

'How to Become a Part Without Falling Apart?'

Introducing Creative Activities in The Pedagogy of Ten 'Welcome Class' Elementary School
Teachers in Montreal, Quebec

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A Thesis in
The Department
of
Individualized Studies

Presented in Partial Fulfillment of the Requirements for the Degree of Master of Arts at
Concordia University Montreal, Quebec, Canada

August 2024

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CONCORDIA UNIVERSITY
School of Graduate Studies

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Entitled: 'How to Become a Part Without Falling Apart?' Introducing Creative
Activities in The Pedagogy of Ten 'Welcome Class' Elementary School
Teachers in Montreal, Quebec

and submitted in partial fulfillment of the requirements for the degree of
Master of Arts (Individualized MA Program)

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ABSTRACT

‘How to Become a Part Without Falling Apart?’

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Valentina Milivojević

This educational action research aimed to explore how applied theatre and visual activities can be tailored to meet the needs of Welcome Class teachers' pedagogy and be easily implemented. The collaborative research process involved introducing ten 'd'accueil' Montreal public elementary school teachers to a wide selection of drama games and performative and visual activities during two research workshop sessions in the spring of 2024. To improve communication and understand the socioemotional and linguistic needs of their immigrant, refugee, and asylum seeker students, the teachers applied new activities in their classrooms between the first and second workshop sessions. They maintained an 'Activity Journal' to document their personal process of facilitating, noting students' reactions and outcomes, and reflecting by sharing with the researcher and their peers and offering modifications to the activities. This collaborative method enabled and encouraged participants to share experiences, support each other with resources, and enrich their curricula.

The research outcomes revealed constant struggles teachers encounter, such as a lack of communication with families due to linguistic and cultural differences related behaviours, pre- and post-migration traumatic outbursts, and a lack of personal support from their institutions.

Acknowledgments

Under the expert guidance of Dr. Warren Linds, my supervisor and mentor, I embarked on a journey empowered by the myriad academic opportunities provided by the INDI program, enabling me to define, shape, and advance my field of study. Dr. Linds, your belief that there are no mistakes, only 'missed takes,' and your commitment to being my 'belayer' in times of uncertainty (Linds, 2001) have been invaluable. Your constant availability to prompt, challenge, engage, and support my learning journey has left an indelible mark, for which I am profoundly grateful. Professor, I eagerly anticipate our next encounter on the tennis courts!

Dr. Beauregard and Dr. Petrakos, your unwavering support in navigating solutions, revisions, and ethical considerations within my applications has been indispensable. I extend heartfelt thanks to my dear friend and theatre mentor, Dijana Milošević, whose support over the past three decades has been nothing short of familial.

Amy and Kimberly, I deeply appreciate your endorsement of my application to the University, recognizing my dedication and expertise in contributing to scientific endeavours. Julie and Kelly, beyond our spirited tennis matches, your unwavering encouragement kept me steadfast on this journey of growth and learning. Kathy, your love, care, assistance with French translations, and patient ear during our 'catch-up coffees' have been a constant source of support. Ingrid, I am immensely grateful for your prompt French corrections and translations—*merci beaucoup, ma belle*. Alison, your selfless dedication to helping me properly format this document has been invaluable. My sincere thanks also extend to the staff of the 'Marguerite-Bourgeoys School Service Centre,' Marie-Claude, and Sarah, whose warm welcome and flawless organization made workshop sessions a pleasure. Thanks to Jelena and my Vancouver family of friends, who are always my loudest supporters.

Lastly, I extend my deepest gratitude to the ten exceptional teachers whose enthusiasm, creativity, and dedication to exploring new ideas made every collaboration both daring and enjoyable.

Dedication

To my plurilingual, brave, immigrant family:

Vojo, thank you for cooking for me, reading my writings, and engaging in deep conversations about the injustices in this crazy world that trouble me so much. Hvala, voli te žena.

Gugo, thank you for resiliently following us from Vancouver to Montreal, for your plurilingual, wise mind, and for always bouncing back when things don't go well. Ti si moja duša.

To my mom, who can't believe that both her daughters went back to school in their early fifties and made it!

And to my late dad: ne znam nikoga ko bi bio srećniji od tebe da je ovo mogao da doživi.

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Introduction

In this introduction, I will set the stage by briefly outlining the context in which this research was conceived and conducted. I will then share my personal and professional journey that inspired me to pursue this significant and creative investigation. Finally, I will conclude the introduction by presenting the research questions that guide this study.

Establishing the Framework

Each immigrant's journey is a unique and multifaceted experience. Various factors, such as war, economic opportunities, family sponsorship, or climate disasters, urge individuals to seek refuge, asylum or immigrate. This journey is particularly transformative for children, as it profoundly impacts their identity, fractures family connections, evokes heartfelt farewells, and instills vivid memories (Morantz et al., 2012; Roman, 2022; Rousseau et al., 2003, 2004, 2005, 2007; Suárez-Orozco & Suárez-Orozco, 2001; Piazzoli & Cullen, 2021). It is essential to recognize that leaving one's home country is rarely a voluntary decision, especially not for a child. Once they arrive in their destination country, at times even on foot, travelling for months or years, many children continue to live with their families.

Their new school plays a vital role in their integration with their teacher acting as a 'window' to the unfamiliar society ('The Link Newspaper', January 21, 2014; Érit project, 2013), and their new friends as comrades who share a similar experience (Allen 2006, 2007). The presence of traumatic experiences often poses significant obstacles to their integration process and creates a sense of being ostracized newcomer to a very different society from that which they came from. Experiencing trauma can elicit instinctual responses of 'fight, flight, and freeze' (Daniels, 2020, p.9), and it can also give rise to new traumas for both children and their families when confronted with a new society that at times imposes inflexible (social and linguistic) rules on them. It is crucial for family, community, peers, and teachers to collaborate in providing support and encouragement. However, coordinating this support system is challenging, as children often observe their parents' struggles and their new teachers' concerns about their learning progression. This pressure can become overwhelming, leading to resentment and

potentially creating unfortunate patterns in their future educational trajectories. Witnessing their parents' struggles can prompt children to compartmentalize their lives into separate spheres: one for their family and another for school. Encountering the post-traumatic behaviours of their students often prompts teachers to reassess their pedagogical method and, in some cases, take a stress leave or make career-changing decisions. To effectively understand and address their students' struggles and needs, teachers should adopt new techniques that build trust and foster open communication, especially those not primarily language-oriented. This approach can create new opportunities for sharing knowledge, ideas, and mutual learning.

This research utilized 'Applied Theatre' methods (Thompson, 2003; Boal 1974, 1992, 1995, 1998, 2016; Fox & Salas, 2021; Leffler, 2022), which employ theatre-based techniques distinct from traditional theatre. Unlike conventional theatre, which mostly focuses on performance creation for broad audiences, applied theatre serves as a powerful tool for discovery, learning, and community engagement. It provides a platform to explore societal issues, identify challenges, and actively practice potential solutions. Applied theatre can inspire new perspectives and drive social change by fostering critical thinking and creative problem-solving.

'Applied theatre' describes initiatives that employ the creative practices of the theatre in participatory frameworks, in order to stimulate growth, provoke change, or catalyze dialogue. This includes initiatives to bring theatre programs into schools, prisons, war zones, or sites of recent natural disasters. It includes community-based theatre programs, which are often structured with a primary goal of nurturing a stronger sense of connectedness and sharing stories among a particular group of people. (Leffler, 2022, p.3)

I aimed to explore the potential of applied theatre in enhancing the dynamic interaction between 'classe d'accueil' teachers ('welcome class', an educational language model explained further in this text,) and their newly arrived students. I focused on identifying interactive, creative and inclusive activities that could help linguistic and cultural integration while nurturing the well-

being of all participants involved, including teachers. Furthermore, I sought to identify various theatrical methods for fostering intercultural dialogue that facilitate learning and participation without causing individuals to feel ostracized, incapable, or unwelcome. While language is a practical means of communication, acquiring a new language requires time, willingness, and a desire to learn. This process also necessitates inspiration and continuous encouragement. Additionally, the research incorporated visual activities such as collage-making (Markus, 2006; Butler-Kisber & Poldma, 2010) and reflexive drawings (Prasad, 2015; Molinié, 2009; Beaugard, 2016; Barry, 1996).

I embraced the action research framework (Clark et al., 2020; Thompson, 2003), introducing teachers to their community and engaging them together in experiential learning while identifying common challenges and opening new avenues for inquiry. Sharing classroom anecdotes and helpful resources (i.e., CIME – an online program for meditation in classrooms) and suggesting solutions to challenges arising from personal experiences infused my proposed activities with a new context.

Personal Journey and Positionality

The realm of theatrical expression provides individuals with tools to seek solace amid adversity, particularly when grappling with a longing for identity after being uprooted from their homeland (Érit project, Montreal, 2013; Beyond the Chapters: Accession to Diversity project, Serbia, 2017-2020; Bertin, 2018). It imbues the act of survival with profound significance, a journey that resonates deeply with my own experiences. Some say that one is reborn upon setting foot on foreign soil. For me, it feels as if I was reborn two more times: in Vancouver, and once again in Quebec.

In 2000, I followed my heart (and the man who had captured it) and made the move from Belgrade, Serbia to the captivating city of Vancouver, British Columbia. At the age of twenty-seven, I was already an established professional actress and musician, boasting an international theatre career and a portfolio of music projects and concerts. Although fluent in English, I frequently faced teasing and ridicule because of my Eastern European accent. However, I mostly

responded with grace, preferring to use humour as my chosen method of resisting resentment toward my new environment. I found myself scrutinizing people's reactions and facial expressions as I spoke, searching for signs of correct comprehension.

Coming from Serbia, a country whose rich history intertwined with the Ottoman Empire for five centuries, I couldn't help but notice the puzzled looks from Anglo-Canadians when they compared my 'whiteness' to theirs. Hence, I received a label as a 'non-white bread – Caucasian' by one of my talent agents, who recommended that I even learn additional accents to 'pass' as various Middle Eastern and 'Latino' characters as they were more and more required for film and television projects at the time in Vancouver.

During my first fifteen years in Canada (Vancouver), I created my award-winning one-woman theatre show, 'The Village,' which received the 'Theatre Innovations' award at Belgrade's Festival of Monodrama and Pantomime in 2015. This project captured the cognitive and physical experiences of immigrant women I encountered, highlighting their sense of self-abandonment, mental health struggles, and healing processes. The creative journey encompassed the development of physical, musical, and vocal scores centered around specific themes and extensive research on the topic. My director, Dijana Milošević, utilized my work to devise the script and storyline. The research further included interviews with fifteen female friends, testimonies on depression and abandonment, and a set and video installation by internationally renowned conceptual artist Neša Paripović. 'The Village' was performed at many festivals in many countries, and in some cases, the work was the official Canadian representative (for example, in India, United Arab Emirates, and Montenegro). The completion of the project also symbolized the end of one chapter, and the (re)'birth' of the new one: in Montreal.

In 2016, a year after my arrival in Montreal, I created the 'Big Little Actors/Les Grands Petits Comédiens' theatre workshops program, which was accepted into 'La Culture à l'École' ('Culture in Schools'), joint funding initiative of the Ministry of Culture and Education of Quebec. This program enables teachers to invite professional artists from different art fields to their classrooms and work with their students. I began by visiting 'English intensive' programs, where teachers discovered that theatre activities not only enhance students' linguistic skills but

also boost their confidence (Rousseau et al., 2012; Armand et al., 2013). They also observed that drama allows shy students to shine in a new light, becoming more comfortable while using English. Simultaneously, I volunteered in French Immersion Classes to practice my newly acquired language skills, preparing to transition into the mainstream school system and work with francophone students. Over the past eight years, I have visited over a hundred Quebec schools, facilitating drama workshops with thousands of primary and high school students from both public and private institutions. These workshops were conducted in both English and French, covering various theatre programs such as Shakespearean soliloquies, scene and character studies, public speaking, and physical theatre.

However, my most memorable experience was my inaugural session working with immigrant and refugee children in a third-cycle ‘d’accueil’ class, ranging in age from eight to thirteen. I encountered a young Haitian boy who had recently lost his parents. His teacher described him as someone whose “smile was yet to be seen’. She found it challenging to connect with him, feeling that her efforts were futile. However, through drama games, he found joy and engagement. He eagerly participated in physical improvisation exercises, even wore a white theatre mask to present a skit in front of the class. Witnessing his transformation, the teacher was moved to tears.

Despite being reticent and shy, throughout the day, they all became quite comfortable and playful. This work led me to realize that I wanted to give more. It made me want to investigate deeply the fact that theatre had the magical ability to neutralize linguistic and cultural disparities and to give the power to ‘fly above it all’. I also wanted to look for the connection between play, social-emotional learning and language development. Inspired by this experience, my work with immigrant and refugee children motivated and invigorated me to turn my focus to pursuing an academic path.

I believe that incorporating creative expression into ‘d’accueil’ pedagogy, which often operates under strict linguistic mandates and time constraints, is essential. Encouraging students to utilize their linguistic repertoire, including their heritage language, is crucial. Without such inclusion, there is a risk of the pedagogy becoming “potentially subtractive” (Breton-

Carbonneau, 2011, p.17) as it may lead to the replacement of the home language and culture with that of the host society (Cummins et al., 2005; Suárez-Orozco & Suárez-Orozco, 2001). This can result in the disruption of the learner's identity, posing serious consequences for their ongoing success in school. This realization sparked in me the conception of providing 'd'accueil' teachers with new tools and approaches.

Research Questions

The primary objective of this research was to examine:

- How can creative activities, encompassing both performance-based and visual forms, become 'd'accueil' teachers' effective tool for engaging refugee, immigrant and asylum seeker children, aiding in the construction of identity and meaning, and empowering them to "leverage their linguistic and academic capabilities" (Cinaglia & De Costa, 2022, p.455)?
- How can creative activities "transform the teachers' perceptions of newcomers" and help "emphasize their strength and resilience" without "negating their vulnerabilities" (Rousseau et al., 2005, p.180)?

The project aimed to equip the teachers with new skills and tools that they might be able to integrate into their daily teaching practices and develop new strategies that enable them to better observe their students' personal and academic needs. Additionally, the research also looked to explore the following:

- How can training teachers to facilitate these creative activities enhance their comprehension of the social-emotional requirements of newly arrived students (aged six to twelve) as they introduce them to the French language and Quebec culture?
- What activities do they consider appropriate and why?
- How might a lively and playful classroom environment enhance students' academic achievements and foster a sense of inclusion, acceptance and belonging?

Chapter One: Review of Literature

In this chapter, I examine the political, linguistic, and educational developments in Quebec surrounding the pivotal year of 1977, a time marked by a surge in local nationalism that bolstered the preservation and promotion of the French language, ultimately leading to the creation of the ‘Classe d’Accueil’ (*d’accueil*) model for immigrant children. I will highlight the significance of incorporating applied theatre into this pedagogical framework, and explore theories related to heritage language, creation of safe space, well-being, and creative expression.

Historical Overview of Quebec

The Quebec Government's Policy Statement on Educational Integration and Intercultural Education emphasizes the significance of a two-way process for integration. It recognizes that immigrants must make efforts to adapt and embrace the host society's shared values while emphasizing the need for diversity and the implementation of appropriate policies and practices by the receiving social and educational institutions (Gouvernement du Québec, 1998).

In the late 1960s and early 1970s, the rise of local patriotism and nationalism among the French-speaking population in Quebec, known as ‘la nation québécoise’, began to shape the province's direction. One significant milestone was the passing of the French Language Charter, commonly referred to as ‘Bill 101’, in 1977. This legislation restricted access to English-language public schools only to:

- Children with Canadian parents or siblings who have completed the majority of their primary education in English in Canada.
 - Families living in Quebec temporarily for employment, school, a foreign representative on temporary diplomatic status or members of the Armed Forces.
 - Children with intellectual or physical disabilities or severe social or emotional difficulties evaluated by child psychologists.
- (English Montreal School Board – eligibility requirements)

In 1997, the Quebec educational landscape underwent significant changes with the enactment of 'Bill 109', designed to modify the Education Act. Subsequently, in 1998, new school boards aligned with language divisions were established, resulting in the creation of sixty French boards and nine English boards. Despite English being the official language for instruction and administration, notable anglophone institutions such as the English Montreal School Board, as of 2016, reflect a commitment to bilingualism. This commitment is manifested through promoting French immersion programs in elementary and secondary schools, encapsulated by the slogan 'Être bilingue, c'est gagnant!' ('Being bilingual is a winning formula' - free translation), underscoring their endorsement of bilingualism as a successful approach.

On the other hand, immigrants arriving in Quebec, no matter where they were from (even English-speaking countries) after 1977, were obligated to send their children to French schools. 'Bill 101' aimed to strengthen the nation's identity, culture, and language.

Regrettably, the newly adopted '*Act Respecting French, the Official and Common Language of Quebec*,' also known as Bill 96 (adopted on May 23, 2022), has further restricted eligibility for English schooling, making it more challenging for the Anglophone population or those who wish to study in English. The legislation now requires possession of an 'eligibility certificate' to access English-language education. Certificate of eligibility could be obtained by:

- Children who did a major part of their studies in English in another province, as well as their siblings. At least one parent must be a Canadian citizen.
- Children whose parent(s) did a major part of their elementary schooling in English in Canada. The parent must be a Canadian citizen.
- Children whose parent(s) attended a French school in Quebec after August 26, 1977, despite being eligible to attend English school at the time.
- Children who, during the previous or current school year, attended English school in New Brunswick, if at least one parent lives in Quebec. Their siblings also qualify.

Special permanent permission to study in English could be obtained by:

- Children with serious learning difficulties (with evaluation by a psychologist required) and their siblings.
- Children facing a serious family or humanitarian situation (must have first been refused a certificate).
- Indigenous children who live or have lived and went to school in a First Nations community, or on Cree or Naskapi lands and were taught primarily in English or in an Indigenous language during the past school year.

Temporary permission can be obtained by (maximum of 3 years, could be renewable in some cases):

- Children whose parent(s) is studying or working in Quebec temporarily.
- Children studying or working in Quebec temporarily.
- Children whose non-Canadian parent is in Quebec working as a diplomat or employee for a foreign country or an international organization.
- Children whose parent is in the Canadian Armed Forces and temporarily assigned to Quebec.

