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Critical Performative Pedagogy for Korean English Teachers*

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ABSTRACT

In response to recent curriculum needs in secondary education in South Korea, this research suggests a contextualized use of critical performative pedagogy (CPP) (Harman & French, 2004) as an alternative English teacher education model. Informed by the pedagogy of multiliteracies (New London Group, 1996) and reflection literacy (Hasan, 1996), CPP supports teachers in re-creating and reflecting on their learning and teaching experiences. It also encourages teachers to explore problematic policies and practices in a particular cultural context and to find possible resolutions collaboratively. This study was designed for the professional development of four pre-service Korean English teachers (KETs) for one semester. The pedagogical design of CPP for KETs includes the use of interactive and sequenced experiential activities (e.g., interviewing, narrative writing, storytelling, performances of stories, and analysis of performances) that promote critical awareness of the sociocultural context and factors at play. This paper discusses reflexive, supportive, and transformative aspects of CPP practice and their role as essential developmental elements for KETs. The conditions for both effective CPP and challenged application of CPP are provided for Korean English teachers and teacher educators.

I. INTRODUCTION

Ministry of Education publicly announced the adoption of "free semester programs (FSP)" as part of public school curriculum in 2013 (Ministry of Education, 2013). FSP gives middle school students a semester where they can enjoy a flexible interdisciplinary curriculum and explore with various activities in and outside classrooms to find their interests and pursue their future careers (W. Seo, C. Y. Jyung, & J. Jeong, 2015). With its pilot implementation time from 2013 to 2015, FSP became mandatory in all 3,204 Korean middle schools in 2016 (C. Gim, 2017). Compared to the previous secondary school curriculum guideline that specifies the contents and structures of curriculum, FSP allows individual teachers to have more freedom and responsibility to develop curriculum to meet their students' needs. This aligns with W. K. Lee's (2015) research that emphasizes the importance for individual teachers to have more freedom in implementing the curriculum in their classrooms, even if the national curriculum cannot be changed in the short term. In actuality, FSP is still in the beginning stage of implementation, so few educators or scholars have explored the issues around this policy. The implementation of FSP has been reviewed and discussed in general (J. C. Lee, H. H. Hong, M. J. Kim, & J. I. Lim, 2014; H. Y. Park, 2015; W. Seo et al., 2015) and

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has also been discussed in the context of Korean language arts education (C. Gim, 2017) and arts education (S. H. Chung & H. S. Kim, 2015). S. H. G. Ahn (2014) discussed the issues surrounding English teacher qualifications and environmental conditions for interdisciplinary education, but it did not specifically discuss FSP. Based on interviews from Korean primary and secondary school English teachers, this research suggested the high-stakes, test-oriented Korean educational environment should be changed to allow students to have more creative experiences. Also, this research argued that more systemic and collaborative work among schools, educational administrative offices, and research groups should be done to support teachers. It proposed that English teacher education programs be modified to meet these new calls for English teachers.

Pre-service teacher education has likewise not yet responded to the change. S. H. G. Ahn (2014) argued that the English teacher education curriculum should be revised to promote pre-service teachers' creativity, innovation, and interpersonal skills. In other words, in the new Korean educational environment, English textbooks are no longer seen as necessary in giving students their linguistic knowledge and skills. English teachers are also no longer obliged to teach students through pre-existing language teaching methodologies. In fact, a recent call for English education in Korea is to make students and teachers ready to use language for more varied purposes in their society. Even though it might take a while for this policy to become well-established in school settings, it needs to be included in the teacher education curriculum as soon as possible to make room for pre-service teachers to exert creativity. Such changes would prepare pre-service teachers for new trends and build powerful resources for their future classrooms based on their own experiences.

As an example of a professional development model to promote teachers' creativity, collaboration, and criticality, this article argues for the use of critical performative pedagogy (CPP) in English teacher education in Korea. CPP is an educational praxis that looks critically at social equity issues in an embodied and dialogic way (Harman & French, 2004). It mainly includes performance, which in this context differs slightly from the traditional notion of staged performance. Role-playing in CPP requires all participants to create their storylines and actions based on their own lived experiences and imagination. Through role-playing and discussion about imaginative solutions to everyday issues (e.g. bullying in classrooms; speaking only English, etc.), it promotes participants' creative re-imagining of what classrooms can look like.

This article aims to provide a conceptual framework of CPP with a specific example of CPP practice in Korean English teacher (KET) professional development. The article includes discussions of the conceptual framework of CPP and explores the essential elements of pedagogical design of CPP for KETs with discussion of its integral use of the pedagogy of multiliteracies (New London Group, 1996) and reflection literacy (Hasan, 1996). The guiding research questions are: 1) how can critical performative pedagogy be applied to the Korean educational context, and 2) what are the essential elements of pedagogical design of critical performative pedagogy for Korean English teachers?

II. CONCEPTUAL FRAMEWORK

1. Pedagogy of Multiliteracies

New London Group (1996) proposed a pedagogy of multiliteracies, based on the recent call for "meaningful practices within a community of learners who are capable of playing multiple and different roles based on their backgrounds and experiences" (New London Group, 1996, p. 85). In this sense, the curriculum includes the learners' particular issues and needs in their particular social communities. The curriculum needs to be designed and practiced over time in a specific location and work related to with specific oppressive issues. In fact, only teachers who live and interact with learners in a particular socio-political context over time would have a good understanding of the particular social contexts and issues which cause learners to struggle. Based on this insider understanding, teachers can actively design and participate in the CPP process as facilitators for the learners.

