

School-Based Youth Participatory Action Research With English Learners: Art-Based Narratives for Change

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Abstract

This paper examines how a high school English Language Arts classroom engaged multilingual learners of English in a School-Based Youth Participatory Action Research (SchYPAR) cycle integrating arts and narrative-based practices. Drawing on Freirean praxis and ethnographic observation, the study highlights how co-teaching supported critical literacy, agency, and dialogue. Findings reveal student and teacher transformations in relation to language, identity, and collaborative inquiry, illustrating implications for inclusive and critical pedagogies in multilingual contexts.

Introduction

In a suburban Midwestern high school where nearly one-third of students speak a language other than English at home, teachers and multilingual learners of English (MLEs) navigate daily intersections of language, identity, and belonging. Amid the pressures of standardized curricula and English-only accountability systems, the classroom becomes both a site of constraint and a space of possibility. This study emerges from that tension—where teachers seek new ways to center students' lived experiences and voices as legitimate sources of knowledge and change.

Youth Participatory Action Research (YPAR) offers a flexible yet supportive paradigm for cultivating student voice, agency, and critical literacy. In the context of second or additional language learning, the collaborative interactions integral to YPAR foster not only an integration of language and content objectives, but also what Freire (2005) described as praxis—the unity of reflection and action that moves learners from objects of instruction to subjects of transformation. Building on the “linguistic turn” in literacy studies (Bloome & Green, 2015), this approach situates language not merely as skill acquisition but as social action—“acting upon the world with others in an effort to understand and change it” (p. 28).

This project took shape within a School-Based Youth Participatory Action Research (SchYPAR) initiative, in which teachers and students engaged in collaborative inquiry around issues relevant to their school community. The work highlighted here focuses specifically on multilingual learners of English and explores how arts and narrative-based practices supported them in bridging language learning with social change. As both researcher and instructional coach, I (Teresa Troyer) collaborated with an English Language Arts teacher (Sally Coons) to co-design, implement, and study a SchYPAR cycle that foregrounded creativity, criticality, and student-led reflection.

The purpose of this study is to examine how multilingual learners of English engaged in an arts- and narrative-supported SchYPAR process that connected English language development with collective meaning-making and agency. By documenting this collaboration, the study seeks to illuminate how participatory inquiry can foster language learning, dialogue, and teacher reflection within linguistically diverse classrooms.

This inquiry was guided by the following research questions:

- 1) How do multilingual learners of English experience the process of School-Based Youth Participatory Action Research in an English Language Arts classroom?
- 2) In what ways do arts and narrative-based activities shape students' engagement, reflection, and sense of agency?
- 3) How do educators grow as reflective practitioners within the SchYPAR paradigm?

Literature Review

Youth Participatory Action Research

Malorni et al. (2022) define Participatory Action Research (PAR) as participants and researchers working together to critique and change a social problem through commitment to varied ways of knowing that address oppression across layers of ourselves, our research, and society. Youth Participatory Action Research (YPAR) thus focuses on youth-led changes in the community (Camarota and Fine, 2008). Drawing on several sources, Malorni et al. (2022) emphasize that YPAR recognizes youth “as a socially marginalized identity, positions young people as experts of their lived experience, and recognizes them as critical social change-makers. As such, YPAR is a powerful approach to research and action, whose process can positively transform individuals, organizations, and communities” (p. 1).

However, Call-Cummings et al. (2022) show that YPAR happening in the confines—or opportunities—of a school setting, what is known as *School-Based Youth Participatory Action Research* (SchYPAR), is not as well researched. Emerging scholarship, particularly through initiatives in Ohio led by the Center for Urban Education, is beginning to expand this field. This paper contributes to that growing body of research by examining how teachers enact YPAR as a justice-oriented practice within urban schools (Rahill et al., 2025; Godínez et al., 2025; Buckley-Marudas et al., 2024, 2025). Collectively, these studies illuminate a shared commitment to understanding and honoring teacher praxis as a core dimension of educational equity—positioning educators not simply as implementers of reform, but as knowledge producers and co-constructors of transformative civic learning in partnership with youth.