(sourced from the website: www.educaloi.qc.ca)

Between the years 2015 and 2021, over 162,260 immigrants arrived in Montreal. Most of these immigrants originated from Asia (approximately 37.4%), Africa (31.7%), the Americas (15.7%), and Europe (15.1%), with the remainder coming from Oceanian countries. According to the most recent census data from 2021, approximately 5.5% of Montreal's population (227,435 citizens) are classified as 'allophones', referring to Quebec residents who speak languages other than French or English at home. For students without an eligibility certificate, including newly arrived immigrants, refugees, and asylum seekers, the Quebec Ministry of Education developed the 'd'accueil' ('welcome class') program as a French language preparatory class.

Welcome Class Model

After the adoption of the aforementioned 'Bill 101,' the implementation of the 'classe d'accueil' model was swift. Teachers received minimal in-service professional development and faced new challenges in their teaching. As Sarkar (2005) explains, “the training of many welcome class teachers hired in the 1980s or 1990s consisted of a brief series of workshops delivered over a weekend or during one or two professional development days” (p. 315). Today, professional training for classe d'accueil teachers is integrated into Bachelor of Education French-as-a-second-language programs at several Quebec universities (Breton-Carboneau & Cleghorn, 2010; Sarkar, 2005).

The students enrolled into the 'd'accueil' program typically have limited or no functional knowledge of the French language and have resided in Quebec for less than five years. The 'd'accueil' program is implemented in primary and secondary schools within the public French Montreal School Service Centres, as the official language of instruction in Quebec is French, and most immigrants and refugees choose to settle in the Greater Montreal area (Ministère de l'Éducation, du Loisir et du Sport du Québec, 2014).

This model involves the interpretation and practical implementation of two government program documents focusing on interculturalism policies and the educational integration of newly arrived immigrant and refugee students. These documents are the *Policy Statement on Educational Integration and Intercultural Education* (1998a), its *Plan of Action* (1998b), and the *Quebec Education Program* (2014), which outlines the official curriculum for all classes, including 'd'accueil', referred to as the '*Program for Linguistic, Scholastic and Social Integration*' (ILSS - Programme d'intégration linguistique, scolaire et sociale). These documents provide guidance to 'd'accueil' teachers, school staff, and students throughout the integration process while imparting knowledge about Quebec's shared values (Government of Quebec, 1998).

Regardless of the specific immigration circumstances, all the newcomer children and youth are placed in the 'd'accueil' class based on their age and proficiency in the French

language. They can join at any time during the school year upon their arrival. In primary schools, three to four classes can be formed (including a Kindergarten class) based on the cycle format: each elementary school has three cycles ranging from Grades 1 and 2 as Cycle 1, Grades 3 and 4 as Cycle 2, and Grades 5 and 6 as Cycle 3. Officially, the class size is limited to the maximum number of seventeen students, with the goal of having a smaller student-to-teacher ratio than mainstream classes, though a few of my research participants reported having more than seventeen students in their class (Agreement between Autonomous Federation of Education, FAE, and The Employer Bargaining Committee for Francophone School Service Centers, 2024, p.150). Ideally, ‘d’accueil’ students are granted ten months to master conversational, written, and comprehensive French skills so they can integrate into the regular class afterwards. Failure to reach proficiency within this timeframe may result in an extension for another year, or in some cases, an additional (third) year, leading to academic setbacks and eventual placement in classes tailored for students with learning difficulties (Allen, 2002, 2003, 2006, 2007; Armand et al., 2013; Agreement between Autonomous Federation of Education, FAE, and The Employer Bargaining Committee for Francophone School Service Centers, 2024, p. 298). This extended journey may label the student and their family and amplify their already disadvantaged situation, creating feelings of failure, inadequacy, and rejection.

Regrettably, the legislation of the newly adopted ‘Bill 96’ stipulates that government agencies in Quebec are permitted to offer services in a language other than French to adult immigrants, but this allowance is limited to the initial six months following their arrival, regardless of the families’ immigration context. The government strongly advises immediate enrollment in francization centers to support the seamless linguistic, cultural, and economic integration of adults. These centers offer full-time, part-time, and online options (available pre-landing), with financial assistance provided, including support for childcare and local public transportation. This law could impact the children who “remain at risk because of the difficulties experienced by their parents” (Morantz et al., 2011, p.71).

Acquiring, mastering, and utilizing a new language is a source of immeasurable joy and a profound sense of accomplishment. However, when compelled to learn a language under the strains of immigration and cultural and socio-economic pressures, the experience takes a

different, more challenging turn. This situation induces stress and often fosters resentment toward the overwhelming demands of the new life. For children in such circumstances, the challenges extend beyond academic, cultural, and linguistic adjustments; some also witness their parents grappling with obstacles in an unfamiliar society, inadvertently revealing their vulnerability. This exposure can become demoralizing and unsettling for the entire family.

To give an example, according to Hertzberg's (2015) findings, achieving proficiency in conversational English typically requires one to three years, while acquiring academic English (the language specific to a particular subject or content area) takes approximately seven to ten years (Hertzberg in Anderson & Roche, 2015, p. 86; Cummins, 2008; Hakuta et al., 2000). Unlike French, English holds a well-established position as the dominant language in various aspects of our lives, including video games, social media, and mainstream children's movies. Given that young immigrants are likely to have been exposed to English prior to their arrival, it is essential to note that even with a basic understanding of the language, it generally takes a minimum of one year to develop conversational English proficiency, as supported by statistical data (Hakuta et al., 2000; Garcia, 2000; Cummins, 2014). Furthermore, Cummins (2014) outlines two types of bilingualism: additive and subtractive. Additive bilingualism involves acquiring and maintaining the first language (L1) without it being threatened by the introduction of the second language (L2). In contrast, subtractive bilingualism occurs when the less dominant L1 is gradually replaced by L2. Cummins argues that bilingualism can be classified based on age-appropriate levels of language proficiency, leading to different cognitive effects: positive (proficient bilingualism), partial (partial bilingualism), and negative (limited bilingualism), which can impact socio-cultural and academic domains. This notion leads to the conclusion that in order to acquire proficiency in spoken, written and read French, it would take significantly more than six months, the time the Quebec government allows for newly arrived adult immigrants and refugees.

The learning process of students is influenced by various factors, including the teacher's pedagogical approach, students' pre-existing proficiency in French, their age, the age gap between them and their peers, academic delays, and their immigration background (such as children of asylum seekers, refugees, and economic immigrants). These students bring diverse

understandings of schooling and educational systems. Some have spent years in refugee/asylum seekers' camps or migrating, with no, or limited, access to formal education. For instance, in several countries, such as Iran, Iraq, Syria, and Afghanistan, children have been segregated by gender in educational settings. Some are accustomed to starting and ending their school day with a national anthem (Iran), while others have experienced punitive measures, such as yelling or corporal punishment for misbehaviour or incomplete homework. For instance, in former Soviet countries, girls might be prohibited from attending classes if they have long, polished nails or if their hair is long and not tied up (Tom, 2018). Many immigrant families have been unable to enroll their children in school due to prolonged migration journeys. Additionally, in certain regions of Africa and Asia, such as parts of India, Bangladesh, and sub-Saharan Africa, girls often do not attend school due to health and sanitation issues, conflicts, cultural norms, traditions, and poverty.

Welcome Class as the Context of this Research

With over twenty-five years of conducting theatre workshops for youth, my experience extends across Canada (Vancouver, Quebec), and globally (Europe, USA, Asia). The inspiration for this research project stemmed from extensive feedback gathered from Quebec students and their teachers, particularly those in 'd'accueil' classes, following their participation in these workshops. The outcomes are consistently marked by expressions of joy, a strengthened sense of security, and the cultivation of community and trust among participants.

Although previous studies have extensively explored the role of play in the sociocultural integration of 'd'accueil' students, specifically through the works of Rousseau et al. (2004, 2005, 2007, 2012), Martin (2016), Armand et al., (2013), and Galante (2022), it is important to note that these investigations were primarily conducted with students by experienced drama educators and/or art therapists. However, my research aimed to fill a gap in the existing literature by focusing on training 'd'accueil' teachers to employ performative and visual art activities in their classrooms effectively. Additionally, limited information is available regarding experienced teachers in this domain who have successfully incorporated performative and visual strategies into their pedagogical approaches and reported linguistic and behavioural amelioration of their

students.

Drawing upon my experiences, observations, interests, and extensive course materials over the past two years, tangible themes and theories have surfaced as prerequisites for fostering a constructive interplay between ‘d’accueil’ teachers and their students, supporting academic and personal well-being. By offering a secure space for personal expression within a small class environment, a place where a child’s experiences can be shared and valued by their peers and the teacher, a child will thrive, adapt and perform better scholastically (Rousseau et al., 2005; Boldt & Brooks, 2006). Most importantly, the objective of this approach is to help the child build their identity and grow intellectually by embracing the new environment, learning about different cultures and languages, and expanding their views about immigration and assimilation.

Classroom as a Safe Space

Exploring the metaphor of a ‘safe space’ in education, Boostrom (1998) asserts that it encompasses more than just a sense of comfort and social connectedness. He indicates that it also represents the teacher's commitment and genuine care for the well-being of students. Moreover, Boostrom argues that students who experience a safe space environment tend to thrive academically. Interestingly, he cleverly plays with words to emphasize the multifaceted roles of teachers, likening them to “everything from earth mothers to managers, and schools to a range of settings including shopping malls, prisons, gardens, and even traffic jams” (p.397).

Hunter (2008), an Australian theatre practitioner and educator, delves into the concept of ‘safe space’ within the framework of peace-building creative theatre workshops, specifically targeting at-risk youth in Brisbane’s ethnically and economically diverse Sunnybank community. She posits that the safety of the space evolves through familiarity, stating that “the space becomes safe as it becomes known” (p. 8). Hunter explores how the creative environment of performance workshops can foster respect, identity, hope, and belonging among participants. She views the physical workshop space as pivotal in this process, providing a secure environment where youth can interact and express themselves freely. While acknowledging that such spaces may not entirely resolve conflicts, Hunter contends they offer alternative perspectives and

possibilities for improving participants' lives and their understanding of the(ir) world.

The notion of 'safe space', according to Hunter, encompasses several dimensions. Firstly, she describes it as a well-equipped studio or theatre space with effective lighting and suitable amenities, facilitating participants' comfort and mobility during creative activities. Secondly, Hunter emphasizes that a safe space must be free from discrimination, intolerance, and inequity. Thirdly, she highlights the importance of creating a familiar environment that promotes feelings of safety and nurtures creativity. Lastly, she underscores the role of establishing clear guidelines or "rules of engagement" (p. 8) that encourage innovative work and support risk-taking in the creative process. Hunter concludes that such safe spaces thrive on the dynamic interplay between established (safe) processes and the potential for new, unpredictable (risky) outcomes, asserting that they are essential for empowering participants and fostering meaningful artistic exploration.

The feeling of protection and safety is influenced by the dynamics among class members, students and their teacher, and their willingness to engage and embrace risks. Additionally, Mason (2022) advocates for embracing "safe uncertainty" (p.194), which allows space for growth, reflection, new learning, and eventual improvements. Interestingly, *Dance and Movement Therapy* practitioners (Chaiklin & Wangrower, 2015) also emphasize the importance of familiarizing participants with the physical space they will be working in. They begin their sessions by encouraging participants to walk around, touch surfaces, and explore the space. This process helps establish a sense of familiarity and safety within the environment.

Similarly, many theatre practitioners employ a method called 'Alexander Technique'¹ (Barba & Grotowski, 1999; Barba, 2010; Boal, 1979, 2007) that involves one person at a time leading the group in walking around and observing the space, while touching existing objects and surfaces. This technique generates group synergy among actors who may not be acquainted with each other. Creating a sense of comfort and security is paramount in any group that spends extended periods together daily. Cultivating lively and playful environment within the

¹ Matthias Alexander was an Australian actor and author who developed the Alexander Technique, an educational process recognizing and overcoming reactive, habitual limitations in movement and thinking. (Wikipedia) The technique cultivates ease of movement and increases well-being through 'mind-body' re-education.

educational setting is undeniably one of the fundamental requirements for fostering resilience and promoting academic advancement among students.

The Impact of Play on Students' Social, Emotional and Academic Development

In the Fall semester of 2016, a group of 'd'accueil' students aged twelve to eighteen collaborated with two pre-service drama teachers from the University of Quebec in Montreal (UQAM) on a short performance project (Martin, 2016). Meeting once a week on the university's auditorium stage, the initiative aimed to prepare these future educators for teaching in diverse school environments while simultaneously helping the 'd'accueil' students improve their French and communication skills while acting. To ensure clarity, the facilitators occasionally used English for complex instructions. The homeroom teacher who accompanied his students observed that the theater setting reduced the students' stress levels, leading to increased communication and openness compared to their usual classroom interactions. Most importantly, the students smiled more and appeared more relaxed while using French and expressing themselves through theatre activities.

Similarly, after conducting research using plurilingual theatre activities with two 'd'accueil' classes in the Montreal public high school who were academically behind due to their linguistic delay, Armand et al. (2013) concluded that:

The implementation of plurilingual theatre workshops, which emphasize the establishment of a strong emotional foundation within the French as a Second Language learner group and consider the emotional dimensions of the youth, constitutes an innovative approach aimed at achieving academic success and, more broadly, fostering the development of our students as citizens in a more inclusive, multiethnic, and multilingual society (p.83).

Moreover, they concluded that the time dedicated to play and warm-up helped the young students rediscover the joy of play and their unique allophone class community.

Rousseau et al. (2005) conducted ‘Creative Expression Workshops’ comprising 138 children, aged seven to thirteen, enrolled in ‘d’accueil’ and regular mainstream classes across two multiethnic Montreal French elementary schools. These workshops are regarded as practical tools for engaging refugee and immigrant children, aiding in constructing identity and meaning, and empowering children to leverage their linguistic and academic capabilities. The workshops encompassed verbal and non-verbal expression activities, wherein children were prompted to draw and discuss myths, tales, or legends from non-dominant cultures. Additionally, they were encouraged to narrate and illustrate the journey of a character of their choice through the migration process, exploring aspects such as life in their homeland, the journey itself, the arrival, and prospects for the future. The primary aim of this evaluative study was to facilitate children's emotional comprehension and expression of their experiences (Rousseau et al., 2003). The findings indicate that creative expression workshops positively influence the self-esteem of immigrant and refugee children, potentially mitigating their emotional and behavioral symptoms (Rousseau et al., 2005).

In 2013, Rousseau’s research and transcultural intervention team (Érit) produced a documentary film about their in-field research project, which consisted of creative theatre workshops with four Montreal secondary school ‘d’accueil’ classes. The workshops’ content was inspired by Playback Theatre (Salas, 2009) and Boal's Forum Theatre (Boal, 2007). A significant part of this project was teachers’ testimonials confirming the importance of art-based activities in the ‘d’accueil’ pedagogy. They claimed that students concentrate better when offered playful engagements: “C'est une outil pédagogique, c'est une preuve qu'ils ont besoin de jouer, de s'extérioriser par le jeu” (“It is a pedagogical tool, it is a proof that they need to play, to express themselves through play”, video timecode: 31:32).

Piazzoli (2011), on the other hand, uses ‘process drama’ in her language classroom, encouraging the emergence of ‘affective space’ that fosters a safe, supportive, and non-judgmental atmosphere, allowing students to take risks within the drama framework and practice the new language, claiming that drama reduces a degree of “language anxiety” (Piazzoli, 2011, p.561). This concept is borrowed from Augusto Boal's (2013) “affective dimension” that, by

filling “the aesthetic space with new significations” (p. 21), in our case a classroom space, opens avenues for experimentation and allows observers to awaken emotions, sensations and thoughts in diverse intensities.

Furthermore, an art therapist, Beauregard (2016), used drawings and storytelling as a research methodology with the immigrant and refugee students of the third cycle ‘d’accueil’ classes (aged nine to twelve). While her focus was on the immigrant children’s identity reconstruction, she utilized the well-established methods that proved great response (Rousseau et al., 2003) by the above age group. Her findings significantly represented that while creative drawings helped the teachers better understand the children’s personal experiences related to the new school environment (i.e., their teachers, peers, school personnel), they were also the ‘window’ to the students’ family dynamics. Both findings are crucial for educators, as they provide insights into the seven critical tensions identified by Ungar et al. (2007) that teachers should be aware of before engaging with their students. These tensions include access to material resources, relationships, cohesion, identity, cultural adherence, social justice, and power and control. The children’s reflexive drawings vividly illustrated their sense of relationships and identity.

The *Plurality Theatre Workshops* research, conducted in 2010 in Montreal by Armand et al. (2013), involved a series of plurilingual creative theatre activities with two highschool ‘d’accueil’ classes consisting of students who were under-schooled due to their immigration journeys. Among other activities, such as opening and closing rituals, the researchers used storytelling, providing students with various themes to explore, such as ‘The Farewells,’ ‘My New School,’ and ‘One Important Person.’ The resulting stories, condensed into a few sentences only, were then collectively evaluated by the entire class to determine which one would be acted out. This process also incorporated the dynamic methods of Boal’s Forum and Fox’s Playback Theatre, guided by the researchers. Notably, whenever students portrayed intensely emotional personal narratives, they instinctively resorted to their native language. This phenomenon was also noted by Prasad (2015) in her complex research study with plurilingual children as co-researchers and plurilingual ‘social actors’ across four Canadian primary schools (Toronto) and one French (Montpelier) school. Moreover, one of Prasad’s findings was that supporting a

child's plurilingualism and translanguaging had an empowering effect on the learners' self-expression, as the accent was removed from the language and placed on the child's persona(lity).

Steinbach (2011) critically examines the existing disparities between educational policies, theories, and their practical application within Quebec's schooling system, especially concerning multiethnic schools. She underscores the pressing need for future teachers to refine their pedagogical approaches and enhance their intercultural competencies. Highlighting the deficiency in teacher preparedness for handling diversity, Steinbach asserts that it stands as a pivotal concern for Quebec's societal progression. Emphasizing the nuanced difference between fostering attitudes and skills towards diverse cultures versus acquiring knowledge about them, Steinbach cautions against superficial approaches like hosting monocultural activities such as multicultural days or weeks in schools (Steinbach, 2011).