Among the components of pedagogy of multiliteracies, *overt instruction* includes "all those active interventions on the part of the teachers and other experts that scaffold learning activities" (New London Group, 1996, p. 86). It includes "the introduction of explicit metalanguages," which help learners understand the texts and activities in different modes (New London Group, 1996, p. 88). Here, the notion of different modes is related to the notion of multiliteracies, which extends the range of literacies in growing a social context of cultural and linguistic diversity and in increasing the use of a variety of text forms associated with multimedia technology (New London Group, 1996). Multiliteracies include different modes (oral or written), specialized vocabulary, the formality or informality of address between participants, and acceptable grammar in a particular situation (Anstèy & Bull, 2006). As one must be literate in multiple modes and contexts in which literacy is practiced, teachers need to prepare students for these new forms of literacy. Many researchers confirmed the importance of multimodality for pedagogic resources and learning in classroom (Bezemer & Kress, 2008; Cope & Kalantzis, 2000; Kress et al., 2004). This is the reason teachers can be seen as "designers of learning processes and environments, not as bosses dictating what those in their charge should think and do" (New London Group, 1996, p. 73). The multiliteracies approach extends the range of texts and learning activities through greater imagination, a key element of CPP. For example, CPP includes performance, which requires participants to reconstruct their life experiences with imagination. To help participants understand this new format of performance,

teachers need to explicitly explain how to do this new form of role-playing and participate in this activity without confusion.

Another component of pedagogy of multiliteracies is *critical framing*, which refers to the learners' ability to "frame their growing mastery in practice and conscious control and understanding in relation to the historical, social, cultural, political, ideological, and value-centered relations of particular systems of knowledge and social practice" (New London Group, 1996, p. 86). When New London Group discussed the pedagogy of multiliteracies, they included the idea of "order of discourse" (Fairclough, 1995, cited in New London Group, 1996, p. 74), which is the structured set of conventions associated with semiotic activity in a given social space in regards to learning. In other words, the pedagogy of multiliteracies aims to promote students' awareness of how different discourses relate to each other. Critical framing is a key element of CPP, which requires participants to question their positioning, power relations, and cultural capital. As New London Group emphasized, learners' critical awareness of socio-political discourses needs to be fostered through a series of activities. For instance, when enacting a problematic situation through role-playing based on their lived experiences in the educational world, participants reflect also on their own learning and teaching experiences.

Moreover, *transformed practice* is about a transfer in meaning-making practice; that is, "students can demonstrate how they can design and carry out, in a reflective manner, new practices embedded in their own goals and values" (New London Group, 1996, p. 87). In this sense, students' learning is not limited to class activities, but is applied to implementation in their own lives. This is an important element of CPP, which is action-oriented for change in real-life situations. In role-playing in CPP, participants not only enact problematic situations but also find possible solutions collaboratively. These experiences of thinking out problems and solutions help participants change their attitudes and behaviors in real-life situations.

2. Reflection Literacy

CPP, with its post-performance emphasis on collaborative discourse analysis, aligns closely with what Hasan (1996) refers to as reflection literacy. Indeed, Hasan sees literacy as needing to be taught in the context of understanding the wider social environment (Hasan, 1996, p. 378). Hasan's insistence on this wider understanding of literacy is not "an invocation of individual originality or personal voice, but a claim to the right of all citizens to participate in the continuing evolution of the larger social order" (Potts, 2018, p. 207).

Hasan refers to *action literacy* as learners acquiring abilities to use language in different discourses. In other words, action literacy asks learners to understand how languages are practiced in particular social communities. As Hasan said learners have different degrees and varieties of such discursive abilities, this ability of students needs to be nurtured through pedagogy (Hasan, 1996). Also, Hasan refers to *reflection literacy* as a type of literacy where students learn to produce knowledge using language through reflection, inquiry, and analysis. Through analysis and reflection, students develop critical awareness of their received knowledge and the discourses that inform knowledge production, and in this way, they contribute to knowledge evolution in the world (Schleppegrell & Moore, 2018).

3. Critical Performative Pedagogy

Based on the growing need for an embodied critical pedagogy, critical performative pedagogy (CPP) has been developed as an educational praxis that is "a kinesthetic, dialogic, and multidimensional process for teacher educators and students to explore social justice issues" (Harman & French, 2004, p. 98). CPP mainly borrowed performance elements from Boal's *image* and *forum theatre* (Boal, 1974, 1998, 2002) and from the Lincoln Center Institute for the Arts in Education (Greene, 2001). In other words, CPP interweaves "critical analyses of texts, works of art, and multimedia to deepen students' understanding of the politics of representation, the social construction of race, class and gender and the interconnections between micro- and macro-level power relations" (Harman & French, 2004, p. 98). In particular, forum theatre enables all the actors to narrate and interpret a story collaboratively (Boal, 1979). Boal (1979) emphasizes the social interpretation of characters, in which the characters are developed based on relations with others. The participants essentially had an all-agreed storyline from discussions, but they did not have a script to do the play. Here, when they find possible resolutions through role-playing, it is important to have a role of *spect-actor*, who is transformed from a member of the audience to a protagonist involved in the action (Boal, 1995). By playing the role of spect-actors, they change the problematic situation of the play, and this leads to a new development in the story.

In a further development of CPP for teacher education (Harman, S. Ahn, & Bogue, 2016; Harman & Zhang, 2015), Harman and colleagues incorporated a post-performance discourse analysis conducted by CPP participants. Critical discourse analysis supports teachers in looking in more micro level ways at "the way[s] social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context" (van Dijk, 2003, p. 352). In this work, particularly, the interactional sociolinguistics (IS) approach within a CDA framework is used. The IS approach in education is used to explore "how people use language and other systems of communication in constructing language and literacy events in classrooms with attention to social, cultural, and political processes" (Bloome, Carter, Christian, Otto, & Shuart-Faris, 2005, p. xv). Here, other systems of communication include intonation, pitch, stress, pause, hesitation, speed, and volume, which Gumperz (1982) called contextualization cues. Analysis of language switching, dialect,

style, or register can be also included in an analysis of contextualization cues. These contextualization cues contribute to the delivery of complex information about the speaker's intended message, and they are very important and systematic in making meaning of spoken discourse, as they are usually enacted by the speakers without awareness (Cameron, 2001).