Drawing on Freire's praxis and *conscientização*, Call-Cummings et al. (2022) position SchYPAR as “an embodied and critical approach to intergenerational participatory inquiry” (p. 78), emphasizing that there is no either/or of student or teacher, but rather “entangled” (p. 77) ongoing participation. Though her work on languaging is in the context of socioeconomic class rather than MLE, Hicks (2005) notes that,

“in the field of education . . . the allure of the scientific has eclipsed the particular, the ethnographic” but, Hicks continues, moving productively among languaging spaces “has become a leading vision for what critical teaching might achieve . . . but in order for such changes in language and subjectivity to occur, [students] must first see a place in the classroom for the real as they know it” (p. 227). Deeply understanding how students were “reading the world” in multiple and questioning ways, the critical pedagogies that Freire (2018) practiced and taught are inseparable from the dialogue in which the “oppressed and the oppressor” must engage for liberating both and are intended to have an effect on social justice issues. Matusov (2018) categorizes this sort of dialogic pedagogy as instrumental—connected to material effects—in contrast with non-instrumental or ontological dialogic pedagogies that carry knowing or meaning-making as the intended outcomes.

Freirean Praxis and Dialogic Pedagogy

In enacting SchYPAR, I am concerned about *who* gets to experience non-instrumental pedagogy and the ethics of introducing this meaning-making purpose if the participants themselves are not trying to be “liberated” in the Freirean sense. Many high school MLEs might see education’s purpose as practical, informed by their prior experiences and by their current priorities to work and support their families in myriad other ways. We can address this concern by leaning on Freire’s ideas of *problematizing* our interactions with each other and the world while remembering Foucault’s intimate linking of knowledge and power. Kamberelis and Dimitriades (2005) show how the transformative possibilities of Freire’s beliefs could be constrained by Foucault’s ideas that power is “not mediated by consciousness, representation or ideology because these things are already effects of power” (p. 46), meaning that practices are always situated not only within social contexts but within “larger, institutionally informed arrangements of power” (p. 47) that lead us to act in certain ways and not others—perhaps to see certain possibilities for change, and not others. We can negotiate this tension between theory and practice and work to broaden the possibilities for change by drawing MLEs into meaning-making through personal connections and then sustaining this meaning-making through an arts- and narrative-supported SchYPAR cycle in an English language learning classroom.

This study positions SchYPAR as a pedagogical framework through which teachers and multilingual learners negotiate these tensions between agency and constraint. Following Call-Cummings et al. (2022), SchYPAR is understood as “an embodied and critical approach to intergenerational participatory inquiry” (p. 78) in which teachers and students learn *with* and *from* each other. The classroom thus becomes a dialogic site where language learning, identity development, and collective meaning-making intertwine.

Arts-Based Research and Narrative Inquiry in YPAR

To extend this dialogic and critical framework, this study draws on arts-based research (ABR) as both methodology and epistemology. Rooted in Barone and Eisner (2012) and Leavy (2015), ABR treats artistic and narrative expression—such as storytelling, collage, and illustration—as legitimate forms of inquiry that honor the emotional and embodied dimensions of meaning-making, particularly for participants whose voices are often constrained by linguistic or academic norms.

For multilingual learners of English, arts-based approaches create multimodal pathways for participation and agency. Through image, gesture, and color, students communicate complex experiences that may exceed the limits of English fluency. These creative processes align with Gutiérrez and Rogoff's (2003) idea of third space, where home and school languages and cultures intersect in generative ways. When integrated with YPAR, the arts shift research from data collection to co-creation of meaning. As Clover and Stalker (2007) note, the arts "open up the political imagination" (p. 35) by enabling participants to see—and act upon—the world differently. In this study, practices such as community mapping, visual journaling, and graphic storytelling were not decorative additions but central pedagogical acts—spaces where reflection, dialogue, and transformation unfolded.

In synthesizing Freirean praxis, Foucault's insights on power, and arts-based inquiry, this framework positions education as a co-creative act of world-making. The arts, like language, function as both pedagogy and praxis. The iterative and shared actions and reflections in this study bring to life Mascolo's (2009) re-thinking of "learner-centered approaches" that argues the teacher/student dichotomy is false in both theory and practice and that participants are necessarily intertwined in sociocultural structured action, learning through language-mediated activities designed by a more expert teacher that yield guided participation, not merely a mechanical use of dialogue and interaction among students and teachers.

Methods and Data Collection

This study employed an arts-based, ethnographic approach to School-Based Youth Participatory Action Research (SchYPAR) with multilingual learners of English (MLEs) in a Midwestern high school English Language Arts classroom. Grounded in Freirean praxis and critical pedagogy, the research design emphasized collaboration, reflection, and artistic expression as interconnected forms of inquiry. The project unfolded over 12 co-taught class sessions in spring 2025, followed by a reflective interview and document review.

