tongue twisters.

30. This is not a Spoon

Facilitator introduces a wooden spoon, asks students what it is. She then mimes using it as something else, e.g. a microphone, and asks "What is it now?" The spoon is passed around the circle and each person mimes using it in as a different object (toothbrush, canoe paddle, magic wand etc.) The other students have to guess and name the object being mimed.

31. Walk as if You Are…

Students walk around the room at their natural pace breathing slowly and deeply. Facilitator calls out different scenarios, e.g "Walk as if you are on the beach/ late for the bus/ in space/ have a stone in your shoe". Students change their walk to match the scenario. Safe and simple way to engage the body and introduce a little expressiveness and playfulness.

32. Walk with an Emotion

As students walk, facilitator describes situations with emotional context for students to visualise, e.g. "You are on the beach, the sun is shining, you have no work for a month and plenty of money in your account …" Facilitator then says "Show me relaxed!" and students freeze in a pose. The poses are then explored – what is the same, what is different, how does relaxation feel in our bodies? The emotions are introduced in pairs of opposites to explore how the body changes when moving from one to the other, e.g. relaxed/ stressed, embarrassed/ proud.

33. Voice warm up

Facilitator guides students to breathe deeply and relax the body. Voice is gradually introduced, starting with making a voiced sigh, then rising and falling pitch on the out breath. Students stretch and relax different parts of the body in combination with different sounds, e.g. rotating the wrists and saying "Wheee!"

34. Zine-Making

Students fold paper into a booklet and use art supplies to express themselves in response to reflective prompts such as "What do you wish other students knew about learning English?" There is a time limit for each prompt, usually 10 minutes. They can use images and colours to create their answers, written language can also be included but is not prioritised.

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