For effective application of CPP in and out of the classroom setting, Harman and French (2004) discussed six key elements. First, CPP requires collaborative work between the participants related to a particular sociopolitical and historical context. Second, CPP needs to continually question the participants' and teachers' social positioning, power relations, and cultural capital. Third, CPP needs to be designed and practiced over time in a specific location and work with specific oppressive issues. Fourth, CPP is action-oriented, so the teachers and teacher educators can focus on specific strategies of resistance against state or local oppressive policies. Fifth, play and imagination are pivotal in transformative education. Sixth, CPP needs to be participatory and dialogic, so facilitators need to participate in the process with the participants. In this way, teachers also become learners and risk takers (Harman & French, 2004).

Previous practical examples of CPP practices by Harman and colleagues, especially with language teachers in the multicultural context of the United States, were found in Harman and Varga-Dobai (2012) and Harman and Zhang (2015). In Harman and Varga-Dobai (2012), CPP supported immigrant students' engagement in literacy activities such as storytelling, dramatic replay, and newsletter writing to discuss their experiences and emotions regarding anti-immigration policy. Harman and Zhang (2015) showcased how the international graduate students in a discourse analysis (DA) course analyzed and negotiated their second language teacher identities through CPP. Other researchers also implemented similar models of CPP in their language teacher education curricula in the United States (Cahnmann-Taylor & Souto-Manning, 2010; Cahnmann-Taylor, Souto-Manning, Wooten, & Dice, 2009; Rymes, Cahnmann-Taylor, & Souto-Manning, 2008; Souto-Manning, 2011). Overall, the approach has been shown to support teachers and students in using embodied inquiry to think about the sociopolitical and historical factors that inform teaching and learning processes.

III. PEDAGOGICAL DESIGN OF CPP FOR KOREAN ENGLISH TEACHERS

1. Context and Participants

The pilot study was conducted to investigate the needs of current in-service teachers in early summer 2016. From meeting with a group of secondary English teachers, the researchers found that in-service English teachers were struggling with recently-changed educational policies and trends such as FSP. They felt the need to be more creative to make their lessons and activities help students stay motivated, collaborative, and critical about society and the people around them. It was very encouraging that the teachers voluntarily participated in this group, which functioned as a teacher-community where teachers shared their issues together. However, this teacher-community was also a transient program, rather than an established one. This pilot study gave the researcher insights into designing teacher development workshops that support teachers in response to the new Korean educational context focusing on creativity, collaboration, and criticality.

The participants of this study were recruited based on the snowball sampling method (Biernacki & Waldorf, 1981). The researcher contacted the English education department at a university in Seoul, Korea, where she finally gathered four participants for this project. They agreed to the consent form issued by the researcher's school, and the department chair also agreed to this project. These participants were individuals who had joined a departmental study group to discuss educational issues every week, which means they had already shown an interest in participating in extracurricular activities to make themselves ready to become English teachers in the near future. Three of them were juniors, while one of them was a sophomore. At the time, they had not yet completed student teaching, but they had done at least one semester of volunteer teaching in public middle or high schools. All of them also had some additional private tutoring experience (see Table 1).

TABLE 1
Basic Information About Participants

Name (pseudonym)	Year	Learning experiences	Teaching experiences	Future plans
Alice	3	Foreign language high school in Seoul & Private learning	Volunteer teaching 1, 2 & Private tutoring	English teacher & Graduate school (psychology)
Lime	3	Foreign language high school in Daejeon & Private learning & 5-month study abroad in the US (5th grade)	Volunteer teaching 1, 2 & Private tutoring	English teacher & Graduate school (English education)
Oscar	3	Public high school in Incheon & Private learning	Volunteer teaching 1, 2 & Private tutoring	English teacher & Graduate school (English education)
Arnold	2	Public high school in Busan & No private learning	Volunteer teaching 1 & Private tutoring	English teacher & Graduate school (philosophy)

Moreover, they were very close friends and spent a lot of time doing in-class and out-of-class activities together. When we started this project, the researcher asked them to give their group a name. They called their group

"SVOC," which stands for Skinner, Vygotsky, Osgood, and Chomsky as well as the English sentence structure in the form of subject, verb, object, and complement. It was obvious that these pre-service teachers were eager to learn new theoretical and practical knowledge that would enable them to become good English teachers.

2. Pedagogical Design of CPP

This CPP was practiced from September 2016 to January 2017. This CPP design was cyclic, so all the activities and the outcomes of those activities were connected to each other (see Figure 1). The design included a cycle of interviews, writing chronicles of English learning, narrative writing, storytelling, theatre games, story retelling, performances of stories, critical discourse analysis of performances, and group discussions. The researcher met the participants for two hours once a week. Each activity consisted of one to three sessions to be completed; pre-interview (one session); writing and sharing chronicles of English learning (two sessions); narrating stories with theatre games (three sessions); co-constructing stories and performance (two sessions); transcribing and analyzing performances (three sessions); discussion (one session); post-interview (one session). Between the activities, the participants were asked to write journal reflections on how they perceived the critical issues and their teacher identities during each activity.