The SchYPAR work described here represents a layering of direct instruction with students, reflections on the experience by students and by the teachers as a form of professional development, and, finally, an encompassing layer of study by the researcher on the work from an ethnographic perspective. Given this foundation in the importance of ethnography, data generation, in contrast to collection, is described by Agar (2013) where

on the ground floor of any project, the researcher and the researched make "data" together in those intersubjective spaces. "Data" is just a name for what is understood and recorded from a researcher's point of view. . . . The trick is getting the translation between the two right so that the language of the human social science has some correspondence with the intentionality and lived experience of the human research subjects in their social world. (p. 94)

Data generated in this study were constructed in a suburban, Midwestern U.S. high school context with MLE students.

Research Setting and Participants

The student participants in this study were enrolled in the second course (early intermediate) of a five-level English Language Arts for MLEs system that met for a daily 105-minute block. The course targets state language arts and English language proficiency standards and bears one English and one elective high school credit. Students had arrived within the past year and a half from six countries and spoke five languages. The classroom teacher was new to U.S. high school teaching, but had nearly ten years of experience teaching elementary and university learners in the U.S. and high school and university learners internationally. The teacher openly shared her hesitancy to try SchYPAR, but also her willingness to trust the process with a colleague accompanying her along the way. I, the researcher/instructional coach in this situation, am also a certified English and TESOL (Teaching English to Speakers of Other Languages) educator and have more experience in leading participatory action research, though this was my first time studying the process. The corpus of data includes field notes, images, student artifacts, teacher artifacts, audio recordings of some class sessions, and audio recordings of student and teacher interviews. Jottings and classroom audio were gathered during the class sessions and field notes were crafted from these soon after each session.

Demographics

The school demographics are as follows: students with a language in addition to English in the home comprise 29% of the school, with 13% currently designated as English Learners (EL) and 14% former English Learners. Self-reported responses to “race” during enrollment show 9% Black, 20% Hispanic, 10% Asian, 50% White and 7% multiracial for the school. For the 214 EL-designated students, the school employs two full-time bilingual aides, 4.5 full-time TESOL certified teachers, and an additional 1.5 full-time equivalent positions shared across content areas to support the new arrivals among those 214 students. This 33:1 student to teacher (not including bilingual aides) ratio is well below the state recommended 50:1 ratio (weighted for English language levels). The number of teachers does not automatically equal comparable and high-quality teaching and learning across the courses, but the potential resources are in place in terms of staff, routines, and curricular materials.

Teacher-Researcher

Both the classroom teacher, Sally Coons, and the coach/researcher, Teresa Troyer, in this study participated in the SchYPAR Action Team as part of a federal grant-funded initiative led by Cleveland State University, Ohio. Informed by their learning in this space, the coach and teacher met prior to launching the work to plan the pedagogical design, mapping the overview of the four parts of the inquiry cycle and creating a shared document for daily lesson goals and teaching tools such as slides and handouts. The learning objectives were focused on State ELA standards for research and argument with English language proficiency standards integrated into the learning and products, as is the usual approach for sheltered ELA courses. The unit was rooted in an anchor text, the graphic novel *Undocumented*, by Duncan Tonatiuh, which chronicles the workers’ fight for fair pay despite challenges due to immigration status, and a digital notebook was used to hold students’ formative and summative products,

a technique the coach often employs. From the perspective of the student experience, participants worked in groups and were in the same multilingual, teacher-selected group from day one. Students knew from the outset that their goal was to present their research and recommendations to school administrators in English.

The Process of SchYPAR with Multilingual Learners of English

Sally and Teresa were truly co-teaching throughout the lessons, though Teresa led the ongoing planning in between class sessions and Sally generally led the class time based on the shared plan and checked with Teresa often during the delivery or asked her to lead or navigate when the next instructional move wasn't clear. Very soon, this murkiness often became the norm. We quickly realized that the students would benefit from seeing the materials designed for YPAR in general education settings through their multilingual English learning lens. We introduced YPAR in general through examples and videos of community changemakers, but the photos of food pantries and volunteering at homes for the elderly added to the slides did not resonate with the lived experiences of the students in the room. We pivoted to incorporate community asset mapping, an approach borrowed from Teresa's familiarity with community development, that grounds participants in identifying assets that already exist to envision future changes. In practice, this looked like a quickly sketched sample "city" built from shapes on a Google Slide and concentric circles labeled *me, family, school, community*, etc. The community maps that the students produced, however, took on many shapes, colors, and forms in response to the questions of "who do you talk to when you need help?" though one student did question why they were drawing. This simple mismatch with what high school work usually looked like in the student's home country helped us, conspirators almost at this point, to understand that we were poised on an arts-based approach ready to emerge.