Steinbach, echoing Fleury's (2007) perspective, advocates for aligning future teachers' training with intercultural competency, a viewpoint she believes supports the Quebec Ministry of Education's 'vivre ensemble' policy (Gouvernement du Québec, 1998). Steinbach criticized the original twelve competencies for lacking a focus on multiculturalism, which primarily addressed teachers' requirements, such as classroom management, being a "cultured professional" (p. 47), mastering spoken and written language skills, and evaluating learning. She raised these concerns back in 2011. However, in the 2021 update to the 'Reference Framework for Professional Competencies for Teachers' (Quebec Ministry of Education, 2021), the list was expanded to thirteen competencies, including the seventh "Take into account student diversity" (p. 62). This competency, while still broad, largely refers to "differentiated teaching," particularly in relation to students with diverse learning abilities (p. 63).

Teachers' Role in Reconstructing the Child's Identity

Teachers hold significant responsibility and actively contribute to forming a child's identity. Alongside parents, they are the most influential adults in a child's life. Child psychoanalyst Winnicott (1991) emphasizes that a child's sense of identity is profoundly shaped

by the “reflections they receive from significant individuals in their lives” (Suárez-Orozco & Suárez-Orozco, 2001, p.98). This process begins with a mother's gaze upon her child, as it is through this reflective communication that the child's self-worth, competence, and very existence originate.

While the mother-child relationship is pivotal, the development of a child's identity also relies on the involvement of other significant individuals such as teachers, siblings, relatives, and peers. When a child undergoes relocation to a new society, research suggests that the new school environment, teachers, and peers play a crucial role in (re)shaping their identity, facilitating ‘acculturation’ and adaptation (Morantz et al., 2012). It is through interactions with these individuals that the child receives feedback regarding their sense of self, their competencies, and their inherent value. However, it is essential to acknowledge that within the new society, the reflections provided by others may be distorted or inaccurate due to deeply rooted racial, cultural, and social prejudices prevalent in the dominant culture and its members.

In North America, the process of cultural, social, and linguistic integration is notably enhanced by a comprehensive understanding of one's language and culture. However, this integration can be intricate and fragmented when viewed through different societal perspectives. Individual differences such as religion, gender, race, socio-economic status, and the associated stigma may lead some children to exhibit ‘ethnic flight’ (Suárez-Orozco & Suárez-Orozco, 2001), suppressing their ethnic identity due to feeling it as a “source of shame rather than pride” (Lee & Suárez, 2009, p.143). This presents a significant challenge for immigrant children as they navigate their identity development process within a context where preconceived biases can distort their self-perception. In this case, it is difficult to maintain an “unblemished sense of self-worth” (Suárez-Orozco & Suárez-Orozco, 2001, p. 98). Consequently, when teachers validate children's backgrounds and embrace their cultural and linguistic resources, they acquire the power and authority to inspire and elevate the academic discourse among their students (Lee & Suarez, 2009).

In the article ‘Résilience des élèves en classe d’accueil : perception des enseignants au primaire’ Dorion et al., (2019) insist that to promote resilience, it is the ‘d’accueil’ teachers’

responsibility to closely observe relational interactions and manage conflicts. She also recalled Brown and Chu's finding (2012) that if “the teachers do not tolerate negative comments and jokes about ethnicity, the students feel less discriminated by their peers” (as cited in Dorion et al., 2019, p.57). Dorion et al. (2019) highlight the need for studies focused on the role of teachers in cultivating a child's resilience. Many existing studies view teachers merely as witnesses to their students' resilience, overlooking their active role in fostering it. However, the authors collected data through interviews with five ‘d’accueil’ teachers, four from the Greater Montreal area and one from Sherbrooke, Quebec, which shed light on teachers' keen observation of children's resilience. Despite limited personal and familial information, these teachers determined the child's personality traits contributing to their resilience. The identified personal characteristics associated with resilience encompass a curiosity about academic and social experiences, a ‘strong character’ characterized by confidence, competitiveness, a go-getter attitude, effective communication skills, and strong cognitive abilities. Furthermore, the academic characteristics that marked resilient students were predominantly based on diligence, willingness to comply with and satisfy teachers' expectations, and high motivation. Regarding pedagogical strategies, two of the five teachers said they adopt a maternal role and genuinely care for their students. This notion resonates with the words of Freire (2005), who emphasized the significant role that teachers play in an individual's development. Freire claims that teachers can make a lasting impact on someone's life through their attentiveness, observation, and love.

Teachers are indeed observers, listeners, thinkers, and active participants in a child's life. Their responsibilities are immense, but only some teachers are adequately prepared for them. A perceptive teacher, whose primary focus is effective communication and providing avenues for children to express themselves in diverse ways, is pivotal in creating an inclusive and safe classroom environment. Within the framework of ‘d’accueil’, encouraging children to utilize their heritage language alongside learning French enhances their sense of self-worth and reduces ethnic and cultural disparities. This approach is a fundamental prerequisite for fostering socio-emotional well-being and academic success.

Heritage Language Maintenance and Translanguaging

The term ‘heritage language’ encompasses a more profound significance, representing not just language but also identity, culture, and ancestral legacy (Lee & Suárez, 2009). The usage and maintenance of heritage language in immigrant children's lives directly impacts the following areas of a child's development and growth: personal, social, and academic.

Ahooja and Ballinger (2022) conducted a case study at a multiethnic French public elementary school located in a socially and economically diverse suburb of Montreal with the goal of better understanding migrant students' language experience, academic and linguistic needs and challenges. ‘allophones’, claiming that “it fails to capture the complexity of many students' linguistic backgrounds and imposes a false monolingual identity on them (Clark, 2012; Ortega, 2014; Prasad, 2012), despite their multilingual reality”. Instead, they opted for the term “students with a migrant background” (Ahooja & Ballinger, 2022, p.478).

The principal discovery of this study reaffirms numerous earlier research findings, indicating that Quebec's French public schools often impose a monolingual approach on students with migrant backgrounds, considering it the sole and appropriate method for language acquisition. The children “feared the consequences of speaking a language other than French at school” (Ahooja & Ballinger, 2022, p.483). Some interviewed parents expressed concerns about maintaining their heritage language at home, emphasizing the necessity for their children to practice French for academic and social purposes. Ahooja and Ballinger also noted that one teacher purposely engaged in conversations exclusively in French with the migrant students' parents during the parent-teacher meetings. The teachers saw this approach as the only means for parents to learn Quebec's predominant language and recognize its significance, despite acknowledging that communication might be more effective and accessible if a lingua franca (English) was used during these interactions. This “patriotic” choice aligns with Beauregard et al.'s findings (2014) that schools lack sensitivity toward the allophone parents' cultural heritage, race, and ethnic origin. Unfortunately, many (i)migrant and/or refugee parents rely on English, Canada's other official language, to address matters affecting their children in Quebec's French-language public schools situated on the Island of Montreal (Galante & dela Cruz, 2021).

Furthermore, it is possible to introduce and adopt *translanguaging* as a holistic approach

to the language pedagogy that leverages individual's "linguistic repertoire" (Cinaglia & De Costa, 2022, p.455) that has the power to establish an inclusive and progressive second language learning environment. This multimodal framework has a significant potential to foster educational equity and promote multilingual awareness, García and Kleifgen (2020) define translanguaging as:

... a dynamic multilingual/multimodal framework designed to support a massive group of bilingual learners, many of whom historically have been failed by misguided language education policies and practices that are the result of raciolinguistic ideologies and legacies and structures of coloniality (p.568).

García and Otheguy (2020) argue that translanguaging embraces the notion that various modes—such as our bodies, gestures, and lived experiences—contribute to the semiotic process of creating meaning in communication. Often in educational settings, language is narrowly defined as a purely 'linguistic' element. They conclude that we must first explore how translanguaging extends beyond this conventional understanding (p.24).

Employing play as a pedagogical tool equally allows teachers to actively engage in a reciprocal learning process by "walking in their students' shoes" (Donmoyer & Donmoyer, 1995, p.421). 'Drama Pedagogy', for instance, has the transformative potential to shape a creative translanguaging space (Dutton & Rushton, 2022). Interwoven, they have the power to establish a unique 'space' within multicultural classrooms, enabling students to engage in "speculation, experimentation, and critical thinking about language, self, and the world" (p.160). According to the mentioned research duo, they referred to multilingual 'identity texts' as a model that facilitates the practice of 'Readers Theatre' (Donmoyer & Donmoyer, 1995). While their research focuses on teaching English as a second language in Australia, their findings parallel those of Prasad (2015), who observes that multiethnic students take "pride in sharing the linguistic resources of their first language through the words and phrases incorporated into their scripts" (p.173) while experimenting with identity texts in their multimodal books.

Prasad (2015) introduced the concept of 'Multimodal Books' as a modification of the

‘identity text’ format, aiming to explore the plurilingual approach in five language classes. This method involved collaborative work in teams, where students wrote collectively using both the school language and their home language(s) to facilitate their exposure to unfamiliar languages. The resulting books showcased students' communicative skills and highlighted their creativity. To ensure wider accessibility, the completed multimodal books were printed and posted on an Internet platform, enabling students' families, even those residing far away, to access and provide comments (often in the form of praise). Through this project, students developed a sense of connection with relatives living abroad, took pride in their multilingual abilities, and nurtured curiosity about their peers' cultures and languages. Prasad also insists that when a child's culture and language are respected and integrated into language-learning projects at school, it benefits the child and invites parents to contribute their knowledge and experiences. She further reports that this project “facilitated the engagement of parents who do not speak French in supporting their children's literacy development at school” (p.118).

The emergence of the child-parent-school connection through the ‘Multimodal Books’ project is what Proulx (2015) finds as the weakest link in the ‘d’accueil pedagogy’. In his dissertation about the child’s transition from the ‘d’accueil’ to the regular class, Proulx argues that “les écoles et les familles doivent apprendre à se connaître davantage” (p. 100), which translates as “schools and families need to get to know each other better”. Yet Roman’s (2022) research findings suggest that a common thread among the interviewed English-speaking immigrant single mothers in Montreal is their dissatisfaction with how teachers and school support staff communicated exclusively in French, leading to feelings of unwelcomeness and discrimination based on race, gender, socioeconomic status, religion, and the use of English when engaging with teachers regarding their child's issues. The mothers assert that the ‘d’accueil’ teachers fail to embody values of “inclusivity, mutual respect, social justice, and educational equity” (p.20). Regrettably, these testimonials echo findings by Lam et al. (2020), underscoring that immigrant single mothers face increased vulnerability to marginalization, discrimination, and mental health issues.

Cummins asserts that education remains predominantly designed for students who speak the national or dominant language (Cummins, 2000). This issue opens new questions about the

lack of ‘culturally responsive pedagogy’ (Steinbach 2011, 2013; Jonsdottir & Einarsdóttir, 2022; Cummins, 2000) that needs to be addressed and implemented in the pre-service teachers’ education and thus it would allow:

...variety of approaches in their teaching, embedded in multicultural contexts. With young children, this might include methods like critical inquiry, culture circles, storytelling and story acting, all ways to support diversity perspectives. (Jonsdottir & Einarsdóttir, 2022, p.129).

Chapter Two: Research Design and Methodology

In this chapter, I will provide a detailed account of the Educational Action Research, the data collection tools I used for this research, and the participants recruitment process. This chapter will also describe the methods applied and the structure of the research sessions.

Educational Action Research

This collaborative study explored the effectiveness of drama-based strategies aimed at helping educators integrate and facilitate performative and visual activities in their classrooms. The research sought to encourage educators to adopt enjoyable pedagogical techniques using a collaborative Action Research model. This model allows teachers to "try out interventions that will potentially positively impact their students" (Clark et al., 2020, p.61), while fostering joy, trust, spontaneity, and reducing teaching and learning anxiety (Galante, 2022, p.3). Therefore, it adheres to the framework of educational action research, employing the action-evaluation-reflection-modification method.

Educational research provides a vast landscape of knowledge on topics related to teaching and learning, curriculum and assessment, students' cognitive and affective needs, cultural and socio-economic factors of schools, and many other factors considered viable to improving schools. Educational stakeholders rely on research to make informed decisions that ultimately affect the quality of schooling for their students (Clark et al., 2020, p.7).

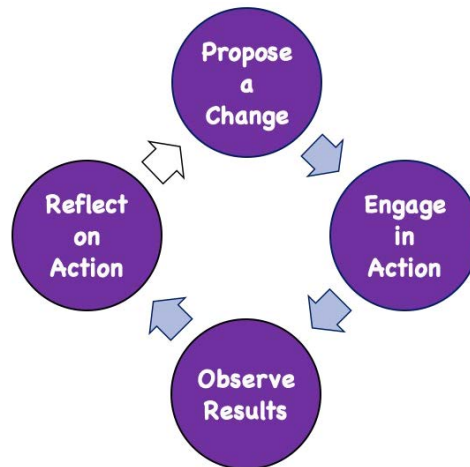
By engaging in experiential learning with the researcher and their peers, the participants actively processed new learning and facilitated outcomes during the research sessions, evaluating the potential impact and benefits it might have on their students' linguistic and overall scholastic success.

This reflective practice empowered teachers to revisit their facilitation approach, propose necessary adjustments, and share their findings with their peers and the researcher during the second session. This collaborative exchange of experiences and outcomes contributed to refining the implementation strategies. A primary objective was to assess the effectiveness of these innovative activities in enhancing teachers' communication skills and generating positive shifts in students' self-perception (Rousseau et al., 2006), all within the context of establishing and nurturing a lively and secure learning atmosphere.

Proulx (2010) claims that “learning and change arise from the participants’ own structure as it interacts with its environment” (p.58). I also emphasize that actively embodying the process enhances a more profound comprehension of its purpose, providing the opportunity to experience both perspectives as the ‘insider’ (participant) and the ‘outsider’ (facilitator). Swartz's (2017) mutual learning model also confirms that co-evolving and co-prompting dialogue between learners and facilitators helps “learn and co-evolve in that history of relationships” (Proulx, 2010, p.61). This encouraged me to utilize action research as a research model that generates knowledge and “creates new forms of understanding since action without reflection and understanding is blind, just as theory without action is meaningless” (Reason & Bradbury, 2001, p.2). Within the cyclical paradigm of action research (Figure 1) applied in the ‘d’accueil’ context, teachers were granted agency to experiment with new strategies, observe their implementation and outcomes, and compare them to traditional methods such as “direct teaching and workbook instructions” (Jonsdottir & Einarsdóttir, 2022, p.129). This approach encouraged teachers to share their observations and experiences with colleagues, propose ideas for improvements, and engage in a continuous cycle of reflection and modification.

Figure 1

Action Research Cycle



(Borrowed from <https://kstatelibraries.pressbooks.pub/gradactionresearch/chapter/chapt1/>)

The research intended to stimulate the use of creative activities that foster a culturally responsive pedagogy, expanding teachers' pedagogical repertoires.

Fels (2004), a drama educator, describing educating preservice teachers, argues that one needs to disturb the “conventional transmission model” (p.77) in teaching and introduce the critical approach in pedagogy that is rooted in risk-taking, confirming that conservative and conventional ways can obstruct the potential of new learning. She frequently emphasizes that her tendency to diverge and often ‘stray off’ in her pedagogy brought forth new theories and conclusions that shed light on somewhat hidden theoretical underpinnings of her praxis. Fels yearns for the new investigative and learning opportunities and their outcomes, refusing to apply the limiting conventional teaching style (i.e., one-dimensional conservative knowledge transferring, classroom management, lesson plans).

While this research was designed for teachers as co-researchers, the impact on their students and the importance of their well-being was considered and addressed by informing the parents about teachers implementing new, fun, drama-based activities and allowing them to voice any concerns. The participants were asked to send a letter (Appendix A) to the parents/guardians on behalf of the researcher.

As mentioned in the previous chapter, I tailored some of the activities to address gaps identified by previous researchers. For example, I found that the ‘Barter Method’ could foster

collaboration and help “build bridges between home and school” (Jonsdottir & Einarsdóttir, 2022, p. 129), aligning with Proulx's (2015) conclusion on the importance of engaging all stakeholders.

The Barter Method

The ‘Barter Method’ was utilized in the seventies and the eighties by Odin Teatret, a Danish theatre company founded and led by the renowned theatre director Eugenio Barba. Barba was exploring "how one's own identity can develop without going against one's nature and history but rather extending beyond the boundaries which imprison it more than define it" (Barba, 1995, p.41). After performing their shows in various countries worldwide, the actors would invite locals to join them and share local rituals, dances, and storytelling. This cultural exchange led to actors later mastering new dance and theatre techniques by revisiting some of these places and collaborating with local masters.

Bacon’s research (2006) on embodied learning within performance ethnography underpins the potential of ‘bartering’ as a performative method to foster relationships in the ‘d’accueil’ environment. This approach can empower students and instill a sense of agency as they share aspects of their culture and folklore, inviting others to learn and participate. Bacon (2006) supports her research with the following statement:

I can watch someone doing Oriental or Egyptian dancing and think I understand it. Only when I have attended and participated in an Egyptian dance class, felt the weight of the hip belt as it assists in the sway of my hips, will I have the embodied performative knowledge with which I can speak to and engage with the Egyptian dancers themselves. In this sense it is the action, the performative engagement that generates this new understanding (p. 141).

The above quote effectively encapsulates the concept of bartering and performance ethnography as an embodied performative methodology that can “transform the teachers’ perception of newcomers” (Rousseau et al., 2005, p.180) while also learning about their culture and tradition.

It highlights the unique value of new knowledge derived from embodied experiences (Gurdjieff, 1950). As the old Chinese proverb² says, true understanding comes only through active participation. Through bartering, students and teachers can reconnect with their cultural identities. Teaching others fosters responsibility in students by allowing them to lead their peers' learning. It enhances group cohesion and self-esteem, illuminates personal and cultural values, reduces the sense of being an ostracized newcomer, and brings peers together by acknowledging cultural differences and similarities. It fosters understanding through learning and practice and eliminates the fear of being belittled.