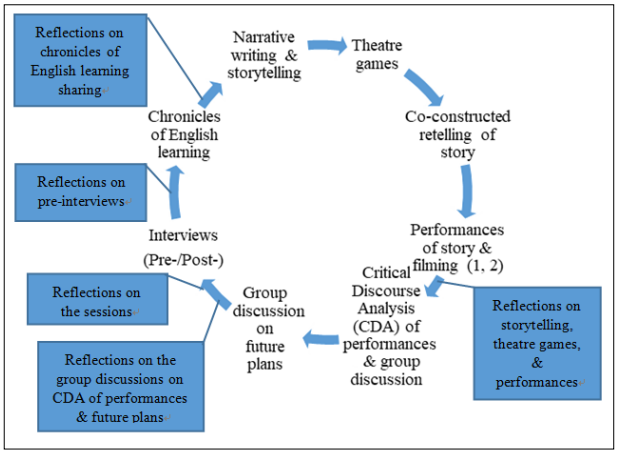

FIGURE 1 Pedagogical Design of CPP for Korean English Teachers (Adapted from Harman, S. Ahn, & Bogue, 2016; Harman & Zhang, 2015)

In the first sequence of the CPP module, the participants began to think about their own history of English learning and teaching experiences, as elicited by background questions from the researcher during the individual interview. After that, the participants wrote their own chronicles of English learning, adapted from D. J. Jo (2016). In this activity, the participants drew on blank paper vertical lines for the year/age and horizontal lines for social events (left side) and personal events (right side) (see Appendix). For social events, for example, they wrote both governmental educational policy (i.e., English immersion programs, TEE, National English Aptitude Test, etc.) and socioeconomic event (i.e., Korean economic crisis in 1997, presidential elections, etc.). After completing individual chronicles, all participants shared their writing with one another. Writing and sharing their own learning histories associated with the social events helped the participants connect their learning experiences to the social discourse. This allowed the participants to start thinking about their positions and power relations in their social discourse, which is a key component of CPP. Moreover, understanding a particular social context and issues in a particular community is another important element of CPP. In this sense, it is noteworthy that these participants were born and raised in the Korean educational context and want to teach Korean students in the near future. Hence, these pre-service teachers understand the English education curriculum and the social discourse around English education very well. Moreover, these pre-service teachers are also able to become good facilitators in bringing their future students' own life experiences into the classroom, as these students will likely be situated in a similar educational context.

From all the experiences in the chronicle, each participant was asked to select and write a narrative on the most critical or significant moment among their experiences. As Johnson (2009) said, "narrative accounts of experience connect phenomena and infuse them with interpretation and thus uncover our interpretations of the activities we engage in" (p. 96): such narratives become a powerful tool for the participants to understand their past experiences which were critical to their learning and also in understanding their interpretations of them.

With these narratives, they did storytelling in a group. Through sharing their personal stories in a group, they began developing a sense of community. Moreover, at this time, I asked the participants to use their bodies to express some abstract ideas and emotions. It is a practice called *theatre games* that is explained by Boal (1979) and involves participants using verbal, actional, and visual modalities to present their ideas and feelings. For example, before starting storytelling, the participants were engaged in some theatre games to be familiar with using their body language and non-verbal expressions instead of verbal expressions. They looked at each other carefully and then walked to their partners, an action which resulted in mutual trust. Another example of theatre games we did was to make body statues to express some abstract or ideational concepts such as discrimination, loneliness, peace, love, and friendship. These embodied activities help the participants feel more comfortable using their bodies as a means of communication and activate their creativity and imagination, which is an important element of CPP. Also, it enabled them to feel closer to each other and other group members.

As a major group activity, the participants enacted a performance based on a reconstructed and collective storyline from their own stories. The performance was done

based on forum theatre. Because the participants were not familiar with the concept of Boal's forum theatre, which has not been widely introduced to Korea, the researcher shared some supplementary materials with the participants. This sharing of information can be understood as overt instruction, a component of the pedagogy of multiliteracies. The participants read a summary of Boal's (1979) chapter, an article that is a translated version of the interview of Movimento Direitos Humanos (MHuD) with Boal in 2008 (MHuD, 2009), as well as an article about the application of Theatre of the Oppressed theory by one non-profit play group in a non-educational Korean social context (J. Noh, 2010). The participants also watched how other university students did forum theatre on YouTube[1] and read a chapter of B. Lee (2014) that looks at Korean education fever with critical lens. We read an additional chapter which included the brief introduction to CDA such as Wodak, van Dijk, and Fairclough and its application in English education such as research on language ideology, English curriculum, English classrooms, and learner identities (M. W. Lee, 2014).

In doing forum theatre, the participants basically had an all-agreed storyline from discussions, but they did not have a script to do the play. The scenario of play is about a group activity to make and practice a short dialogue about the imaginary situation of being in the United States. This type of dialogue has been a very common activity in English lessons since the national curriculum adopted communicative language teaching (CLT) as a major English education reform in the 1990s (M. W. Lee, 2011). When the participants were asked to create a scenario for group activity, they immediately started thinking about ordering food at a famous fast food place (In N Out) in the United States. In the scenario, a teacher guided the lesson, gave some feedback about the group activity to three students, and consulted one student about his difficulty in the group activity.

After one rehearsal, they performed the play and filmed it. They performed the scenario twice. The first performance focused on the problematic situation of classroom interaction among students and teachers; more specifically, the performance centered around the marginalization of one student who was relatively not good at English nor knowledgeable about American culture. The second performance focused on the resolution of that problem with a spect-actor; the teacher helped the marginalized student by adopting the concept of World Englishes and providing supplementary materials for cultural knowledge. In this performance, the teacher and one student exchanged their roles in order to make changes for the classroom scenes. The second performance reflects the action-oriented element of CPP, which means this activity can provide a resolution to their problems in real-life situations.