As we introduced each new part of the cycle, we augmented SchYPAR materials from the Action Team resources in several ways, all bound together by visual and arts-based ideas. The digital notebook was color coded for each part of the inquiry process, and we added slides for student reflection as well as templates to guide students toward the final presentation. We updated handouts with graphic organizers and examples for each section and then printed on corresponding colored paper. We supported potential responses to guiding questions about issue identification with sentence stems, and we found ways to crack open closed-ended "solutions" with so what/now what scenarios that turned quickly generated fixes or far-too-broad issues into actionable research questions to explore. From there, the five groups of four students each delved deeply into their different research questions and design. In this layer of direct instruction through SchYPAR, students' data generation took the form of working in pairs to interview non-MLE students in the large cafeteria study hall using the modified survey tool we developed to allow for yes/no questions and a "why?" follow-up that supported English learners in gathering quantitative and qualitative data while feeling prepared to receive responses.

The students energetically presented findings to administrators, but first we intentionally extended the preparation for this by explicitly connecting to State speaking standards for English language proficiency and the model of performance-based assessments, engaging students in two practice rounds of presenting

to peers while peers used a standards-aligned rubric to give immediate feedback. Similarly, we found that the unit could not simply end with the presentations, but extended once again to revisit the students' community assets maps and ask the students to choose one story of when they had been a changemaker in their community. Students then told these stories in graphic form using digital tools and dialogue bubbles. Stories were published digitally and in hard copy in a classroom book that mirrored the layout of *Undocumented*.

Learnings

In my own ethnographic study of this particular experience, as an active participant observer (Spradley, 1980) and co-teacher, I was constantly making choices about what to include, how to organize, what to look for and see, when to ask for more, and so on. Thus, the data analysis was ever-happening. I began organizing around themes emerging from interviews with students and my co-teacher, finding evidence of personal and deep connections across the unique layers of our shared work within a SchYPAR cycle. Findings reveal student and teacher transformations in relation to language, identity, and collaborative inquiry, illustrating implications for inclusive and critical pedagogies in multilingual contexts. Students moved beyond mere task completion that often comes with being a student to becoming driven by a question important to them. Sally found freedom in the supportive structure of SchYPAR, both for personal reflection and for more personalized, timely interactions with students. Teresa put into practice a deeply held but not always visible belief in the need to pull out of people what is already there, honoring Freire's (2005) fight against imposition in favor of liberation through shared praxis.

Students Becoming Researchers

Students Learned to Be More Comfortable in Reflecting

Coding from the students' interviews, recorded in English or Spanish (see Appendix A) per student preference, I noticed that students shared many comparisons from their home country schooling to the current setting more than reflecting on the "taking up" of the SchYPAR work. Most interesting to me, there were multiple references across student focus groups (see Appendix B) to situations of stress and support in both academic and daily living contexts in the countries from which students had journeyed. I began to see an emphasis among this particular group of multilingual learners of English on the importance of the financial and daily living support they appreciate about U.S. schools as compared to the need to arrange transportation and lunch, for example, on their own in their home country. Students also emphasized the amount of work, the high stakes testing, and the competition among students in their home countries in contrast to kinder teachers, more leniency in student behavior, and more time in school to complete assignments in their U.S. experience. Though students did not directly reflect on the SchYPAR experience as I had hoped, their comfort in reflecting, in working together, and in setting forth their own findings to adults in positions of power showed their growth as learners and agents of change through this process.