This method is highly resourceful as it engages both students and teachers as learners and lecturers. Granting a child the trust and opportunity to present and teach, make independent decisions, and represent their own culture is incredibly empowering. It also creates opportunities for new learning sources, including peer-to-peer and student-to-teacher interactions, not just teacher-to-student. This opens new realms within the new society and encourages bold attempts at learning, even while making mistakes. This approach allows 'd'accueil' teachers to see their students in a new light, identify cultural limitations and strengths, and implement innovative strategies to enhance academic progress. It inspires teachers to step out of their 'perfect pedagogy', embrace art-based methods, take risks, and learn from and about their students. The 'Barter Method' enables children to share, show, and tell aspects of their culture, tradition, and folklore. I believe this method could complement performance ethnography. Together, they have the potential to generate embodied ethnographic dialogue among multiple participants.

Additionally, I incorporated a presentation of Prasad's findings (2005) on the use of Multimodal Books and reflexive drawings, which emphasize the value of involving family members in school projects. I presented Prasad's research results to the participants, highlighting how this approach encourages family participation and support.

Plurilingualism

During my 'Art-Based Research Methods' course at McGill University in the Winter of 2023, I was assigned to read and present the methodology of Prasad's (2005) research about

plurilingualism. Dr. Gail Prasad, the author, participated via Zoom. Her work was significant as she collaborated with children as co-researchers to explore how creative arts-informed methods can empower students to express their views freely, unbounded by the language of instruction. I found this plurilingual paradigm empowering, aligning with García's perspective (2017) on the necessity of “leveraging learners' linguistic repertoires” (Cinaglia & De Costa, 2022, p. 455) to create an inclusive and progressive L2 (second language) learning environment.

With Dr. Prasad's consent, I presented her work to the participants using slides from her research website (www.iAMPLURILINGUAL.COM) to illustrate her methods and examples. I encouraged teachers to apply some of these methods with their students, especially *reflexive drawings* that Prasad borrowed from Molinié's (2009) concept of *le dessin réflexif* to enable students to express their understanding of what it means to be monolingual, bilingual, and plurilingual. The teachers were particularly inspired by a collage narration created by a young immigrant girl, which depicted her experience of being plurilingual through selected images. In addition to collage and reflexive drawings, I introduced Prasad's students' multimodal books providing teachers with various mediums to engage with their students. This method aligns with my research question regarding teachers' understanding of their students' social-emotional needs. It provides alternative communication channels for students to reveal crucial information about themselves, their culture, and their prior educational experiences.

Selection of Data Sources

To gather valuable information about teachers' professional and personal backgrounds, I used an online Questionnaire (Appendix C) for them to complete before the research sessions. Additionally, to present current field research findings and highlight the importance of using creative activities in the classroom, I developed an interactive Quiz (Appendix I). This quiz allowed teachers to provide anonymous answers to each question simultaneously. After each question, the correct answers were presented along with a brief lecturette supported by relevant scientific findings from the field. For the collaborative cyclical reflective model of Action Research, I created an Activity Journal (Appendix E) for teachers to reflect on the implementation process, record observations, and suggest any necessary modifications. I also

maintained my own journal during the sessions, which will be further discussed in the Analysis of the Results section.

Inviting and Selecting Participants

The research sessions were designed to create a community of practice where teachers can collaborate, learn together, and engage in a friendly and enjoyable workshop environment. Through these sessions, teachers had the opportunity to share their classroom experiences and insights with each other and the researcher.

With support from the ‘Marguerite-Bourgeoys School Service Centre’ pedagogical counsellors, who were assigned to me by the school board's research committee, around forty ‘d’accueil’ teachers were contacted via email and invited to participate in the research. Participation in the study also counted towards their mandatory training hours for the school year. The email included a description of the workshop and the researcher's contact information (Appendix H). Upon receiving responses from potential participants, I directed them to an online questionnaire (Appendix C) about their professional background and teaching approach.

Selection criteria included openness of the ‘d’accueil’ teachers to experiencing drama activities facilitated by the researcher and a willingness to integrate these activities into their teaching practices. Additionally, diversity in linguistic and cultural backgrounds was sought to observe potential influences on pedagogical approaches. The inclusion of teachers from different backgrounds enriched my understanding of how creative activities impact teaching and learning outcomes in the ‘d’accueil’ program.

After securing the ethics certificate from the ‘Marguerite-Bourgeoys School Service Centre’ and Concordia University (Appendix B), I was appointed their arts pedagogical advisor to assist in locating prospective participants. The recruitment process encountered a setback when invitations were mistakenly directed to drama teachers instead of ‘d'accueil’ teachers. This error resulted in a delay of over three weeks and necessitated rescheduling session dates closer to the end of the school year, a period already fraught with heightened stress as teachers grappled with grading and assessing students’ preparedness for mainstream classes.

Realizing the oversight, the ‘d'accueil’ advisor was promptly included in the recruitment efforts. Invitations were then dispatched to school principals and their ‘d'accueil’ teachers, presenting the research opportunity as a unique chance to receive valuable training in employing enjoyable and creative activities. The response was swift, and after receiving twelve inquiries from interested teachers, they were promptly directed to complete the online questionnaire.

Initially, I preferred engaging teachers of second and third-cycle elementary 'd'accueil' students. Based on personal experience, I believed it would be easier for them to introduce new activities to 'older' students, who are more emotionally mature and can follow instructions more readily. However, after consulting with interested first-cycle teachers who expressed a lack of creative resources and eagerness to learn about theatre, inclusivity became a priority. They also expressed a desire for creative methods, acknowledging their limited training in this area and expressing a keen interest in providing such opportunities to their students. Finally, I ended up working and co-researching with ten dedicated, passionate and creative ‘d’accueil’ teachers, including the first-cycle teachers.

Research Sessions

The goal was for teachers to first experience and embody these strategies during workshop sessions with the researcher. This would enable them to later modify the activities for their students, to create a supportive, trusting, and playful classroom environment that promotes social and emotional development, inclusivity, acceptance, and a sense of belonging among their students.

Table 1

First Workshop Session Agenda

Objectives	Activity Name	Activities Description	Resources/ Tech	Timing
Welcoming participants to the session	Welcoming/Introducing each other	Welcome participants to the session, meet each other and introduce the agenda of the day	n/a	15'
Getting to know each other and building a connection to the research	Checking-In 'Pick a Colour'	In Circle: What colour speaks to you this morning, and why?	Colorful Markers	10'
Getting a sense of spontaneity and enjoyment, team building.	Ice-Breaker 'Woosh-Wish'	In Circle: they pass an imaginary ball to one another individually, establishing eye contact with the person prior to throwing the ball to them.	n/a	5'
Introduction to different ways of expressing emotions.	Main Activities: 'Emotional Statues'	In Teams of 3-4: participants would embody various feelings by having their body parts moved in specific ways by another participant(s).	n/a	10'
Using body posture and voice tone to communicate emotions.	'Emotional Reading'	Two teams: Each team's representative reads a brief passage to their team, embodying an emotion assigned by the facilitator. The team's task is to guess right the portrayed emotion.	Cards with emotions and text paragraphs.	20'
Expressing physical actions and emotions through miming.	'Miming Daily Routines'	Same teams: Miming daily routines, with teams guessing after each skit, followed by forming smaller groups of three and four,	Cards with house chores/daily routines, pictograms with food,	60'

		sculpturing household appliances, pretending to eat various foods and walking on different surfaces or in diverse shoes.	shoes and surfaces.	
To acquaint participants with the latest research findings in the field.	Quiz	Whole group: Interactive quiz with questions and anonymous answers. Debriefing after.	Personal mobile telephones, smartboard screen, computer	30'
	LUNCH		catering	60'
To share culture and traditional customs with each other.	Barter Method	Participants voluntarily share parts of their culture, teach others	Smartboard, portable Bluetooth speaker, traditional Serbian attire.	60'
To become familiarized with creative plurilingual activities, applicable in their pedagogy.	Prasad (2015): Plurilingual Activities	Watching a video of children's creations, debriefing.	Smartboard	30'
Debriefing and preparing for next session	Closing	Handing out materials for the next session, Q/A.	Activity Journals, sharing experiences	30'

The first research session took place on April 22, 2024, as a six-hour long workshop, including a one-hour pause for lunch. It was held in one of the school board's conference rooms, which I transformed into three separate sections beforehand: the 'studio' section, (central empty space where the creative part of the workshop took place), the 'roundtable' section (where we debriefed after activities, talked about their potential benefits for students, took notes, exchanged experiences, and had lunch together), and the section with snacks and refreshments. The second

session occurred two weeks after the initial one, on May 6, 2024, and lasted for three hours. Importantly, it is worth noting that no audio or video recording devices were employed throughout this research process to ensure trust, privacy and confidentiality.

The Opening. As we formed a circle, I warmly welcomed all participants and provided a brief overview of our agenda for the day. Emphasizing an open-door policy, I encouraged them to interject with questions or request clarifications at any point.

The Checking-In. To kickstart our activities, I retrieved a set of colourful markers and turned to the teacher beside me, asking, “What colour speaks to you this morning, and why?”

The Icebreaker. After checking in, we started off with a dynamic game called ‘Woosh/Wish’ which enhances active listening and concentration skills, instills a sense of spontaneity and enjoyment, fosters teamwork, adapts to quick reactions, and uplifts spirits while energizing the environment.

The Main Activities

Emotional Sculptures. My initial concept proposed the creation of ‘emotional sculptures’ where participants would embody various feelings by having their body parts moved in specific ways by another participant(s), the ‘sculptor(s)’.

Emotional Reading. I divided participants into two groups. Each group's representative read a brief passage to their team, embodying an emotion assigned by the facilitator. The team's task was to interpret the portrayed emotion, igniting the team representative’s enthusiasm for showcasing their acting prowess.

Miming. Continuing in the same groups, they engaged in miming daily routines, with teams guessing after each skit. Following this, in smaller groups of three and four, we sculpted household appliances with the bodies, challenging others to identify them. We delved into the five senses, practicing them through simulated activities such as eating various foods and

walking on different surfaces or in diverse shoes. These activities are often used during my ‘Big Little Actors’ workshops for the students to experience the ‘as if’ phenomenon actors use.

Boal's ‘Games for Actors and Non-Actors’. Placed in pairs, we engaged together in the ‘Mirror’ and ‘Columbian hypnosis’ games, which promote trust and collaboration amongst the participants.

Quiz. To avoid lecturing, I created a quick and anonymous quiz using the ‘Mentimeter’ web application to promote engagement and interactivity. This interactive quiz provided an enjoyable method to acquaint teachers with the latest research findings regarding the influence of applied theatre in education, a child's well-being, and using a plurilingual approach in the ‘d'accueil’ pedagogy. The findings are discussed in the next chapter.

The Barter Method. After the lunch break, we gathered for the ‘Barter’ session, where we shared elements of our diverse cultures and traditions. I kicked things off by introducing ‘Moravac’, a traditional Serbian dance. Dressed in traditional Serbian attire, including the iconic “opanci” shoes, I demonstrated the dance steps to the participants. Afterward, we all joined together to dance to the lively ‘Moravac’ music.

Presentation About Plurilingual Activities. In the preceding chapter, we delved into the impactful contributions of Prasad (2015), which encompassed reflexive drawings, Multimodal Books, and Collage. These were shared with the participants for their consideration. Further elaboration on the outcomes will be provided in the *Reflexive Drawings* section of the document.

At the end of this session, I encouraged everyone to engage further with the activities before the next research meeting by applying them in their classrooms. I handed each teacher a comprehensive list detailing the activities they had participated in (Appendix G), along with several copies of the ‘Activity Journal’ (Appendix E). It provided a space to document the implementation process, student involvement, observed outcomes, proposed modifications and any new insights they encountered.

Second Workshop Session

Table 2

Second Workshop Session Agenda

Objectives	Activity Name	Activities Description	Resources/Tech	Timing
Opening/Checking-In	'Gestures Memory'	A participant demonstrates their morning 'mood' with one gesture. The next participant repeats the previous gestures and adds their own.	Bluetooth Portable Speaker	10'
Energizing the body and focusing the mind.	'Bopitty-bop-bop'	In Circle: The facilitator randomly points at a participant and says either "bopitty-bop-bop-bop," "elephant," or "jello." Each participant must respond promptly by assuming the correct position or quickly saying "bop."	n/a	10'
Sharing activities' implementation experiences.	Debriefing	Discussing class experiences, presenting 'Activity Journals', proposing modifications.	n/a	60'
Reflecting on being a 'd'accueil' teacher through images.	Collage-making	Crafting an evocative collage that captures the essence of the 'd'accueil' teaching journey by cutting	Magazines, 10 scissors, 10 glue sticks, 10 white sturdy paper sheets, Bluetooth	90'

		images from old magazines.	portable speaker.	
Closing	‘Dancing together’	One participant improvises a dance move to an upbeat rumba tune, and everyone follows along. Then, the next participant introduces a new move for the group to replicate.	Bluetooth portable speaker,	10’

Scheduled two weeks after the initial session, the second session took place on the morning of May 6, 2024, on a regular school day.

Opening. We began with the opening ritual encompassing emotional expression and a memory game at the same time. We all demonstrated our morning ‘mood’ with one gesture. Each participant had to repeat everyone’s gesture in the right order and add their own at the end.

Debriefing. Although the prompting questions were displayed on the whiteboard (Appendix F), we engaged in an impromptu conversation. I will further discuss this powerful and emotional exchange in the *Analysis of Results* section.

Collage Making. The second hour was devoted to a visual activity centered on crafting an evocative collage that captures the essence of the ‘d’accueil’ teaching journey. The step-by-step procedure was showcased on the whiteboard throughout the activity.

The Closing. The collage creation seamlessly transitioned into our closing dance. One teacher improvised a dance move along an upbeat rumba tune. We all repeated until the next one offered another move. Following each other’s dance moves elicited lots of smiles, laughter, and heartfelt hugs as we bid farewell to the final session.

Chapter Three: Analysis of Results

Since this research was not audio or video documented, I meticulously took notes during and after the sessions. In addition to the data presentation, demonstrating the positive impact of drama activities on the well-being of both students and teachers, my personal insights were also primarily thematic and focused on the teachers' perspectives and the lack of trauma-informed pedagogy training.

Questionnaire

Believing the invitation letter would be sent exclusively to Cycle 2 and 3 teachers, I overlooked the possibility that it might also reach Cycle 1 teachers. Consequently, I adjusted the selection criteria, prioritizing the teachers' interest in drama and their expressed desire for new pedagogical methods. I discovered that all the participants were eager to learn about new and fun ways to teach French, communicate with their students, and better understand their needs. The first section of the *Questionnaire* (Table 3) pertains to the participants' personal parcours and reveals that most of the teachers are multilingual, with half of them having a mother tongue other than French.

Table 3

Participants' Professional, Educational and Linguistic Characteristics

Name	Teaching Experience	Formal Education	Mother Language	Additional Language(s) Spoken
Akshay	1-3 years	Primary Education Diploma	Mauritian Creole	French and English
Nini	Over 10 years	Bachelor's degree in teaching French as a second language	French	English and Spanish
Oihan	5-10 years	Bachelor's degree in teaching French as a second language	French and Spanish	English and Mandarin

Shantala	Over 10 years	Master's degree in linguistics (with a focus on second language pedagogy)	French	English and some Greek
Hugo	Over 10 years	Bachelor's degree in teaching French as a second language. Master's degree in language pedagogy	French	English, Portuguese, Spanish and some Chinese
Mia	1-3 years	Bachelor's degree in teaching French as a second language.	French	English
Soleil	1-3 years	Bachelor's degree in French literature and Master's degree in French language pedagogy	Persian	French
Sally	1-3 years	Bachelor's degree in primary education	Arab	French, English, Spanish
Shero	3-5 years	Bachelor's degree in education	Arab Egyptian	French and English
Zaya	3-5 years	Teaching Certificate	Mongolian	French and English

In the second part of the *Questionnaire*, when asked about their modes of communication with students, Mia mentioned that in addition to using Google Translate, miming, drawing, and pointing, she also relies on the 'SayHi'² mobile application, which everyone noted. Oihan, on the other hand, has a strict rule regarding language use in her class: she permits students to use languages other than French only until the end of the calendar year. After the winter break, this rule is strictly enforced, and only French is allowed in the classroom. However, Oihan noted that she made an exception during the research activities, allowing students to use their mother tongue to ensure their participation. No other teachers reported having such strict linguistic rules in their classes.

One of the questions in the Questionnaire addressed the most challenging aspect of the 'd'accueil' pedagogy. Most teachers acknowledged that managing the varying levels of French proficiency among students complicates the class dynamic, as many students join later in the school year upon their arrival. Furthermore, motivating and encouraging shy students to try and

² SayHi Translate is an app that facilitates conversations between two languages with ease. It supports 101 languages and dialects, allowing users to adjust voice speed and choose their preferred voice. Starting a conversation is as simple as tapping a button.

participate in art-based activities seems like a common challenge to all. When asked what they expect from the research, all mentioned that they want to discover how theatre can help their students express themselves in French, open-up to their peers, express emotions and especially, how it can assist teach the language. The following is the individual introduction of the participants based on the data collected from the *Questionnaire*.

T1: Zaya³: Grade 1 and 2 Classe d'Accueil Teacher

Zaya, an immigrant from Mongolia, has over three years of experience teaching 'classe d'accueil' students aged 6-8. She holds a teaching certificate and is fluent in Mongolian and French, with English as her third language. Zaya actively encourages her students to communicate using their mother tongue, gestures, or Google Translate. To further enhance her teaching methods, she decided to explore and integrate theatre games into her pedagogy.

T2: Hugo: Grade 5 and 6 Classe d'Accueil Teacher

With more than a decade of experience in 'd'accueil' teaching, he boasts a bachelor's degree in teaching French as a second language and a Master's degree in Language Pedagogy. A Quebecois, fluent in French, English, Spanish, and Portuguese, with a smattering of Chinese, his linguistic repertoire enriches his classroom environment. Utilizing diverse communication methods such as Google Translate and Miming, he strives to ensure all students comprehend and engage actively. Hugo's current aspiration is to cultivate a daily practice of inspiring shy students to partake in creative activities with enthusiasm.