After the performances, all participants had an opportunity to transcribe the interactions in the two performances and discuss the issues related to non-native English-speaking teacher and student identities in Korean English classrooms. For this activity, they learned about CDA first and were asked to look at closely both verbal and nonverbal languages in the transcripts. Through this transcribing and analyzing the classroom discourse from a critical lens, all four participants were able to look at the classroom interaction several times and interpret the meanings of the nonverbal languages present in that interaction. The CDA activity maximized the participants' critical awareness of their positions and power relations in their social discourse.

After the CDA session, there was one further session to discuss all the workshops and future plans. After this session, the individual interviews were conducted. During the interviews, they shared how their thoughts about English education and English teacher identities in Korean society had changed through the CPP curriculum over the course of five months. Their overall reflections about the workshops will be discussed further in the next section.

3. Essential Elements of CPP for Korean English Teachers

To identify the essential elements of the pedagogical design of CPP for Korean English teachers, the participants' written reflections on the sessions and post-interviews were analyzed by a thematic analysis (Creswell, 2003). Since this CPP practice was based on the model proposed by Harman and French (2004), the researcher developed categories according to their model: collaborative, power relations, particularity, action-oriented, imagination, and participatory. The researcher also added categories related to the pedagogy of multiliteracies (New London Group, 1996) and reflection literacy (Hasan, 1996): situated practice, overt instruction, critical framing, transformed practice, recognition literacy, action literacy, and reflection literacy. To reduce biases or assumptions made by the researcher, peer debriefing was done during data analysis and when writing preliminary findings (Lincoln & Guba, 1985). For this peer debriefing, two international graduate fellows gave feedback to the researcher. Among the developed categories, the researcher finally identified three key elements which were importantly reflected and discussed by all four participants: reflexive, supportive, and transformative.

1) CPP as a Reflexive Practice

First, by reflecting on their own experiences and other colleagues' experiences, the pre-service teachers began to look at their learning and teaching experience more critically and broadly in relation to the context of social discourses they live in. This is connected to CPP's key focus on the critical awareness of power relations in a particular social context (Harman & French, 2004). Oscar illustrated

[1] https://www.youtube.com/watch?v=NbYx01re-ec

his experience on the process of forum theatre making and the analysis of the group performance in Excerpt 1.

> Excerpt 1
> While we made a script for the forum theatre, we could think deeply about the problems in English education in Korea. In brainstorm process, we thought about the diverse problematic situations and discussed those. After that, when we performed and changed the roles in the second forum theatre, we also were able to think about the resolutions. The unconscious actions and languages shown in the performance represented the reality of English education in Korea. So, it was very helpful to see the real English education in Korea. At first, I was not sure this would be helpful for us, but the forum theatre kept us think about the problems and resolutions. It was very meaningful to me. (Of course, the resolutions were not absolute answers, but idealistic ones. However, thinking about the possible resolution at least once means something.) (Oscar's reflection on storytelling, theatre games, and performance)

As Oscar said, in order to do forum theatre, the participants needed to think of diverse problematic situations they had experienced in a particular context they lived in. In fact, the participants in this research found that they had already encountered some situations that could be problematic in English classrooms and society in Korea. In the second forum theatre, where the spect-actors got into the scenes and changed the scenes by suggesting resolutions for problematic situations, participants could also think of multiple possible resolutions together. As a result, the participants came to have critical eyes and potentially developed the readiness required to tackle similar problematic situations in their future classrooms.

In addition, Arnold talked about the power of performance as it gave the participants a chance to play the teacher and student roles from various positions. Playing a variety of social roles in the performances connected clearly to CPP's focus on critical awareness of power relations in social discourses and the critical framing of the pedagogy of multiliteracies.

> Excerpt 2
> We created our own play. Our conflict situation was that the low-proficient student was marginalized by the high-proficient students in the group in English classroom. And the teacher did not pay much attention to that situation. I took a role of a low-proficient student and I was so surprised that I just felt like that person while I was doing the play. I found that other group members also felt the same way. I realized that we just acted like the character we took in the performance, regardless of the personal relationship in reality. (……) The power of play was much stronger than I had expected. The power of it is that we understand the situations by taking a role and acting those situations for a couple time and experience related emotions in the situations. (Arnold's reflection on storytelling, theatre games, and performance)

For example, as illustrated in Excerpt 2, Arnold played the role of a low-English-proficient student and was marginalized by peer students in the forum theatre. He said he "just felt like that person" while he was doing the play. From this acting experience, he could appreciate the feelings and marginalization of the low-proficient students and understand their position in the English classroom. As New London Group emphasized, the teacher needs to facilitate the learners' critical awareness about the discourses (New London Group, 1996); what was powerful in the Korean CPP was that the participants began to self-question their and others' positions and power relations in regards to their particular context. This enactment practice would be helpful for any participant who is going to teach students from diverse backgrounds or positions.

On the other hand, CPP includes a module on critical discourse analysis. Through critically looking at verbal and nonverbal languages, the participants could find the hidden meanings of the group's communication. For instance, the participants easily found how their differing use of language and other contextualization cues made a difference in similar scenes of the first and second forum theatre scenarios. Especially, Arnold, who played a marginalized student in both the forum theatre scenarios, said that he realized the main difference between the two teachers. He realized that the teacher's contextualization cues such as arm crossing and eye contact could reveal much information to the students: more eye contact meant a more supporting attitude, while crossed arms meant a non-supporting attitude. This is an example of reflection literacy in which learners can produce knowledge through analysis of language (Hasan, 1996).

2) CPP as a Supportive Practice

Second, the pre-service teachers discussed the issues and tried to find resolutions collaboratively. Their plot in the forum theatre was built on agreement among the participants. When there was disagreement, they kept discussing the issues and tried to produce a resolution. This is related to CPP's focus on collaboration of participants in a particular social context (Harman & French, 2004). In Excerpt 3, Oscar talked about the collaborative process in the performance.