Data Type	Instances (coding for U.S., home country, stress/ support in both academic and daily life)
Individual student interview – in Spanish	AJ: ...as an immigrant you can excel. They support you with anything you need, even giving you jobs if you want to work, help, or belong to a community. All of that. (In Mexico) There's a lot of pressure on me from both parents and teachers, and also from other things that make it different: here in the United States, they give you food, they give you a car, they give you school supplies. ...because in Mexico they are competitive , so we always had to do things alone because we competed for grades.
Student focus group interview –males, in English	SY: There (home country) we have books or subjects like history, English, science and computer and also theory and language books. And then we read from the books and they give us homework. SY: If we have a test practice ... First he reads the questions and I answer them and then I read the questions and he answers them. SY: One thing is different from Afghanistan to the United States... each class we have the owner, student - they control the students MH: (in home country) No phone like I see no phones.(more strict)

Fig. 1: Excerpt from student focus group interviews near the end of the project

Students Learned to “Read the Word and the World” More Critically

Though the interviews did not capture reflections on the inquiry cycle, students were becoming researchers through the support of the SchYPAR process and the opportunities to interact through arts and narrative. When the idea carried in the word “changemaker” did not launch us into issue identification, the marker-to-paper practice of drawing community asset maps and thinking in terms of “helpers” moved us toward an understanding of the process we were entering. We deepened this understanding by reading short biographies of well-known changemakers connected to students’ cultural backgrounds, such as Malala Yousafzai and Cesar Chavez, leveraging district-approved resources at a level of English that was challenging yet comprehensible.

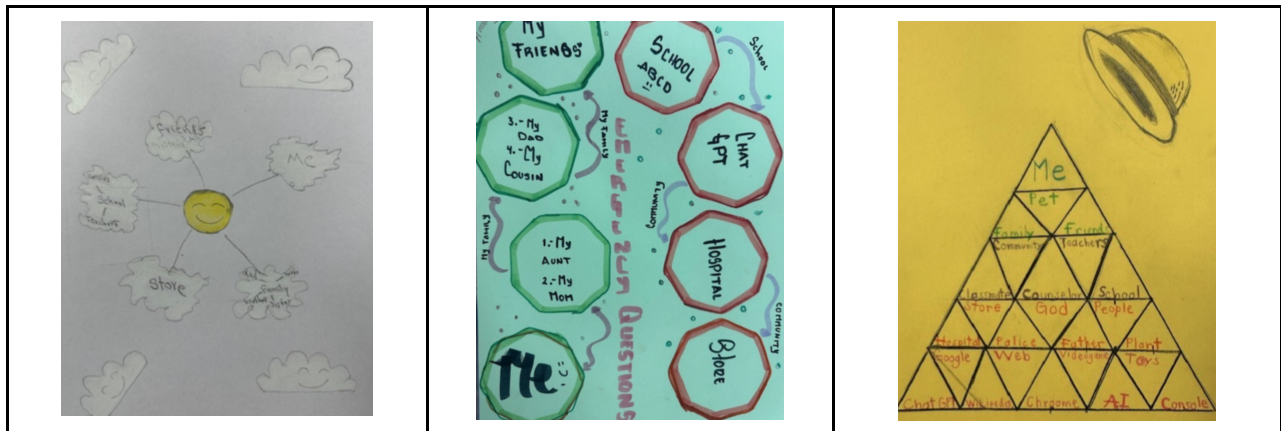


Fig. 2: Community assets maps

Similarly, students could quickly generate issues that they could see themselves sharing with administrators, but just as quickly proposed their preferred solution for the concern. Color-coding examples of closed questions versus research questions helped the students position themselves as researchers—curious to explore through asking more questions and more stakeholders. Data collection and analysis added a layer of purpose, as well as protection, to the final group presentations as students were now responsible for representing what they found, not for sharing just their own opinions, which could be uncomfortable, nor just a synthesis of articles disconnected from their experiences as is so often the product of a research assignment. Students had hours of experience interacting with each other and with their questions and data to share intensely with school administrators—real learning to share with a real audience for a real reason.