T3: Shantala : Grade 4 Classe d'Accueil Teacher

With over a decade of teaching experience in 'd'accueil' settings and a Master's Degree in linguistics and second language pedagogy, Shantala, a Quebecoise, is well-versed in her field. Also fluent in English, she possesses basic proficiency in Spanish and Greek as well. Her interest in the research was based on desire to explore the integration of theatre elements into her pedagogy, particularly to empower shy students to express themselves and amplify their voices.

³ Pseudonyms chosen by the participants are used in this document.

Additionally, Shantala incorporates ‘Sun Salutations’ and meditation practices into her classes, finding these techniques beneficial for helping students focus and alleviate stress and anxiety.

T4: Akshay: Grade 4 and 5 Classe d’Accueil Teacher

Newly arrived in Quebec from Mauritius, Akshay is in his inaugural year of teaching ‘d’accueil’. He holds a primary-level teaching diploma and is fluent in Mauritian Creole, French, and English. Like many of his colleagues, Akshay faces the challenge of accommodating students with varying levels of French proficiency. Eager to enhance his teaching methods, he is particularly interested in exploring how theatre techniques can effectively aid in teaching French.

T5: Oihan: Grade 5 and 6 Classe d’Accueil Teacher

A French-Columbian, with over five years of teaching experience and a bachelor’s degree in teaching French as a second language, Oihan is well-equipped for her role. Fluent in both French and Spanish as her first languages, she developed multilingual proficiency due to her upbringing in various countries. Additionally, she is conversant in English and Mandarin. Oihan ponders the potential of theatre as a tool to help students overcome inhibitions and articulate their emotions more freely. Notably, she adopts a language progression strategy, permitting students to use their mother tongue from September to January, after which only French is allowed for communication.

T6: Mia: Grade 3 and 4 Classe d’Accueil Teacher

Mia holds a Bachelor’s degree specializing in teaching French as a second language and is proficient in English as well. To enhance communication with her students, she utilizes the ‘SayHi’ application on her phone. Intrigued by the potential of theatre techniques to facilitate communication for her beginner students, Mia is eager to explore its benefits. She identifies conflict and violent behaviour among some students as significant challenges in her classroom and is curious to see if incorporating creative activities can positively influence their attitudes.

T7: Soleil: Grade 1 and 2 Classe d’Accueil Teacher

An Iranian Canadian, with 15 years of experience, Soleil is well-versed in teaching French as a second language to a diverse range of learners, from children to adults. She holds a

Bachelor's degree in French Literature and a Master's degree in French Language Pedagogy. Her expertise extends to instructing government employees and individuals aspiring to immigrate to French-speaking nations like Canada. Additionally, she has provided tutoring to international students preparing for official French language exams such as the TEFAQ and TCF, which are prerequisites for university admission. Despite her extensive background, Soleil is new to the realm of 'd'accueil' teaching. Hailing from a Persian-speaking background, she has yet to integrate creative activities into her teaching repertoire, citing a lack of inspiration and formal training as barriers.

T8: Shero: Grade 1 and 2 Classe d'Accueil Teacher

Shero, a native Egyptian, brings more than five years of experience to his role in 'd'accueil' teaching. Fluent in Arabic as his mother tongue and proficient in English, his current challenge lies in guiding students through the complexity of French writing. Exceptionally, he has 19 students in his class, which is quite unusual, given the preferred ratio of 17 students per teacher.

T9: Nini: Grade 4, 5 and 6 Classe d'Accueil Teacher

Nini boasts a decade of expertise in 'd'accueil' teaching. In addition to her proficiency in French, she is fluent in English and Spanish. Eager to innovate her teaching approach, she seeks to investigate whether theatre techniques can foster trust and instill confidence in her students. Like many of her peers, Nini finds disruptive and unsettling behaviours, especially those of a violent nature, challenging to manage both for teachers and other students.

T10: Sally: Grade 1 and 2 Classe d'Accueil Teacher

Sally holds a bachelor's degree in education, specializing in kindergarten and elementary school levels. Although she is new to 'd'accueil' pedagogy, she brings a wealth of linguistic prowess. Being an Algerian-Canadian immigrant, Arabic is her mother tongue. She is also fluent in English and Spanish. Eager to explore engaging methods for language acquisition, Sally is particularly empathetic towards and concerned about students who have undergone harrowing journeys—migrating on foot, enduring months of travel, seeking refuge in forests, and facing life-threatening situations. These experiences have deeply influenced their social and emotional

well-being, prompting Sally's earnest desire to support them effectively. Unfortunately, Sally couldn't attend the second session, but she provided feedback on her students' responses to the activities and sent me her Activity Journals via email.

First Workshop Session Observations

During the opening of the session, I playfully mentioned that, like their students, French is a new language for me as well, and I might occasionally search for the right word. They immediately offered their help, and I thanked them for their kindness and linguistic expertise, which elicited laughter and fostered an immediate connection. The teachers continued to smile and appeared eager and open to participate in the upcoming activities.

I then asked them what color they felt like this morning. This simple prompt sparked a lively exchange, with responses drawing on personal associations with various hues: from feeling blue like the sky above us to embracing green for its ties to nature and our planet, or finding resonance in purple's symbolism of faith and spiritual strength. Each answer added depth to our interaction, setting a vibrant tone for the day ahead.

While introducing the 'ice-breaker' game, the participants stayed in a circle and engaged in an exercise where they passed an imaginary ball to one another, establishing eye contact before throwing the ball. As the ball moved from one person to the next, it was accompanied by the onomatopoeic sound 'woosh' when thrown and 'wish' when caught. Once everyone got the hang of the sounds, we changed the characteristics of the imaginary ball (e.g., making it heavy, big, light as a balloon, hot). Like many of the students I work with, we often missed the right word while throwing or catching the ball, leading to shared amusement and laughter.

For the 'Emotional Sculptures' game we decided to modify the activity by implementing a setup with two 'statues' and one 'sculptor'. Hugo proposed taking on the role of the builder, guiding us verbally through the movements (as opposed to manually) to reinforce the use of imperatives, such as 'cross your arms' or 'smile', which could serve as valuable language practice for students. Subsequently, we encouraged other teams to adopt a similar structure,

employing two individuals to enact the statues. Interestingly, a common theme emerged among all three groups: scenarios depicting conflict or moments of emotional support, with one person portraying sadness while the other provided comfort. Consequently, the teachers spontaneously started talking about conflict, violence and the difficulty to teach when this is present. We all agreed that reconstruction of conflict in a theatrical way would be a good start with the goal of finding resolutions. I proposed that the conflict could be enacted in the class, by those students involved in it, delegating (directing) others to ‘play’ them and their ‘adversaries’. Thus, they can observe from the outside what happened, and what could have been avoided and how. We concluded that the main goal should be to look for resolutions. After this conversation, they all wanted to take notes, as it seemed like an applicable method in their daily teaching. While the teachers gathered around the table, I introduced them to an interactive quiz and asked them to use their phones to respond to the questions. Below are the questions along with their responses.

Quiz

The primary aim of the quiz was to familiarize participants with applied theatre and the latest research findings and theories in their field, emphasizing the crucial role teachers play in shaping students' identities. To reinforce their engagement and align with my research questions, I sought to demonstrate the importance of incorporating creative approaches to the ‘d’accueil’ pedagogy to better understand students' needs and help them overcome language anxiety. Considering the few surprising quiz responses regarding the powerful role of teachers and the use of art forms to better understand students’ personal needs, along with the fact that half of the participants were immigrants, forming a highly diverse cohort, I believe that perceptions of teacher-student relationships, responsibility, and dependability could be culturally influenced (Antony-Newman, 2020; Boulaamane & Bouchamma, 2021; Breton-Carbonneau, 2015; Steinbach & Grenier, 2013; Steinbach, 2010, 2011). The questions were part of the interactive anonymous quiz conducted in French, and the data collected (Appendix I) reflects the number of participants for each answer. After each round of answers, the right answer was displayed, allowing the participants to take notes and comment on it.

At the conclusion of the quiz slides, I penned a heartfelt note of gratitude to the

exceptional participants citing Paolo Freire: "It is impossible to teach without the courage to love, without the courage to try a thousand times before giving up. In short, it is impossible to teach without a forged, invented, and well-considered capacity to love" (Freire, 2005, p.5).

In the online *Questionnaire*, some teachers noted that their students struggle to express emotions, so I tailored some of the activities prior to the sessions, to address this issue while fostering healthy competition. 'Emotional Reading' seemed very appropriate, especially for the first cycle students, claimed Soleil. The outcomes of this exercise will be presented below in her *Activity Journals*. Also, the teachers' responsiveness to *Miming* games inspired me to create and send them playful pictograms that can help facilitate miming and guessing games in their classrooms.

During the lunch break, I invited the participants to think about a dance, song, or story that represents their culture, which they could *barter* and teach us a part of. Zaya proudly shared a video of her daughter dancing to a traditional Mongolian song, while Soleil taught us a few steps of the captivating Persian dance. Shero presented a video of an Egyptian dance, and Sally showed us a video of a modern Algerian song, which blended contemporary and traditional musical patterns. The rest of the teachers, the native Quebecers, shared a video of a Quebec traditional folk dance called 'La Gigue', performed by Quebec community dance company members. We had a great time comparing the dance steps and discovering commonalities among our diverse cultural expressions. Nearing the end of the first workshop, the teachers requested the images I used for the '*Big Little Actors*' games during the session. Furthermore, I created the document and emailed it to the participants the next day. The excitement at the end of the session, along with the numerous questions, requests, and ideas I received, caused me to forget to formally close the meeting, which I regretted for a few days.

Some facilitators go through three stages. At the start of their career, when insecure, they create and implement complete Apollonian plans. As their experience, skill and confidence build, they continue to make Apollonian plans but use them as guidelines only, feeling free to rearrange the schedule in the light of the developing dynamic of the group. In the fully mature stage, they are able, when appropriate, to come to the group

pregnant with all the possibilities and options, each successive activity being born in the Dionysian mode". (Heron, 2002, p.80)

Reflecting on it now, I realize that adopting a Dionysian approach to facilitating and debriefing makes one responsive and vigilant, navigating a participant-informed style in teaching. Everyone seemed enthusiastic about meeting again in two weeks.

Second Workshop Session Observations

The location for our second workshop was changed, and despite the map and in-building location arrows I provided, it took some participants extra time to find it. Consequently, our second session started thirty minutes late. During the opening, I asked the participants to create a physical gesture that embodied their morning sentiment. This exercise brought joy and humor, with some participants playfully expressing their frustration with the morning traffic through their gestures. These sentiments were quickly empathized with and then forgotten as the fun and joy took over.

We continued with the lively "Bopitty Bop-Bop-Bop" game, which lifted everyone's spirits even more. After a short coffee break, we moved on to debriefing and reflecting on the implementation of the proposed activities.

Debriefing

When we gathered around the table, the teachers handed me their Activity Journals and their students' Reflexive Drawings. Although I offered to take pictures and leave the original copies with them, they seemed proud of their notes and happy for me to take possession of them. It was clear that everyone was eager to share their experiences about implementing the activities in their classes. I simply asked, "How did it go?" and they all smiled with excitement.

The debriefing session was initially meant to be guided by the displayed questions, borrowed from the PARS (Glass & Benschhoff, 2008) model (Processing: Activity, Relationships,

Self). However, it evolved into an impromptu conversation where teachers reflected on what occurred in the classroom during and after the activities. They also engaged in overlapping discussions about potential additions to the new set of tools. This spontaneous and inspiring conversation, where teachers exchanged available resources and ideas, proved to be valuable and meaningful (i.e., a classroom yoga program, meditation, ‘Sun Salutation’, and different interactive educational websites). Consequently, I decided not to insist on having them answer all the questions displayed on the whiteboard and rather take as many notes as possible.

My main takeaway was that the teachers were excited, playful, and enthusiastic about adopting new performative tools. When asked about their ongoing professional training, they mentioned that the budget for professional development is only five hundred dollars per school year, which barely covers the cost of a single full-day training or conference for educators in Quebec. One teacher who had registered for my research—a colleague from the same school as Nini, Sally, and Shero—was unfortunately denied participation by her school administration because her professional training expenses had already exceeded the allotted annual budget. Interestingly, her colleagues collected all the materials and notes to pass on to her, believing she would greatly benefit from them.

Additionally, they demonstrated a collaborative and compassionate approach toward their students and each other during the sessions. As previously mentioned, I recommended the presence of a special education technician (TES) in the classroom during the implementation of the new activities, because the Concordia University Ethics Committee was concerned that some students might have a negative experience or reaction to the activities. They requested that I specify the procedures to follow in such cases. Additionally, the committee emphasized the importance of immediate communication with parents, no matter how unlikely negative responses from the students may seem.

Conversely, the teachers expressed confidence in their students' positive reception of the theatre games and felt no need to invite a TES during the implementation of the activities. This highlights that the participants had a deep understanding of their students and preferred to handle any issues independently.

Witnessing Trauma Testimonies

Oihan and Nini regretfully reported a general lack of enthusiasm in their classes, which they attribute to the students' family hardships. They observed that most of their students are deeply affected by family problems, worrying about their relatives' well-being and grappling with constant economic, cultural, linguistic, and social challenges in the new society. Most of the participants reported that witnessing a child's trauma testimony is distressing and challenging for them. It distracts them from maintaining focus and remaining professionally detached. It is quite natural, given that “trauma is the residue of overwhelm held in the body’s memory. It often results from too much, too fast, too soon or chronic, unrelenting toxic stress” (Daniels, 2020, p.8).

Nini expressed her profound sadness when her student's father informed her that they would be leaving the country and moving to the United States. This news came right after the student’s language competence evaluation, which teachers conduct at the end of the school year to ensure students are prepared for regular French classes. Unfortunately, the evaluation did not align with the father's views on his child's progress in French, influencing his decision to move to another country. Despite the strong bond she had developed with the boy, Nini felt responsible for the father's unfortunate decision and the boy’s future. Additionally, she had concerns about his well-being within his family dynamics, particularly the harsh disciplining methods of his new stepmother and the lack of support from the father. Nini arrived late to our second session and shared with us that she and her students still feel unsettled and sad because of this unfortunate event.

Furthermore, Sally recounted that two of her students, siblings, had travelled from Latin America on foot for months to reach Quebec. During their journey, they slept in forests, hid from wild animals, and developed various survival mechanisms, such as pretending to be plants by shaping their arms above their heads like a roof to remain unnoticed. Moreover, Oihan reported that her students are generally very sad. They disclose family problems, parents fighting, or worry about grandparents’ well-being in Africa for instance, being unable to contact them for months. Mia shared with me that her students prefer coming to school over being at home. Most

of them do not participate in after-school activities or socialize with other children due to a lack of financial means. They are home-based, closely observing their parents' unhappiness and daily struggles. They cry in class, and it affects her and other children a lot.

Neither of the teachers had received support in processing the stress and coping with the difficult information they encountered. They report constant pressure and responsibility for their students' successful acquisition of skills, as it is solely their decision whether a student is ready to transition to a regular class or stay in the 'd'accueil' for another year.

Violence and Conflict

Another challenging aspect of their daily pedagogy that affected me strongly was managing violent behaviour and resolving conflicts between students. These behaviours are direct results of the various traumatic experiences the children have undergone before and after arriving in the host country. As Suárez-Orozco and Suárez-Orozco (2001) explained, "post-traumatic stress disorder symptoms include recurrent traumatic memories, a general numbing of responses, as well as a persistent sense of increased arousal leading to intense anxiety, irritability, outbursts of anger, difficulty concentrating, and insomnia" (p.70). Six participants who work in two socially and economically diverse neighbourhood schools predominantly expressed this concern. When asked again about the TES' assistance and whether they can help manage the classroom conflicts, the answer was quite discouraging. It seems like the teachers prefer managing their classes alone, as the helping technicians' presence is inconsistent and unreliable.

Collage Making

As we leafed through old magazines, cutting out and pasting meaningful images onto white paper, conversation flowed freely among us, accompanied by relaxing music. To conclude, we each inscribed three words on a post-it note reflecting our impressions of each other's collages. Although this activity was expected to take around ninety minutes to two hours (Markus, 2006; Butler-Kisber & Poldma, 2010), our group finished within an hour. I observed the teachers approaching the activity with determination and a goal-oriented attitude, making

decisive choices about the images. They chatted about their students and shared personal reflections throughout the creation of the collages. Many expressed disappointment that our session was ending and were eager to participate in the closing exercise.

Closing

I turned up the volume on the mobile speaker we had been using during the workshops and asked one teacher to improvise a dance move to an upbeat rumba tune. We all repeated the move until another teacher offered a new one. Following each other's dance moves elicited smiles, laughter, and heartfelt hugs as we bid farewell to the final session. Although a few teachers had to rush back to school to teach in the afternoon, the rest stayed to help me pack and clean, proving that we had managed to create a small, supportive community. My heart was filled with joy at the end of the session.

Activity Journals

The Activity Journals were hand-written and the majority of them were given to me during the debriefing session. Akshay and Sally sent the copies to me by email. When asked about the Barter Method and whether they had time to start the project, many teachers agreed that two weeks was insufficient to implement it, especially with the end of the school year approaching. Teachers who tried the 'Woosh-Wish' game agreed that it worked much better in smaller groups (Figure 2).

Figure 2

Mia's Journal

expliquer pourquoi) J'ai fait un exemple avec 2 élèves devant la classe.

Des modifications nécessaires? Pourquoi? La durée pour faire plus varier les caractéristiques de la balle

Les élèves ont-ils bien compris les instructions? Oui, mais pas toujours les variations.

Des changements dans leur niveau d'engagement ou leur enthousiasme? Si les élèves reçoivent moins le ballon, ils sont moins engagés.

Certains élèves se sont-ils impliqués davantage que d'habitude? Oui, car c'est comme un jeu.

Comment l'interaction entre les élèves a-t-elle évolué pendant les activités créatives? Plus de coopération

Avez-vous remarqué des changements dans leur dynamique? Les élèves étaient plus excités.

Nouvelles découvertes/observations: C'est plus facile avec des petits groupes. Les élèves ont plus saisi le ballon.