> Excerpt 3
> The stage we talked about the resolutions after we performed the conflict was very helpful to me. It was a process of analyzing the problematic situation and discussing the possible resolutions, and I learned that the group members' thoughts about the conflict and resolutions were more different than I had expected. As I realized the previous experiences or thoughts of individuals can affect a lot on the possible resolutions, it would be generally great to gather different ideas for making a better resolution. (Arnold's reflection on storytelling, theatre games, and performance)

As Arnold said, he first realized that all the group members' thoughts about the conflict and its potential resolutions were not the same. Also, he realized that an individu-

al's life experiences can greatly affect his or her proposed resolutions. Further, he realized that the group could make a better resolution through continuous discussion and the gathering of ideas.

Furthermore, the collaborative work can be done only in a supportive environment. For example, in Excerpt 4, Alice reflected on her experience in this group. She was honest in talking about her failures and hard times without any burden, as she usually hid her emotions to her friends.

> Excerpt 4
> Second, it was very good to share our hard-time experiences in a comfortable mode. I usually do not show my dark side to my friends and try to make good comments to my friends. So, some friends misunderstood me because they thought I saw the world only from a positive way. Also, whenever I had an interview or write a statement about myself, I had to reconstruct my hard-time experiences or failures as something that I overcame or some good learning experiences. However, in this group, it was very nice for me that I did not need to glamorize my past experiences. I just shared my authentic experiences and emotions with my group members. Reminded of the bestseller book entitled, "Courage of Being Hated", I took courage and talk about my painful experiences. Sharing such experiences with others comforted me so much. (Alice's reflection on the whole workshops)

Alice became courageous enough to open up about those painful experiences to her colleagues, and she felt relaxed by sharing the experiences within the group. This feeling of relaxation signifies the liberation of those things one feels is oppressing him or her. Therefore, this is in line with the philosophy presented in Theatre of the Oppressed by Boal (1979).

3) CPP as a Transformative Practice

Third, in searching for possible resolutions, the participants became action-oriented. CPP emphasizes the importance of thinking about social action collaboratively throughout the whole process (Harman & French, 2004). My participants thought about how they could resolve the issues raised in the play and how the lessons they learned could relate to their future classrooms. In Excerpt 5, Lime illustrated her experience on participating in forum theatre and its analysis.

> Excerpt 5
> When we prepared the second forum theatre filming and watched it, I realized that that teacher's comments could change the student's behavior/participation. In fact, my role in the forum theatre was an advanced learner who led the group activity based on her living abroad experience in an English-speaking country and her authority knowing about English/American culture. I thought that the biggest reason why such students had those attitudes was the social atmosphere which forces learners to acquire 'native-like' language competence. And because of that, individual teachers cannot lead any change on the students' attitudes. However, by participating in the forum theatre, I learned that even teacher's one comment—it is more important to work collaboratively with the group members than just to speak "perfect" English—can change the students' attitude toward the group activity. I think that such a comment is important not only to the marginalized students in classrooms but also to all students because it gives them a chance to think about what English means to them and for what they have to learn English. (Lime's reflection on the group discussions on CDA of performances and future plans)

As Lime pointed out, she realized that the teacher—the spect-actor in their second forum theatre—actually changed the problematic situation from looking back at the first and second performances. The teacher said that no one needed to speak perfect English, and as a result, the students' attitude toward the group activity changed. This kind of experience was very important because it gave participants the belief that their actions could make a huge change in the classroom.

Moreover, Arnold said that he wanted to use this activity in his future classes one day. As illustrated in Excerpt 6, he believed that forum theatre would help students understand classroom discrimination and have empathy towards marginalized students.

> Excerpt 6
> After I did the forum theatre, I thought that I would like to do this activity in my future class one time. In college, I have been interested in the life of marginalized people in our society. But I did not have a real discrimination experiences or related emotions. But I felt a kind of emotions while I took a role of a marginalized student in English class. (……) In Korean society, there are so many discriminations, so the play will help the students have a chance to experience such discrimination and related feelings. (Arnold's reflection on storytelling, theatre games, and performance)

Although the performance is a form of enactment, role-playing in forum theatre could be a very powerful tool for people to relate themselves to social justice issues. This is not limited to classroom issues but extends to various issues in our society. CPP can be a part of arts-based educational inquiry that uses various art forms such as stories, poetry, paintings, and theatre at multi-level educational contexts (Barbera, 2009; Finley & Finley, 1998; Gallagher, 2007; Garoian, 1999; Kenny, 1998; Mitsumura, 2012; Saldaña, 2005; Shapiro, 2004, 2006). If participants see that their actions can make changes in performances, they can be more action-oriented when they encounter problems in real life. In this sense, the fact that students' learning further changes their own lives is connected to the concept of transformed practice in the pedagogy of multiliteracies (New London group, 1996). As Oscar also said, he wanted to think about many other social issues that might happen in the classroom with his future colleagues and students. By using CPP, elements of critical discourse analysis, and reflective discussions, the participants most likely continue to pursue transformed practice in their fu-

ture teaching practices by analyzing and discussing their critical issues with others in a broader social view.

In sum, here is a diagram to show the relationship of three essential elements of pedagogical design of CPP for Korean English teachers discussed in relation to the model CPP elements, the pedagogy of multiliteracies, and reflection literacy (see Figure 2).