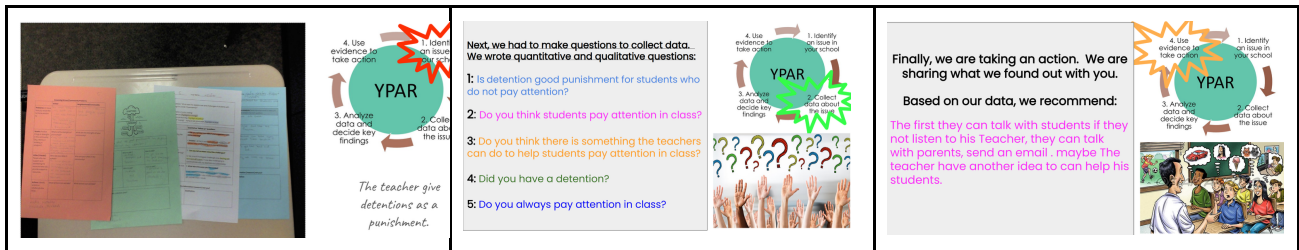


Fig. 3: Group-based final presentations in digital notebooks

Students Learned to Be More Confident in Learning and Leading

As noted earlier, the process did not feel complete after the final presentations, so we extended by coming full circle to the initial asset maps and the connections students made to being helpers among their friends, families, and communities. Students took this opportunity to tell stories of fairness, values, change, and belonging through a medium that again encouraged creativity within a paradigm, in this case a comic storyboard template.

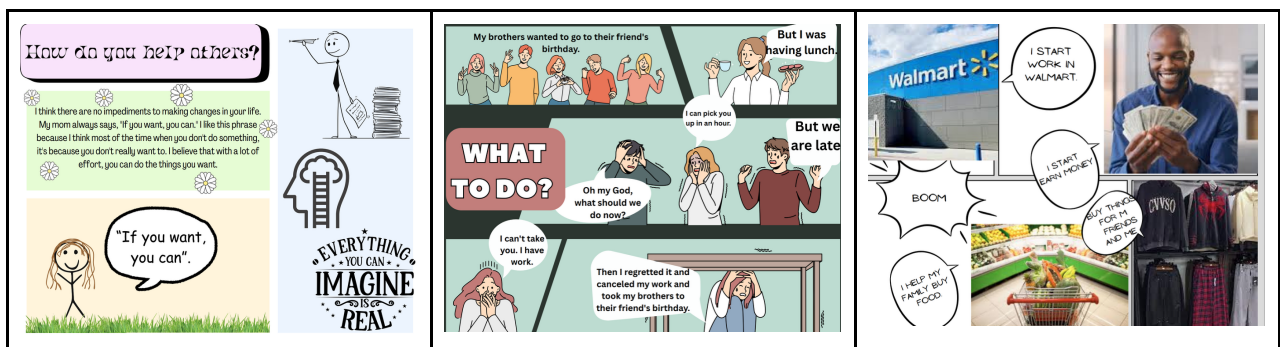


Fig. 4: Student comics narrating how they are changemakers

Finally, students had an opportunity to reflect in writing on a graphic organizer on what they liked about the various stages of our SchYPAR activities and what they would like to do next time. While all responses were neutral to positive, showing that students enjoyed practicing English verbally in their groups, hearing different ideas, and having a chance to build confidence, one student in particular flipped over the paper to make room for ideas for next time: to have more people in each group, but not only to work in class, but to present

to all classes in the school and involve them in learning how to do presentations to students, teachers, and administrators. Students not only negotiated their identities as multilingual learners and researchers by expressing complex ideas visually and collaboratively within our shared experience, but saw themselves as potential leaders in the school through the knowledge, skills, and dispositions they had grown through this process.

Teacher Risk-Taking

Teachers Learned to Be Looser and Messier

From the interview with the classroom teacher, themes emerged around comfort/discomfort, relationships, and support and control/loosening (see Appendices C and D). The teacher was always eager to reflect together, and her thinking evolved quickly and constantly over the course of the collaboration and even during the interview (see Appendix E). I opened the interview by continuing a conversation that the teacher had initiated at the beginning of class, recalling a book study (Elena Aguilar's *Onward*) in which she read about different ways that teachers are creative. I encouraged this connection to new learning, which is effective because it springs from the teacher's experience, and, as Horton (1990) shows, "you can get all your ideas across just by asking questions and at the same time you help people to grow and not form a dependency on you" (p. 147).

This opening interaction led to the reflective metaphor the teacher established of being an artistic creator and understanding the orderliness that can come from messiness and the creativity that can flourish within rules and from breaking rules once learned. Throughout the interview, the teacher also worked through a frequently recurring metaphor of a manicured lawn, a forest, and a sort of in-between curation of a Japanese garden. A natural connection to her prior teaching experience in Japan, the garden metaphor seems to bridge the rigidity of the lawn and the feared chaos of the untouched forest, just as our dialogue was bridging the prior experience of the teacher and the more speculative "what happens when" approach of the researcher. This metaphor also worked to support the teacher in bridging from the very rigid, controlled, knowledge acquisition approach to English teaching she had experienced—and been expected to perform—in Japan to a more critical inquiry stance in both the U.S. multilingual class in general and in this action research inquiry in particular.