The students were enthusiastic and wanted to play again. In fact, this setup was suggested by the students after noticing that some of their peers were left out or overly included during the first round (Figure 3). This surprising outcome impressed many teachers, who were happy to implement this slight modification.

Figure 3

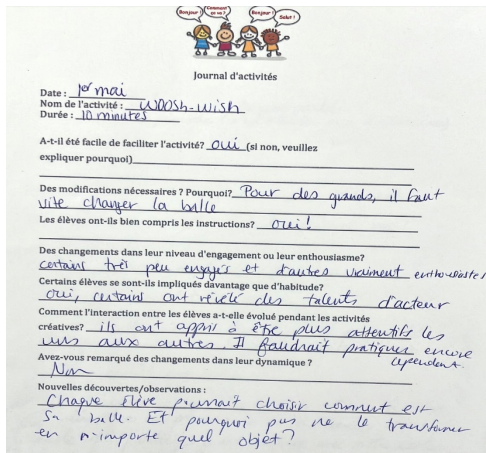
Oihan's Journal

Activité de Woosh-Wish : je suis contente car certains élèves ont souligné lorsqu'un élève ne recevait jamais la balle. Donc tout le monde a bien joué.

Hugo even suggested that more objects could be used besides an imaginary ball, to stimulate students' vocabulary expanding (Figure 4).

Figure 4

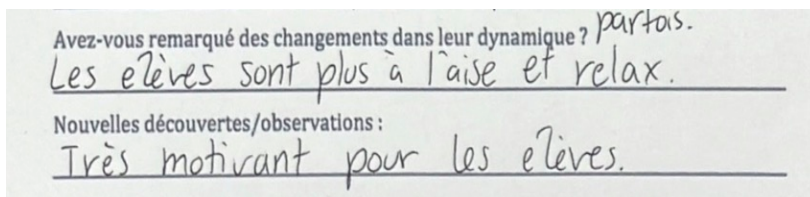
Hugo's Journal



Mia reported that her students felt more comfortable and relaxed than usual during the miming daily activities (Figure 5), confirming Piazzoli's (2011) and Galante's (2022) findings about drama's effect on alleviating linguistic anxiety.

Figure 5

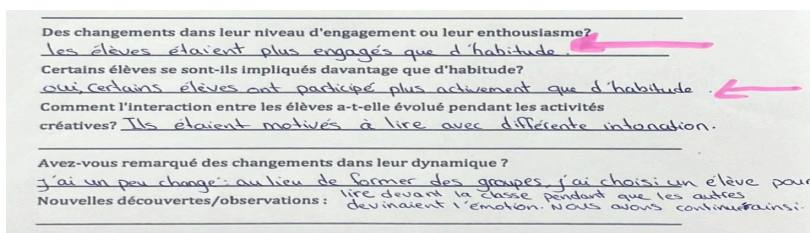
Mia's Journal



Soleil noticed that during the 'Emotional Reading' activity her students were more involved and engaged than usual (Figure 6), enjoying the exploration of different emotions and voice intonations.

Figure 6

Soleil's Journal



Shero believed that most of the activities could also be effectively done at the beginning of the school year, regardless of the students' level of French. He found the end of the school year too stressful for students, as they are generally exhausted from exams and anxious about evaluations determining if they are ready for mainstream classes or must return to 'd'accueil'. Hugo reported that some of his students demonstrated real acting talent, while Akshay admitted that he also enjoyed acting with his students. Nini motivated her students by awarding extra 'doughnut points' if they not only guessed the mimed daily routine correctly but also wrote it on the board correctly.

Although Oihan reported strict language rules in her class (including a French-only policy after Winter break), she permitted her students to use their native language when expressing emotions during the activities (Figure 7) which aligns with Beauregard's (2016) argument that children instinctively resorted to their native language when expressing emotions.

Figure 7

Oihan's Journal

Durant toutes les activités des émotions les élèves peuvent parler dans leur langue.

Zaya was proud of her students miming daily routines and decided to post the pictures of her 'little actors' on the 'Class Doj'", an educational platform facilitating connectivity among primary school teachers, students, and their families, so the parents could see their children. Most of the parents were grateful and loved the images (Figure 8).

Figure 8

Zaya's Journal

Comment l'interaction entre les élèves a-t-elle évolué pendant les activités créatives? Ils aiment beaucoup jouer encore autre fois.

Avez-vous remarqué des changements dans leur dynamique? Oui, ils sont excités.

Nouvelles découvertes/observations: Pendant la causerie, c'est une belle activité.
J'ai pris des photos, j'ai mis sur ClassDojo,
les parents aiment.

Réchauffements et jeux
J'ai montré des mots
en face 7, 7 élèves — AS-tu rempli le seau aujourd'hui?

Reflexive Drawings

Shantala observed that the reflexive drawings themed around plurilingualism elicited a sense of pride in her students regarding the number of languages they speak and their progress in French. This occurred during a school exchange event when a school principal from France visited her class (Figure 9 and Figure 10).

Figure 9

Shantala's Journal

Les élèves ont-ils bien compris les instructions? En général oui!

Des changements dans leur niveau d'engagement ou leur enthousiasme? Oui! Voir les explications plus bas.

Certains élèves se sont-ils impliqués davantage que d'habitude? L'implication fut très bonne.

Comment l'interaction entre les élèves a-t-elle évolué pendant les activités créatives? L'enthousiasme des élèves a augmenté lorsque nous avons reçu la visite d'une

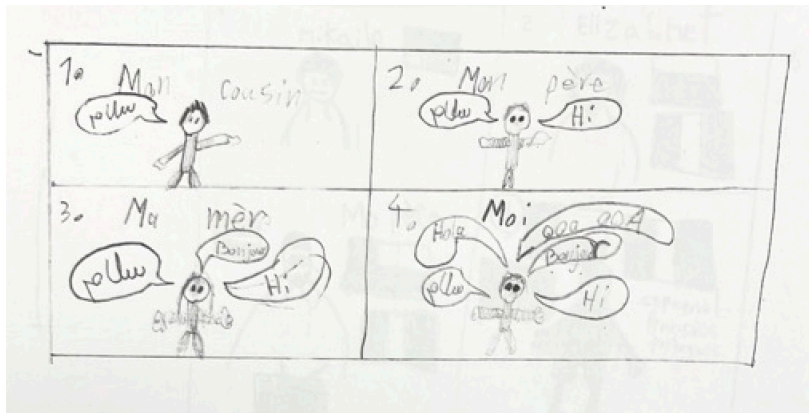
Avez-vous remarqué des changements dans leur dynamique? Il me semble que oui.

Nouvelles découvertes/observations: J'ai l'impression que les enfants ont pris à cœur
directrice en provenance de la France d'une
école qui participe à un échange avec notre école.
Les enfants étaient fiers de parler du nombre de
langues qu'ils connaissent.

et exercices,

Figure 10

Shantala's student's reflexive drawing



Soleil also noted that her students proudly discussed their plurilingualism and showcased their reflexive drawings (Figure 11).

Figure 11

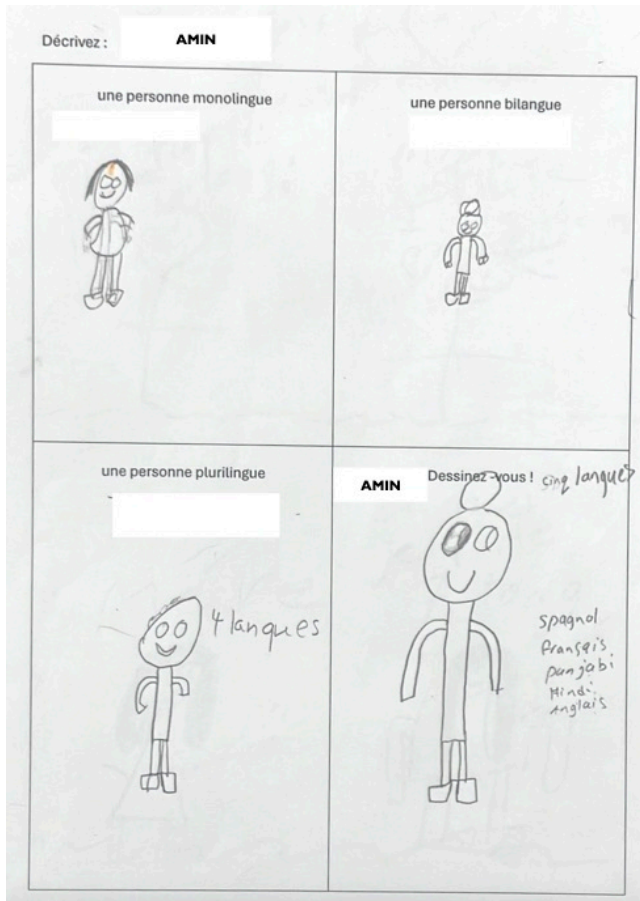
Soleil's student's reflexive drawing



Amin's pride in his abilities is equally evident in his reflexive drawing (Figure 12).

Figure 12

Soleil's student's reflexive drawing



Chapter Four:

Limitations and Implications and the Dissemination of New Knowledge

In this chapter, I will share the surprising insights I discovered about the 'd'accueil' pedagogy through my interactions with and observations of the participants. I will highlight the study's limitations and the policy and practical implications that emerged from the research. Finally, I will conclude the thesis by raising new questions, thereby opening a broader discussion on political, social, cultural, educational, and ethical issues.

Limitations

It is important to emphasize that the 'd'accueil' teachers who responded to this research invitation had a personal affinity for and openness to art-based approaches in pedagogy. It seemed that they felt grateful for being acknowledged, listened to, and understood with empathy. This was evident through their humour, creativity, openness, enthusiasm, and diligence in taking notes and asking questions. They were particularly curious about the effects of these methods on students' well-being and linguistic improvement, for which I am immensely grateful. They were eager to share their observations and new ideas and reported that the activities generated lots of enthusiasm and excitement, opened new avenues for shy children to engage and express themselves, and made them all more attentive, wanting to do well and play again.

I recognize that a significant number of 'd'accueil' teachers feel bound by the Quebec language and culture policies for new immigrants (Breton-Carbonneau, 2015; Steinbach, 2011; Allen, 2006, 2007) and some of them are reluctant to change their ways with students, which typically yield consistent results in their pedagogy and students' scholastic performance (Fels, 2004). Hence, they do not seek new tools to help their pedagogy and choose to stay within their long-established methods.

For 'd'accueil' teachers, their daily experiences extend beyond their students' linguistic efforts, challenges, and improvements. In an interview with 'The Link Newspaper' (January 21, 2014), Manon Dubreuil, a seasoned 'd'accueil' teacher with two decades of experience, underscores the unique bond that forms between teachers and children. She states, "we have a

special link with the children because they get attached to us and we're their first link to the new society.” These words resonate with the participants' stories about their students, highlighting the strong attachment some students develop to their teachers and their need to share their personal stories and have teachers as their closest confidants.

The role of the teacher in facilitating the emotional, social, and educational progress of a child is paramount. It aligns with Boostrom's (1998) observation that teachers are indeed “everything from earth mothers to managers, from effective stewards to fly fishermen; schools are everything from shopping malls to prisons, from gardens to traffic jams” (p.397).

One of the activities I tailored for the 'd'accueil' program was the 'Barter Method'. However, with only two weeks between sessions, this method did not receive the level of engagement I had anticipated. While teachers found the method interesting and inclusive, some encountered challenges in organizing it and involving parents due to restrictions on sending emails in any language other than French. More than half of the participants also reported that, for the same reason, they did not send the letter about implementing new activities to the parents, as they anticipated receiving no response. This likely contributed to the lack of opposition or comments from parents regarding the information I shared on behalf of the teachers about trying new activities with their students.

Another limitation was my inability to participate in the overlapping, fast-paced casual conversations between teachers during coffee and lunch breaks. I had difficulty following them due to my limited knowledge of local dialect and slang. During these times, I chose to take notes instead.

Implications

The exclusive enforcement of French as the sole language of communication between schools and families presents a concerning issue, despite Proulx's (2015) conclusion that families and schools need to communicate better so that the child's scholastic and social-emotional well-being is supported. One of the research participants, Soleil, mentioned that she is not allowed to send school emails in any language other than French. This practice discourages parents from responding to teachers' requests, answering important questions, or collaborating

and feeling included in their child's education. Conversely, Hugo, the research participant, emphasizes the importance of communication with parents and utilizes all the languages in his repertoire to do so. Consequently, this "linguistic regime" (Breton-Carbonneau, 2011, p. 77) fosters a sense of ostracism and unwelcomeness in the child, while their family feels excluded and undervalued. As articulated in the Policy Statement for Educational Integration and Intercultural Education (1998a), public education in Quebec aims to ensure "zero exclusion" (p. 3), implying that no child should be left behind. However, this statement is unrealistic, as the child is not the sole participant in this process; their parents are equally involved. Upon arrival in a new society, families immediately face the challenges of acculturation, which includes the phenomenon known as 'acculturation stress.' As Suárez-Orozco & Suárez-Orozco (2001) explain, "Acculturation is the process of learning new cultural rules and interpersonal expectations. Language is not the only form of communication that immigrants must learn. Social interactions are culturally structured" (p. 73). This highlights that children "remain at risk because of the difficulties experienced by their parents" (Morantz et al., 2011, p.71).

Regardless of their social-cultural capital (Bourdieu, 1996) and how they frame their involvement in their child's education, most parents usually have high pre-migration aspirations for their families' integration into Quebec society, with a strong emphasis on education and the opportunities it provides (Roman, 2022). Consequently, a common theme among English-speaking single mothers in Roman's research was their dissatisfaction with teachers and school support staff communicating exclusively in French (p.20). This contradicts the claim that Quebec's public education aims for 'zero exclusion.'

Furthermore, a policy implication would be for policymakers to reexamine Quebec's public educational policies, shifting the focus from exclusively emphasizing the French language to fostering inclusion. This approach should prioritize children's sense of belonging, appreciation of their cultural backgrounds, and recognition of their plurilingualism as a valuable contribution to our diverse society, rather than a nuisance.

Every two years, the 'Marguerite-Bourgeoys School Service Centre' organizes 'Colloque 4Arts', a creative arts workshop day specifically for teachers in music, theatre, and art. It is likely that many other school boards have similar initiatives. However, the complexity and time

constraints of the 'd'accueil' model often prevent its teachers from becoming familiar with applied art methods that could enhance their pedagogy or from learning about their eligibility to host an artist in their classroom through the Ministry of Education's 'Culture in Schools' program. Additionally, their eligibility is not specifically listed among those who can apply for the subsidy.

Lastly, this research findings yield new paths that indicate implications for future studies and suggest that teachers lack resources in several critical areas, including self-care support, acquisition of new pedagogical skills, participation in art-based workshops, coping skills for dealing with traumatic behaviours, familiarity with the latest research outcomes pertaining to the 'd'accueil' pedagogy, and the use of creative expressions in their daily work to promote a fun and safe environment for all participants.

The findings of this educational action research study have deepened my understanding of the practical implications of creative expression training for preservice 'd'accueil' teachers. One significant implication is the need to reach out to as many 'd'accueil' educators as possible, offering them training in innovative approaches that are easy to implement, enjoyable, and revitalizing for both teachers and students.

Embracing the Dionysian approach in education, which involves tailoring pedagogical methods, improvising and deviating from strict curricula and teaching plans to follow learners' needs, generates new knowledge and fosters a dynamic learning environment. This method, described by Fels (2004) as "stepping into the edge of chaos," (p.78) allows for the emergence of innovative ideas and practices. It is crucial for educators to receive continuous training and support to cultivate the skills necessary for building resilience in them and their students. This comprehensive approach can alleviate the effects of trauma and enhance the educational experience for all students, particularly those in 'd'accueil' classes.

This research experience has profoundly transformed my perspective on my own practice. I am committed to educating youth by offering unconventional, creative learning modes that transcend linguistic and cultural barriers. Through theatre, I help students in multicultural classrooms create a comfortable space to "speculate, experiment, and think critically about language, themselves, and the world" (Dutton & Rushton, 2022, p.160). This approach should be

available to teachers to expand their toolbox, enabling them to engage their students effectively and help them (re)build their identity and find meaning in their new country. I will continue to explore this avenue, seeking ways to enhance and contribute to the development of this essential and meaningful collaboration between teachers and their students, our future citizens.

Personal Reflection

The findings of this study are quite different from what I had hoped for. Initially, I believed this research would solely result in enhancing the interaction between teachers and their 'd'accueil' students by using creative activities to support and improve teachers' understanding of their students' socioemotional and linguistic needs based on how they engage with these activities. It was important to me to observe how implementing engaging, interactive activities generate a safe and comfortable space (Hunter, 2008; Boostrom, 1998) where teaching becomes easier and learning more seamless. However, the reality of the Quebec 'd'accueil' format is more complex, and I must simply “allow it to make sense later” (Barrett, 2012, p.11).

I understand the pressure and responsibility teachers feel towards extremely fast-paced mandated francization (Hertzberg, 2015) and being the sole judge of a student's level of preparedness for mainstream classes. They encounter numerous challenges, from new students joining at any time during the school year to dealing with the acculturation stress (Suárez-Orozco & Suárez-Orozco, 2001) of the youngsters and their families. I wonder, though, if the transmission of knowledge and its reception were balanced between Apollonian (structured, logical) and Dionysian (creative, intuitive, student-centric) teaching approaches, would learners better understand, enjoy the process, and become more open and curious scholastically? Whose responsibility is the learning outcome—the teachers', the students', or is it a shared responsibility?

This research experience complements Machado's (1983) poetic metaphor about making the road by walking on it. We learn by practicing and practice by learning. It is an embodied modus operandi of learning, internalizing, cognitively and affectively processing, and applying. Often, we fall into the trap of trying to make sense of everything immediately. But what if there is no sense in making sense before it naturally emerges from the process itself? Will only daring

learners and educators endure—those who do not fear making 'missed takes'?

An old Talmudic expression says: “Who is wise? He who learns from everyone” (Schwarz, p.66). This epistemic belief draws on generational empirical conclusions. I am beginning to understand that facilitators and teachers should go the extra mile and adapt their approach, creating a diversity of methods to meet everyone's learning style. Nachmanovitch reminded us that Michelangelo always claimed he only helped “liberate” his statues, which were “buried” in the stone from the beginning of time, by “removing the apparent surfaces” (Nachmanovitch, 1999, p.31). The knowledge is there, but it needs to be uncovered.