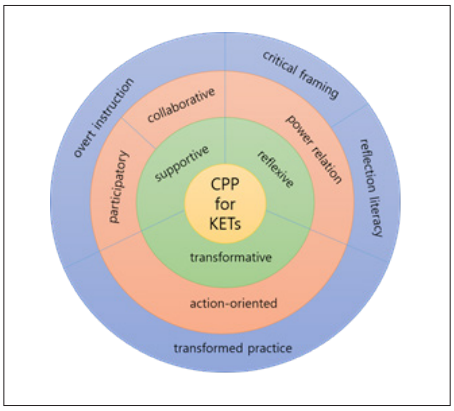

FIGURE 2 CPP for KETs Diagram

IV. IMPLICATIONS FOR TEACHER EDUCATORS

From this study, some practical implications can be drawn for teachers and teacher educators who are interested in designing CPP for Korean English teachers. The conditions for effective CPP and the conditions for challenged CPP are discussed in this section.

1. Conditions for Effective CPP

Based on this study with Korean pre-service English teachers, two conditions for effective CPP were found: learning about multiliteracy and a sense of community. First, getting familiar with multiliterate activities is important for successful CPP application. The experienced facilitator's role is important in giving explicit and rich explanations about these new forms of literacy that students need to learn. For example, the participants in this study originally were not familiar with the multiliterate activities in CPP, particularly the part of doing theatre games and acting in forum theatre. As Alice, one of the participants, said, it was different from the plays or skits they usually did in English conversation classes, in which she was nervous about perfect memorization of scripts and perfect acting. Also, she said the performances in such classrooms were resources for the teacher's assessment of her, so she was not free from pressure. In fact, role-playing in English classrooms in Korea has been mainly used as a way of practicing English skills or promoting motivation of English learning (H. S. Kim & J. Y. Lee, 2017; H. S. Yeo, 2013). Forum theatre, however, did not require participants to memorize the script or act perfectly because it is based more on improvisation and a deep understanding of character and situation. Also, it did not become resources for assessment. Therefore, the researcher, as a facilitator, tried to make sure to every participant that this performance was different from traditional performance both in process and in product.

Second, making a sense of community among participants is crucial for successful CPP application. In fact, collaboration among participants is the key element of CPP. During the workshops, the participants often talked about their solidarity. Oscar said that the workshops were like counseling group activities to him. He said that he usually did not talk about personal issues freely with his classmates. In fact, some students in the department were not interested in those issues because they hoped to walk other career paths other than education. Also, even other students who hoped to become teachers could not talk about them deeply because of the uncomfortable atmosphere that comes with talking about those issues in open spaces. In this sense, these workshops provided the participants with a space to talk about their experiences and thoughts deeply and openly.

Moreover, the researcher, as a facilitator, also tried to build trust with all participants. In CPP, a facilitator's role should be participatory and dialogic during the process. Therefore, in each activity, the researcher shared the learning and teaching experiences she had gained in both Korea and the United States. When the participants co-constructed the plot of forum theatre, the researcher also listened to their discussions and brainstormed ideas with them together. Although the researcher essentially met the participants once a week, the researcher and participants could also talk to each other anytime through a mobile chat messenger (i.e., Kakaotalk). The researcher met the participants even after the planned CPP was done. Building trust and collaboration among the group was not easy (Harman & French, 2004), so the whole CPP process needs to be designed and conducted based on a long-term plan with good understanding of the particular sociopolitical context.

2. Conditions for Challenged CPP

Based on this study with Korean pre-service English teachers, two conditions for challenged CPP were found: transferability and practical issues. First, it is not clear how and if my participants' experiences can be transferred to future classrooms. Although the participants showed willingness to apply what they learned and experienced from this CPP workshop, the transferability remains questionable. There could be psychological and practical hurdles for teachers in designing CPP for their future classrooms. Also, these participants will teach adolescents in the future, so the participation of youth should also be considered when discussing factors that influence CPP performance. Furthermore, as mentioned in the introduction, CPP can be developed as a collaborative lesson with other subject teachers. In that case, the possible resources,

processes of designing, and the potential outcomes can be rich and diverse. At this point, a follow-up study is needed to see how the participants' CPP experiences are applied in their actual classrooms.

Second, there are also some practical issues related to CPP application, such as technology issues, physical space issues, and the physical conditions of the participants. First of all, in terms of technology, Edmodo was used as our online classroom platform while Kakaotalk was used as our daily mobile messenger. From the experience, Edmodo was found as a teacher-oriented, not very interactive platform. So, the use of Edmodo was limited to such activities as announcing schedules, deadlines, and uploading written reflections. Therefore, future teachers and teacher educators should use more interactive platforms to interact with their students online. Also, for filming performances, video-recording devices are essentially needed. These days, it is easy for anyone to record videos even with smart phones, but some teachers and students would not feel comfortable using those devices. In this study, a digital camera that has a recording function was used. A tripod was also used to make the camera stand still.

Next, in terms of physical space, theatre games and performances required enough space for participants' physical moving. In this study, there were only four participants, so it was not very hard to find a place in the department building. However, from the researcher's observation, some rooms still seemed a little too small to do that. This was especially the case when the rooms were packed with large desks and many chairs. Those desks and chairs were sometimes moved to the corners of the rooms prior to our activities.

Last, the physical conditions of the participants should also be carefully considered in the designing process. In this study, unexpectedly, two out of four participants injured their toe and leg, respectively, in the middle of the workshop period. One participant was wearing a cast on her leg for a couple of weeks, even during the workshop of theatre games. At that time, the researcher had to ask if she would be okay to participate in the activities that required her physical movement. Her physical expression might be different if she did not have a cast during that time. Therefore, it would be beneficial for teachers to know that they might encounter such an unexpected situation when it comes to student health.