Dissemination of New Knowledge

The final stage of this research was furnishing the participants with a comprehensive package, including the quiz questions and answers and a detailed list of all the activities, including the proposed modifications. This package also encompassed a step-by-step guide to collage creation, reflexive drawings, and the ‘Barter method’ (Appendix G). Furthermore, I will emphasize that the lines of communication remained open for any queries or requests, new ideas or for clarification.

Conclusion

... forget your perfect offering

there is a crack in everything that's how the light gets in.

– Leonard Cohen

This reflective practice empowered teachers to revisit their facilitation approach, propose necessary adjustments, and share their findings with their peers and the researcher during the second session. This collaborative exchange of experiences and outcomes helped refine the implementation strategies of the activities and allowed them to gather new, valuable resources and tools related to class management, such as collective meditation and ‘Sun Salutation’ from their peers. A primary objective was to assess the effectiveness of these innovative activities in enhancing students’ sense of identity and meaning, communication skills, and generating positive shifts in their self-perception (Rousseau et al., 2006), all within the context of establishing and nurturing a lively and secure learning atmosphere. The teachers were perceptive and made adjustments to address students' social-emotional needs. They formed smaller teams to ensure everyone felt included and actively engaged. Additionally, they took the time to understand their students' collective empathy towards quieter and more reserved peers. They noticed that some students had a remarkable sense of humor, while others truly thrived and shone when given the chance to perform.

I saw an opportunity to invite teachers into the realm of theatre and demonstrate that using theatre methods does not necessarily require producing a final play. It allows one to remain ‘in draft’, explore possibilities and integrate these methods into existing practices. It is quite comfortable and safe to rely on what we know, as it always yields the anticipated outcomes. This sense of comfort is appealing in one's pedagogy, but if we consistently apply the same strategies in our practice, aren't we destined—or rather doomed—to always achieve the same results?

Teaching is not solely about conveying knowledge; it also involves patience, personal interactions, and, above all, compassion. Curricula should be flexible and open to interactive learning processes, highlighting the need for art-based learning methods to be embraced and encouraged in teacher education and practice.

Pedagogy is never perfect. It aligns with what Nietzsche wrote in his 'Early Notebooks' about "perfect knowledge" and how it "kills action". In fact, according to him "perfect knowledge is impossible therefore action is possible". (Nietzsche, 2009, p.19) It can be an encouraging thought for those who fear the change. Pedagogy should remain adaptable, embracing its 'cracks', dancing on the "edge of chaos." Yet, for some educators, these new "teaching worlds" and the possibilities they offer can seem intimidating, "bigger than life", and may be perceived as a threat to their undisturbed "conventional transmission model" (Fels, 2004, p.77).

I hope my research will aid teachers and contribute to a smoother integration process for immigrant and refugee children, enabling our shared land to embrace their heritage as it has embraced mine. Can the dissemination and use of performative expression methods in the 'd'accueil' pedagogy facilitate a less intrusive integration process within Quebec's educational system? Will teachers in Quebec ever be free to "dare to learn how to dare in order to say no to the bureaucratization of the mind to which we are exposed every day"? (Freire, 2005, p.5). Only time will tell.

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Appendix A

Letter to the parents/guardians

Cher parent/tuteur,

Je souhaite vous informer qu'au cours des prochaines semaines, je vais inclure davantage d'activités innovantes et créatives dans ma routine de classe. Cette approche pédagogique fait partie d'un projet de recherche dirigé par Tina Milivojevic, une éducatrice en théâtre professionnelle et étudiante actuelle au programme de maîtrise de l'Université Concordia. C'est elle qui nous guidera lors de nos journées pédagogiques afin de nous permettre d'implémenter ces activités dans la salle de classe. Ces activités consisteront principalement en de courts jeux de théâtre que les élèves feront en groupe.

L'objectif principal de ce projet est d'améliorer l'apprentissage du français chez votre enfant.

Si vous avez des questions, n'hésitez pas à contacter Mme Tina au 514-969-2480 ou par courriel à l'adresse suivante: valentina.milivojevic@mail.concordia.ca

Elle se fera un plaisir de vous fournir plus d'informations.

Appendix B

Ethics Certificate



**CERTIFICATION OF ETHICAL ACCEPTABILITY
FOR RESEARCH INVOLVING HUMAN SUBJECTS**

Name of Applicant: Valentina Milivojevic
Department: Faculty of Arts and Science\Applied Human Sciences
Agency: N/A
Title of Project: Implementation of creative activities into the
"Welcome Class" pedagogy
Certification Number: 30018830

Valid From: January 29, 2024 To: January 28, 2025

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

A handwritten signature in black ink that reads "Richard DeMont".

Dr. Richard DeMont, Chair, University Human Research Ethics Committee

Appendix C

Questionnaire

Cette enquête vise à mieux comprendre les enseignants de Classe D'Accueil en ce qui concerne leurs approches pédagogiques et les défis auxquels ils sont confrontés. Elle n'est, en aucun temps, une façon d'évaluer votre enseignement. Les données recueillies seront utilisées uniquement pour la mémoire de recherche de Valentina Milivojevic et seront partagées avec ses superviseurs universitaires, à savoir le Dr Warren Linds, Dr Hariclia Petrakos et le Dr Caroline Beauregard. Pour garantir la confidentialité, l'identité des enseignants sera anonymisée à l'aide de pseudonymes. Si vous ne vous sentez pas en mesure de répondre, cliquez simplement sur "passer à la question suivante". Il faudra environ 5 minutes pour remplir le questionnaire.

Parcours personnel et professionnel:

1. *Depuis combien d'années enseignez-vous en classe d'accueil?*
1-3 ans 3-5 ans 5-10 ans plus que 10 ans
2. *Quel type de qualifications professionnelles possédez-vous pour vous permettre d'enseigner en classe d'accueil?*
3. *Quelle est votre langue maternelle?*
4. *Quelle(s) langue(s) parlez-vous autre(s) que le Français?*

Approche pédagogique personnelle:

5. *Encouragez-vous vos élèves à utiliser d'autres moyens de communication pour expliquer ce qu'ils veulent dire lorsqu'ils ne peuvent pas trouver les mots justes dans la langue d'enseignement de la classe (c'est-à-dire mime, dessins, leur langue maternelle, "google translate", pointage physique)?*

Oui

Non

6. *Si oui, veuillez décrire.*
7. *L'application du théâtre dans l'éducation peut permettre aux élèves d'apprendre et d'expérimenter la langue de manière holistique. Il peut favoriser le développement personnel, social, émotionnel et cognitif des enfants tout en favorisant leur créativité et leur imagination. Si vous aviez la possibilité d'apprendre à utiliser des activités*

théâtrales dans votre classe, vous sentiriez-vous à l'aise d'utiliser des jeux et des exercices de théâtre dans votre classe?

Oui

Non

Autre:

8. *Avez-vous des inquiétudes concernant l'utilisation du théâtre ? Si oui, expliquez pourquoi.*

9. *Quel est l'aspect le plus difficile auquel vous faites face lorsque vous travaillez avec vos élèves ?*

10. *Sur quoi voudriez-vous en savoir plus dans les ateliers?*

Si vous souhaitez participer à ce projet, veuillez fournir vos coordonnées (numéro de téléphone et/ou courriel) afin que je puisse vous contacter et vous envoyer la lettre de consentement à signer avant notre rencontre. Merci 😊

Votre nom:

Courriel:

Numéro de téléphone:

Valentina (Tina) Milivojevic

tyna@shaw.ca

514-969-2480

Appendix D

Consent Letter



CONSENTEMENT ÉCLAIRÉ À LA PARTICIPATION À UNE ÉTUDE

Remarque : Le masculin est utilisé pour faciliter la lecture.

Titre de l'étude : Mise en œuvre d'activités créatives dans la pédagogie de la "Classe d'Accueil"

Chercheur : Valentina (Tina) Milivojevic

Coordonnées du chercheur : valentina.milivojevic@mail.concordia.ca

Téléphone: 514-969-2480

Professeur-superviseur principal : Warren Linds

Coordonnées du professeur : warren.linds@concordia.ca

Nous vous invitons à prendre part au projet de recherche susmentionné. Le présent document vous renseigne sur les conditions de participation à l'étude; veuillez le lire attentivement. Au besoin, n'hésitez pas à communiquer avec le chercheur pour obtenir des précisions.

A. BUT DE LA RECHERCHE

Cette étude a pour but de d'introduire des activités créatives, englobant à la fois le théâtre et les arts visuels, auprès des enseignants de la Classe d'Accueil. L'objectif principal du projet est de fournir à ces éducateurs de nouvelles compétences et ressources qu'ils pourront intégrer de manière transparente dans le cadre de leur enseignement quotidien. Cette recherche s'inscrit dans le contexte de la recherche-action éducative, qui se concentre sur le processus d'action, d'évaluation, de réflexion et de modification. Grâce à cette méthode, les enseignants sont habilités à s'engager dans des expériences pratiques, à mettre en œuvre de nouvelles approches, à réfléchir sur leur efficacité et à apporter les ajustements nécessaires. L'objectif global est d'améliorer les pratiques pédagogiques, au bénéfice du bien-être des élèves, de leur participation et de leurs résultats d'apprentissage.

Des séances de recherche structurées ont été minutieusement conçues pour favoriser une communauté collaborative de pratique entre les enseignants. Cet environnement encourage l'apprentissage collectif et offre un cadre d'atelier agréable et interactif. Au cours de ces séances, les enseignants auront l'occasion d'échanger sur leurs expériences personnelles et sur leurs idées avec leurs pairs et le chercheur. Parallèlement, ils acquerront de nouvelles compétences qui leur permettront de discerner plus efficacement les besoins individuels et académiques de leurs élèves.

B. PROCÉDURES DE RECHERCHE

Si vous participez à l'étude, vous devrez participer à deux ateliers créatifs pendant vos journées pédagogiques, mettre en pratique les nouvelles activités de votre choix dans votre classe avec vos élèves, puis rendre compte à vos collègues et au chercheur du processus de mise en œuvre, de l'implication des élèves, des résultats observés et de toute nouvelle idée que vous pourriez découvrir en facilitant ces activités. En tout, votre participation s'étendra sur deux jours d'ateliers (environ 8 heures).

C. RISQUES ET AVANTAGES

Aucun risque connu n'est associé à un projet tel que celui-ci, en dehors de la possibilité occasionnelle que le chercheur et les participants puissent ne pas se comprendre. Par contre, les avantages de la recherche pourraient être significatifs, car de nouveaux mécanismes d'enseignement et d'apprentissage plus efficaces pourraient être identifiés au cours de ce projet de recherche.

Vous pourriez bénéficier de votre participation à l'étude, notamment en vous dotant de nouvelles compétences et outils que vous pourrez intégrer dans votre pratique pédagogique quotidienne.

Le chercheur vous donnera une lettre destinée aux parents afin de les informer du projet. Les parents y trouveront les coordonnées du chercheur leur permettant ainsi de faire part de leurs inquiétudes ou de leurs questions concernant les activités ou le projet s'ils le désirent. Si toutefois un élève vit une expérience négative ou réagit négativement aux activités, il est fortement recommandé d'en informer le TES de l'école avant de mettre en œuvre de nouvelles activités. Cela garantit que l'enfant reçoit le soutien nécessaire et que les parents sont rapidement informés.

D. CONFIDENTIALITÉ

Notre attention sera principalement portée sur vos observations concernant la réception de l'activité ou des activités par les élèves. Nous examinerons collectivement si ces activités ont révélé de nouveaux aspects d'eux-mêmes qui pourraient contribuer au bien-être socio-émotionnel des élèves, ainsi qu'à leur intégration et à leur parcours d'apprentissage personnel.

En nous basant sur les résultats des activités, nous explorerons de manière collaborative si vous avez acquis des connaissances substantielles sur des élèves en particulier. Ensemble, nous évaluerons la facilité de la mise en œuvre et la compréhension des élèves des activités. De plus, nous étudierons différentes adaptations ou modifications potentielles pour faciliter les activités proposées.

Le chercheur recueillera des données en documentant les séances au moyen de prises de notes et en rassemblant ses observations personnelles sous forme de journal. Aucun enregistrement audio ou vidéo ne sera utilisé. Les seules données visuelles qui seront collectées seront celles que les enseignants choisiront volontairement de partager avec le groupe et le chercheur (par exemple, des photographies des projets de collages des élèves, des dessins cinétiques, des notes écrites, etc.). Les noms des élèves seront toujours préservés afin de garantir la protection de leur vie privée.

Les notes prises lors des activités et qui seront partagées avec le chercheur et les autres participants, ne permettront pas d'identifier vos élèves. Le but de cette recherche est que vous puissiez vous concentrer sur vos observations personnelles tout en facilitant des activités spécifiques dans votre classe plutôt que sur les données recueillies auprès des élèves.

Avec l'exception des situations précisées aux présentes, seules les personnes qui mènent cette recherche auront accès aux renseignements fournis. Nous n'utiliserons l'information qu'aux fins de l'étude décrite dans ce document.

Les renseignements recueillis resteront confidentiels. On ne pourra donc établir aucun lien entre votre identité et l'information que vous fournissez.

Les données sur support numériques (questionnaires et photographies) seront détruites irrémédiablement en formatant le disque dur ou les clés USB utilisées pour stocker les informations.

Toutes les données collectées seront définitivement supprimées à la conclusion de la thèse. Le chercheur se chargera de détruire de manière sécurisée tout exemplaire original des journaux d'activité fournis par les enseignants en utilisant le système professionnel de déchiquetage de données de l'Université Concordia.

Nous avons l'intention de publier les résultats de cette étude. Veuillez indiquer ci-dessous si vous acceptez d'être identifié à cette fin :

J'accepte que mon nom et l'information que je fournis figurent dans la publication des résultats de la recherche.

Je ne souhaite pas que mon nom figure dans la publication des résultats de la recherche.

F. CONDITIONS DE PARTICIPATION

Si, avant le 15 mai 2024, vous choisissez de plus participer à la recherche, tous les documents que vous avez fournis (tels que les questionnaires et les journaux d'activités) seront supprimés et/ou déchiquetés à l'Université Concordia (département des sciences humaines appliquées).

Néanmoins, en raison de la nature du projet, vos interactions avec les autres participants et le chercheur lors des séances de recherche et de débriefing pourront donner lieu à des observations. Dans ce cas, votre identité restera confidentielle, mais vos actions seront documentées.

Après le 15 mai 2024, vous n'aurez plus la possibilité de retirer les données vous concernant qui seront observées, analysées et présentées dans la thèse du chercheur. Ces dernières seront anonymisées à l'aide de pseudonymes pour protéger votre identité.

Nous vous informerons de tout nouvel élément d'information susceptible d'affecter votre volonté à poursuivre votre participation à l'étude.

Vous ne subirez aucune conséquence négative si vous décidez de ne pas participer à l'étude, d'interrompre votre participation à celle-ci ou de nous demander de ne pas utiliser votre information.

Nous ne serons pas en mesure de vous dédommager si vous vous blessez au cours de la présente étude. Cependant, en signant le présent formulaire, vous ne renoncez à aucun droit légal à l'indemnisation.

Si le chercheur doit suspendre ou terminer soudainement la recherche pour des raisons imprévisibles, le stockage des données sera discuté immédiatement avec les participants, en fonction de la nature de la suspension/terminations soudaine.

En acceptant de participer à ce projet, vous ne renoncez à aucun de vos droits ni ne libérez le chercheur de leur obligations civiles et professionnelles.

En signant ce formulaire, j'atteste :

Que l'on m'a expliqué l'étude	OuiNon
Que l'on a répondu à toutes mes questions	OuiNon
Que les préjudices et les malaises que je pourrais subir ainsi que les bienfaits possibles de cette étude m'ont été expliqués	OuiNon
Que je comprends que j'ai le choix de ne pas participer à cette étude et de mettre fin à ma participation à n'importe quel moment	OuiNon

Que j'ai le choix de ne pas répondre à toute question particulière	Oui Non
Que je suis libre de poser des questions, maintenant et à l'avenir, au chercheur	Oui Non
Que j'ai été informé que mes dossiers personnels resteront confidentiels	Oui Non
Que je comprends qu'aucun renseignement pouvant permettre de m'identifier ne sera diffusé ou imprimé sans mon consentement préalable	Oui Non
Que je recevrai une copie signée du présent formulaire de consentement	Oui Non
Et je consens :	
À permettre au chercheur de prendre en photo de mon journal d'activité	Oui Non

Je reconnais par la présente avoir lu et compris le présent document. J'ai eu l'occasion de poser des questions et d'obtenir des réponses. Je consens à participer à l'étude dans les conditions décrites ci-dessus.

NOM DU PARTICIPANT : (lettres moulées)

DATE : / /

Si vous avez des questions sur l'aspect scientifique ou savant de cette étude, communiquez avec le chercheur. Vous trouverez ses coordonnées sur la première page. Vous pouvez aussi communiquer avec son prof. Pour toute préoccupation d'ordre éthique relative à ce projet de recherche, veuillez communiquer avec le responsable de l'éthique de la recherche de l'Université Concordia au 514-848-2424, poste 7481, ou à oor.ethics@concordia.ca.

Appendix E

Activity Journal



Date : _____

Nom de l'activité : _____

Durée : _____

A-t-il été facile de faciliter l'activité? _____ (si non, veuillez expliquer pourquoi) _____

Des modifications nécessaires ? Pourquoi? _____

Les élèves ont-ils bien compris les instructions? _____

Des changements dans leur niveau d'engagement ou leur enthousiasme? _____

Certains élèves se sont-ils impliqués davantage que d'habitude? _____

Comment l'interaction entre les élèves a-t-elle évolué pendant les activités créatives? _____

Avez-vous remarqué des changements dans leur dynamique ? _____

Nouvelles découvertes/observations : _____

Appendix F

Debriefing Questions

1. Comment c'était?
2. Comment les élèves ont-ils accepté l'activité (ou les activités)?
3. Étaient-ils excités à leur sujet?
4. Ont-ils révélé quelque chose de nouveau sur eux-mêmes ?
5. Sur la base des résultats des activités, avez-vous appris des informations importantes sur l'un des élèves ?
6. Était-ce difficile d'animer les activités?
7. Les utiliserez-vous à nouveau ?
8. Avez-vous/aurez-vous besoin de modifier quelque chose, et si oui, quoi?
9. Quelle a été la partie la plus difficile?
10. Qu'est-ce qui vous a le plus amusé?
11. Des résultats surprenants ?
12. Qu'avez-vous découvert sur vous-même en tant qu'animateur ?