V. CONCLUSION

In response to the very recent curriculum needs of Korean English teachers, such as free semester programs, this article describes a conceptual framework of CPP with a specific example in the professional development of four Korean pre-service English teachers. The essential elements of CPP were explored with discussion of the pedagogy of multiliteracies and reflection literacy. Reflexive, supportive, and transformative aspects were discussed as essential elements of CPP practice for KETs. Multiliterate individual and group activities in a supportive environment gave the participants a chance to reflect on their learning and teaching experiences in relation to social discourses. Those reflections also allowed the participants to think of possible resolutions to problematic issues. Even though the research context differs, the reflexive nature of CPP practice and the issues facing foreign English language teachers were similar to Harman and Zhang (2015) and Harman et al. (2016).

To teachers, "'reflexive' refers to the constant vigilance teachers must have, in order to gauge which pedagogical move is appropriate at different moments of the learning process, for different students, and for different subject matters" (Cope & Kalantzis, 2015, p. 16). In this sense, as teachers become reflexive in their learning and teaching experiences, they become more flexible in applying prior knowledge and experiences to new classroom contexts. This flexibility will give teachers room to design lessons in which students can find their interests and pursue their future careers (W. Seo, C. Y. Jyung, & J. Jeong, 2015).

Finally, one limitation of this study pertains to the possible resistance of participants. There could be some participants who do not want to acknowledge the power imbalance in our classrooms and society, as shown in the study of Souto-Manning (2011). In fact, Harman and French (2004) also discussed some possible resistance from students or teachers in accepting the issues of systemic oppression or being emotionally vulnerable. In the context of Korea's high-stakes exam for college entrance, for instance, a teacher who participated in a critical pedagogy course in a TESOL graduate school in Korea showed a cynical attitude towards the course because the teacher thought the critical approach was unrealistic (S. J. Choi, 2013). K. M. Lee and S. Y. Chun (2017) pointed out that classroom assessment is also an important part of pedagogical curriculum change, which is usually briefly included in the curriculum without detailed descriptions for teachers. Therefore, such concerns from classroom teachers should not be ignored. Based on repeated but varied experiences with diverse participants, the pedagogical design should be flexibly applied.

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APPENDIX

Alice's Chronicle of English Learning

Social Events		Year	Age (Grade)	Personal Events			
Sociopolitical or Socioeconomic Events	English Education Policies			Self-Study	Public Education	Private Learning	Teaching Experience
South Korea joined the OECD.		1996	1				
1997 Asian financial crisis	English education in elementary schools (3rd – 6th grade) has begun.	1997	2				
Inauguration of Dae Jung Kim as the 15th president of South Korea		1998	3				
June 15th North–South Joint Declaration		2000	4	Enjoyed watching the animation series *<Dooly's Backpack trip>*		Started learning English phonics through home-study materials	
		2001	5				
2002 FIFA World Cup Korea/Japan		2002	6 (grade 1)			Learning English through home-study materials *(Tun Tun English)*	
Inauguration of Moo-hyun Roh as the 16th president of South Korea		2003	7 (grade 2)				
		2004	8 (grade 3)		Started learning English in school through textbooks and CD-ROMs		
		2005	9 (grade 4)				
		2006	10 (grade 5)			Studied English at a cram school for 2 years: reading, vocabulary, and grammar	
	The president-elect Myung Bak Lee and his transition committee brought issues of English importance as an official language and English immersion programs. In the teacher's exam, TEE demonstration is required.	2007	11 (grade 6)				
Inauguration of Moo-hyun Roh as the 16th president of South Korea	Beginning of the 'Public English education Completion Project'	2008	12 (grade 7)		Took English conversation classes taught by NESTs	Studied English at a cram school for 3 years: all skills improved except speaking skills	
	Introduction to new English education policies: Jeju Global Education City, Intensive English teacher training program (for 6 months), TEE (Teaching English in English) certificates	2009	13 (grade 8)				
	National English Ability Test (NEAT) was implemented.	2010	14 (grade 9)				
	*At this time: the number of NESTs had decreased, and training programs for Korean English teachers had increased.	2011	15 (grade 10)	Started watching American TV series: Glee, Modern Family, etc.	Entered a foreign language high school -Studies English through textbooks, TEPS preparation, and Korean SAT preparation -Took English conversation classes taught by NESTs -Participated in English essay contests		
	National English Ability Test (NEAT) was implemented. *At this time: the number of NESTs had decreased, and training programs for Korean English teachers had increased.	2012	16 (grade 11)		School club activities: English academic writing, learning English teaching methodologies and English literatures		Mentoring for middle schoolers from low-income families for 1 year
Inauguration of Myung Bak Lee as the 17th president of South Korea		2013	17 (grade 12)	Participated in nationwide English contests but was not awarded			Mentoring for a high school senior for 2 months
	National English Ability Test (NEAT) is no longer implemented.	2014	18 (freshman)				-Participation in a study group with fellow students in the department for discussing educational issues - Mentoring for a high school freshman for 1 year

	Construction of Jeju Global Education City was completed.	2015	19 (sophomore)		-Started taking English education major courses -Took English conversation and composition courses taught by NESTs for 2 years	-Studied for TOEFL at a private learning institute (Hackers) (did not work hard) - Learning English over the phone for 2 months	-Participation in leadership teams of a study group with fellow students in the department for discussing educational issues -Participation in seminars at college of education -Private tutoring for a high school sophomore and an elementary schooler -Volunteer teaching 1 at Changmun Girls Middle School
	The government downsized Intensive English teacher training program (for 6 months) and TEE (Teaching English in English) certificates.	2016	20 (junior)	English conversation study group with fellow students			-Participation in leadership teams and president of a study group with fellow students in the department for discussing educational issues -Private tutoring for two high school seniors -Volunteer teaching 2 at Seongam International Trade High School
The 19th South Korean Presidential election was expected.	Introduction to criterion-referenced test for Korean SAT	2017	21 (senior)				