Appendix G

Package For Participants

Entrée (2 minutes) L'enseignant(e) vérifie que le monde est prêt, en sécurité et à l'écoute pour commencer la journée.

Rituel d'ouverture (5 minutes) L'enseignant(e) vérifie comment chacun se sent, en commençant par lui-même. Chaque élève est invité à exprimer son sentiment/humeur du moment à travers des couleurs, des sons, la météo, des gestes ou avec « Je ne sais pas » comme réponse.

Échauffement (entre 5 et 10 minutes) L'enseignant(e) sélectionne des jeux « brise-glace » pour préparer le corps, l'esprit et ressentir ses limites actuelles (le cas échéant).

Activité principale (divers)

Rituel de fermeture (5 minutes) Les élèves expriment ce qu'ils ressentent à la fin de la journée en utilisant différents moyens d'expression mentionnés ci-dessus. C'est un moment de gratitude et de réflexion sur la journée qu'ils ont vécue. L'enseignant (e) y participe également.

Réchauffements et jeux

Statues émotionnelles : (durée : 5 minutes) Comment Je me sens?

Exprimer par un geste l'émotion ressentie

Objectif : Développer la confiance en soi, parler de soi, respecter les autres, démarrer la journée en se connectant au groupe.

Description: Les élèves forment un cercle. À tour de rôle, ils font un geste pour exprimer comment ils se sentent à ce moment-là. Ce geste est répété au moins une fois par tous avec la même intensité. Les participants sont encouragés à exprimer toute une gamme d'émotions par des mouvements physiques et des expressions faciales. Cet exercice peut passer d'expressions individuelles à un effort collectif, en attribuant différentes émotions aux participants et en les positionnant en fonction des émotions des autres.

Woosh-Wish (durée : 5 minutes)

Objectif : Améliorer les capacités d'écoute active et de concentration, inculquer un sentiment de spontanéité et de plaisir, favoriser le travail d'équipe, s'adapter à des réactions rapides tout en dynamisant l'environnement.

Description: Les participants forment un cercle et participent à un exercice où ils se passent un ballon imaginaire individuellement. À mesure que le ballon passe d'une personne à l'autre, il est accompagné du son onomatopéique 'woosh' lorsqu'il est lancé et 'wish' lorsqu'il est attrapé. Les caractéristiques de ce ballon imaginaire, telles que sa taille, sa température, sa texture et son poids, peuvent changer de manière dynamique pendant l'exercice.

Variations: Les caractéristiques de cette balle imaginaire (comme sa taille, sa température, sa texture et son poids) peuvent changer tout au long de l'exercice.

Activités principales

Mime de routines quotidiennes (Durée: 10 minutes)

Objectif: Développer l'esprit d'équipe par la compétition. Découvrir et pratiquer de nouveaux verbes français à travers les thèmes donnés.

Description: Le groupe est divisé en deux équipes. Au sein de chaque équipe, un participant pige au hasard une carte de routine préparée par le facilitateur/chercheur. L'objectif est de mimer la routine et de faire deviner à l'équipe adverse le verbe ou le mot approprié en français. À la fin, l'équipe ayant deviné le plus de verbes gagne l'activité.

Les thèmes choisis sont en conformité avec le programme ILSS pour le troisième cycle de l'enseignement primaire d'accueil ('la maison', 'émotions/sentiments', 'les sports', 'les cinq sens', etc.).

'Jeux pour acteurs et non-acteurs' (Boal, 2007)

Ces jeux font appel à la mémoire demandant une participation active des élèves. Grâce à des jeux lents ou modérément dynamiques, les élèves vont ainsi pouvoir acquérir un nouveau vocabulaire tout en s'adonnant à des jeux et des exercices sélectionnés, notamment :

'Hypnose colombienne' (durée : 5-10 minutes)

Objectif : Ecouter et observer les autres. Cet exercice met l'accent sur la confiance, la pleine conscience et la communication non verbale, favorisant ainsi le mouvement collaboratif.

Description : Les élèves choisissent des partenaires et se guident mutuellement dans un espace en suivant les mouvements de leurs mains.

'Miroirs' (durée : 5-10 minutes)

Objectif : Confiance et responsabilité partagées alors que les partenaires travaillent pour assurer leur sécurité mutuelle.

Description : Le groupe est organisé en binôme et chaque binôme détermine qui sera le joueur A et qui sera le joueur B. Le joueur A joue le rôle du miroir, tandis que le joueur B assume le rôle de l'acteur. Les paires doivent se faire face et établir un contact visuel. Lorsque le joueur B initie un mouvement, le joueur A reflète ces actions avec précision. En mettant l'accent sur le maintien du contact visuel, le joueur A suit les mouvements du joueur B tout en utilisant sa vision périphérique. Pour commencer, les mouvements doivent être lents et délibérés ou les actions simples comme se brosser les dents ou imiter un sport au ralenti. Après une durée déterminée, les étudiants sont invités à changer de rôle.

MÉTHODE DU TROC

(Durée: Plus d'une heure ou pourrait être un projet en cours)

Cette approche se révèle très astucieuse, car elle implique les étudiants et les enseignants dans un double rôle de chercheurs et d'instructeurs. Confier à un enfant la responsabilité de présenter, d'enseigner et d'assumer un rôle de leader tout en prenant des décisions indépendantes en tant que représentant de sa propre culture peut être profondément émancipateur. Cela favorise un sentiment de confiance et ouvre de nouvelles voies d'apprentissage, où la connaissance circule de manière bidirectionnelle, des pairs aux pairs et des étudiants aux enseignants, transcendant le modèle conventionnel enseignant-élève. Cette méthode crée un environnement qui encourage l'expérimentation audacieuse et l'apprentissage par l'acceptation des erreurs.

De plus, la 'Méthode du Troc' permet aux enseignants de Classe d'Accueil de percevoir leurs étudiants sous un angle différent, en comprenant leurs limites et leurs avantages culturels. Cette compréhension leur permet de développer des stratégies innovantes pour stimuler le progrès académique. Elle incite les éducateurs à s'éloigner des approches pédagogiques rigides, à adopter

des méthodes basées sur l'art, à prendre des risques calculés et à enrichir leur compréhension et leur lien avec leurs élèves.

En essence, la 'Méthode du Troc' permet aux enfants de s'engager dans un processus de "partage, de démonstration et de narration" de leur culture, de leurs traditions et de leur folklore, favorisant une plus grande appréciation et compréhension de leurs origines diverses.

PROCESSUS DE CREATION DE COLLAGE

(Durée: Plus d'une heure ou pourrait être un projet en cours)

- Sur un côté de la fiche, écrivez le focus qui sera guider votre travail : à quoi cela ressemble-t-il être un(e) élève de la classe d'accueil ?
- Découpez des images ou des fractions d'images qui seront visuellement décrivez une 'réponse' à votre question. Évitez les mots.
- Superposez et juxtaposez vos images jusqu'à ce que vous soyez satisfait du rendu.
- Collez vos images sur le papier cartonné.

Approche 'Markus'

- Après avoir terminé le collage, écrivez votre nom au dos.
- Ensuite, choisissez un titre pour cela.
- Sur la fiche, écrivez le titre en haut. Rédigez ensuite un bref mémo de ce que vous essayez de représenter dans le collage et pourquoi.
- Gardez votre fiche.
- Affichez les collages à vos tables.
- Visualisez les collages affichés, écrivez trois adjectifs sur un 'post-it' pour chaque collage, et collez le 'post-it' au verso.

Les exemples: Collages d'élèves

<http://www.iAMPLURILINGUAL.com/collages.html> (Une présentation vidéo présentée par une étudiante qui expliquera un collage)





DESSINS RÉFLEXIFS

Dessinez les personnes monolingue, bilingue, plurilingue, vous-même?

(Durée: environ 30 minutes)

Dans cette activité, l'enseignant prépare une feuille de papier divisée en quatre cases égales, chacune d'elle est numérotée d'un à quatre. Les instructions pour les élèves sont les suivantes :

1. Dans la première case, décrivez une personne monolingue.
2. Dans la deuxième case, illustrez une personne bilingue.
3. Dans la troisième case, représentez une personne plurilingue.
4. Dans la quatrième case, dessinez-vous.

Appendix H

Letter to Teachers



Cher(e) enseignant(e),

Je m'appelle Tina Milivojevic. Je suis actuellement étudiante en maîtrise interdisciplinaire à l'Université Concordia, avec une spécialisation en théâtre, éducation et sciences humaines appliquées. Par ailleurs, je suis comédienne professionnelle et éducatrice en théâtre, travaillant au sein des écoles québécoises en tant qu'animatrice d'ateliers de théâtre dans le cadre du programme "La Culture à l'école" du ministère de l'Éducation.

En avril 2024, je souhaite réaliser une portion pratique de mes recherches au sein de votre établissement. Mon objectif est de collaborer avec un groupe d'enseignants de la Classe d'Accueil et de mener une recherche-action. Cette étude se déroulera à travers deux ateliers créatifs au cours desquels nous jouerons à des jeux théâtraux, partagerons des chants et des danses traditionnels, réaliserons des collages et échangerons nos expériences pédagogiques. Vous aurez l'opportunité de recevoir une formation précieuse en animation d'activités créatives, ainsi que de mettre en pratique ces apprentissages avec vos élèves. Vous pourrez observer leur processus, ajuster les activités et partager vos observations avec le groupe lors de notre prochaine rencontre. Notre objectif est de développer vos compétences dans l'utilisation d'activités visuelles et performatives, qui contribueront à créer un environnement de classe sécuritaire, créatif et inclusif pour vous et vos élèves. Cette recherche n'est, en aucun temps, une façon d'évaluer votre enseignement.

La première session de recherche est prévue le 3 avril, 9h – 15h. La deuxième le 23 avril, 8h30-11h30. En guise de remerciement pour votre participation, lors des sessions, les participants recevront des collations (offertes par le chercheur).

En moyenne, chaque activité dure de 10 à 20 minutes (incluant les explications). Vous pourrez choisir les activités qui correspondent le mieux à vos préférences et à vos besoins. Vous pourrez aussi utiliser deux de ces activités durant vos cours et les adapter selon vos exigences avec votre programme et votre emploi du temps. L'ensemble de ces activités a été fait en lien

avec le programme ILSS et elles ont une valeur éducative. Ainsi les élèves pourront progresser dans leur apprentissage de la langue.

Votre participation est totalement volontaire et vous pouvez changer d'avis à tout moment. Si vous choisissez de vous retirer de la recherche, les données que vous fournissez seront automatiquement et définitivement effacées, garantissant qu'elles ne seront ni utilisées ni référencées dans l'étude.

Votre identité, ainsi que celle de vos élèves, resteront anonymes dans les données collectées. Aucun enregistrement audio ou vidéo ne sera utilisé pour cette recherche. L'objectif est de partager collectivement des expériences, de discuter des défis pédagogiques et de générer de nouvelles idées, tout en reconnaissant les opportunités significatives que les arts offrent aux étudiants.

Si vous avez un intérêt pour l'art dramatique et les activités artistiques, ces ateliers peuvent s'avérer bénéfiques et divertissants pour vous (ainsi que pour vos élèves).

Si vous souhaitez vous joindre à nous, je vous invite à remplir un court questionnaire, afin que nous puissions mieux comprendre votre parcours professionnel et personnel.

(lien vers le questionnaire: https://concordia.yul1.qualtrics.com/jfe/form/SV_3fJKirEj8A2CI8y)

Merci pour votre considération. Si vous avez des questions, n'hésitez pas à me contacter, Tina Milivojevic, au 514-969-2480 ou valentina.milivojevic@mail.concordia.ca

Vous pouvez également contacter mon superviseur, Dr Warren Linds au (514) 848-2424 ext. 2203, ou warren.linds@concordia.ca.

Sincèrement,

Tina Milivojević

Chercheur de projet

Dr Warren Linds, Ph.D.

Superviseur principal

Appendix I

QUIZ

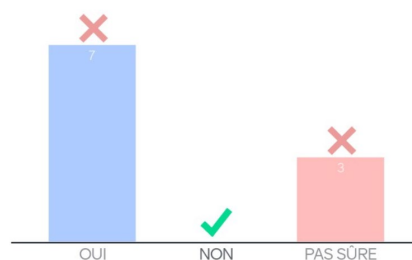
En utilisant l'application web 'mentimeter', ce quiz interactif offre une méthode agréable pour familiariser les enseignants avec les dernières découvertes de la recherche concernant l'influence du théâtre appliqué sur l'éducation, le bien-être de l'enfant, et l'utilisation d'une approche plurilingue dans la pédagogie de la Classe d'Accueil.

1. Le théâtre appliqué implique à la fois la représentation publique et la mise en scène théâtrale.

OUI/NON/PAS SÛR

Figure 13

Mentimeter Generated Result to Question 1



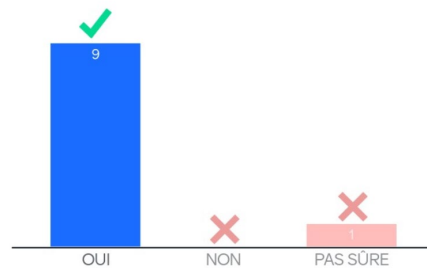
Pas vraiment. Le théâtre appliqué est un type de théâtre unique qui va au-delà de l'objectif habituel de divertissement. Il exploite le pouvoir du drame, du récit, de la mise en scène et de la performance pour aborder des problèmes du monde réel dans des domaines tels que la société, la politique, l'éducation et la guérison.

2. Les dessins des étudiants peuvent-ils révéler des informations significatives sur eux-mêmes et leur situation familiale?

OUI/NON/PAS SÛR

Figure 14

Mentimeter Generated Result to Question 2



Les résultats de la recherche :

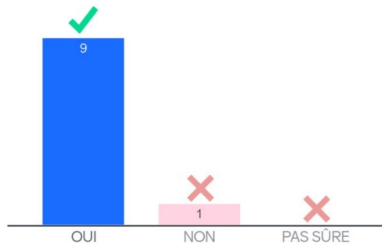
Dans sa recherche, Beaugard (2016), une art-thérapeute, a utilisé le dessin cinétique et la narration comme méthodologie de recherche impliquant des élèves immigrants et réfugiés du deuxième cycle de la Classe d'Accueil (âgés de 8 à 12 ans). Son principal objectif était la reconstruction de l'identité des enfants immigrants, et elle a adopté des méthodes bien établies qui avaient suscité une réponse positive de ce groupe d'âge, comme le documente Rousseau et al. (2003, p. 237). Ses conclusions indiquaient de manière notable que les dessins créatifs ont non seulement permis aux enseignants de mieux comprendre les expériences personnelles des enfants dans le nouvel environnement scolaire, y compris leurs interactions avec les enseignants, les pairs et le personnel de l'école, mais ont également servi de "fenêtre" sur la dynamique familiale des élèves.

3. Les enseignants jouent un rôle crucial dans le processus de reconstruction de l'identité de leurs élèves.

OUI/NON/PAS SÛR

Figure 15

Mentimeter Generated Result to Question 3



Les résultats de la recherche :

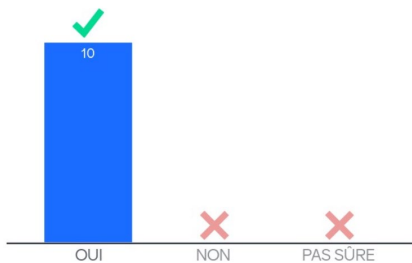
Lorsqu'un enfant subit une relocalisation vers une nouvelle société, la recherche suggère que le nouvel environnement scolaire, les enseignants et les pairs jouent un rôle crucial dans la (re)formation de leur identité, facilitant « l'acculturation » et l'adaptation (Morantz et al., 2012). C'est à travers les interactions avec ces individus que l'enfant reçoit des retours d'information concernant son sentiment de soi, ses compétences et sa valeur intrinsèque.

4. Permettre aux enfants d'utiliser leur langue maternelle dans la Classe d'Accueil favorise et renforce l'estime de soi.

OUI/NON/PAS SÛR

Figure 16

Mentimeter Generated Result to Question 4



Les résultats de la recherche :

Cette approche sert de préalable fondamental pour favoriser le bien-être socio-émotionnel et la réussite académique. Elle réduit également les disparités ethniques et culturelles.

Jim Cummins, dans ses recherches approfondies sur l'éducation linguistique, affirme que lorsque l'identité de l'enfant, son origine linguistique et son patrimoine culturel sont reconnus et

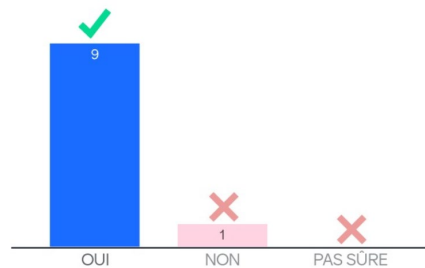
respectés, cela ouvre la voie à l'acquisition de nouvelles langues et à la réussite académique (Cummins & Early, 2011).

5. L'intégration d'activités expressives et plaisantes dans la pédagogie linguistique réduit l'anxiété linguistique.

OUI/NON/PAS SÛR

Figure 17

Mentimeter Generated Result to Question 5



Les résultats de la recherche :

Oui. "L'espace affectif créé par les stratégies dramatiques a été démontré comme réduisant l'anxiété des apprenants en langue seconde et renforçant leur capacité et leur confiance pour communiquer à l'oral." (Piazzoli, 2011)

Merci!

“Il est impossible d'enseigner sans le courage d'aimer, sans le courage d'essayer mille fois avant d'abandonner. En bref, il est impossible d'enseigner sans une capacité forgée, inventée et bien réfléchie à aimer” (Freire, 2005, p. 5).