Time	Speaker	Line	Transcript
0:16:03	R	58	So I'm recording again, would you see...I know we've talked about changes we've seen in the students.
	R	59	Would you see like action research as being a unique way to do it or are there- is it more of -that there's some kind of a structure and then figuring out how to work, how to be creative within that, that structure, that middle space that you talked about with the gardens because you mentioned the haiku and how?...
	R	60	To me, that seemed to kind of work in the same way that - just they're maybe on a shorter time scale than the action research. So the question is have you seen the kids' dispositions or approaches or thinking change? In either the action research or the haiku or these things you've tried lately that were kind of different.
0:16:52	T	61	I think it's the latter, I think action research is a type of activity that students can't do alone, but it has the structure.
	T	62	It falls under the umbrella of the Japanese garden approach, which we should trademark absolutely.

Fig. 5: Excerpt from extended interview with teacher near the end of the project

Also, the metaphor helped connect the teacher's own trajectory to becoming a teacher, which had not been a typical path for U.S. teachers, looking back to how she was educated formally and compliantly in high school and forward to who she might want to continue to become as a teacher. During later instances in this co-teaching experience, the teacher clearly took the lead when the instruction was not working for the students and was comfortable figuring out the next move together and in the immediate with the coach/researcher, making changes in real time.

Pedagogical Transformation

Teachers Learned to Name the Power of Questioning and Listening

Prior to the collaboration described in this study, Sally and Teresa had engaged in the previous semester with the same class in critical, multimodal literacies projects in a hybrid format with teachers and students in Brazil. In that case, Teresa had set the stage and helped plan, but Sally had enacted the projects that resulted in digital biographies to share with international peers. A few weeks before the experience described here, Sally had been hesitant to engage in a poetry study with the same class, but had been pleasantly surprised at how interested the students had been; she shared that she had let them lead, in the sense of continuing the poetry work until they felt it was complete. Though Sally stated in the interview after the SchYPAR inquiry, "I'm so grateful that you taught this with me, because I would not have the courage, or I wouldn't have, yeah, the trust in myself and in the process to try it" (line 38), likely she would have grown into other wonderings and experiments *with* her students without the presence of a co-teacher, but the reflections afforded such an intimately shared experience.

In my own reflections on our trajectory over the course of the year leading to the SchYPAR cycle and then through the cycle, I see that I too was finding new ways of knowing and being. Though I had been working in leadership roles with teachers for two decades and specifically been called an instructional coach for the past five, I still squirmed at that word and at the nonchalant way people more expert than me used terms like “coaching cycles.” Now I was experiencing what Horton and Freire, borrowing from poet Antonio Machado, describe as making the road by walking. By walking together, I could see a way to encourage the visionary that was already present, and to influence enduring shifts in classroom practices, melding our stated paradigm of collaborating through youth participatory action research with Souto-Manning’s (2014) stance that “If we are to engage in positive social change, we must start by listening to and analyzing the everyday stories people tell” (p.177).

Implications/Conclusions

As we closed the official inquiry cycle with the presentations to administrators on the day before spring break, I also felt more confident knowing that important learning had happened across the layers of inquiry. In response to the challenges of implementing YPAR in schools and in an additional language learning context, it was clear that students became quickly invested in generating real possibilities when connected to the inquiry, to each other and to the larger student body through arts- and narrative-based approaches. For educators, the SchYPAR paradigm provided a supportive process for collaborating, testing new ideas, and reflecting and connecting in deeply personal and professionally inspiring ways. Though this cycle had closed, many more questions arose: Would the relationships the students and teachers had forged and improved remain strong? Would the sometimes disengaged students who had, often surprisingly, shown leadership in this context be drawn to do so in future classroom experiences? Would the teachers maintain a reflective practitioner stance throughout future choices? From my perspective of reflecting on this experience as a researcher, how would this work look different with different teachers? How could I continue to see with others what de Sousa Santos (2007) describes as the non-uniform scales and durations (p. 71) of knowledges, resisting a “should be” and seeing instead that

learning certain forms of knowledge may involve forgetting others and . . . becoming ignorant of them. In other words, in the ecology of knowledges, ignorance is not necessarily the original state or starting point. It may be a point of arrival. It may be the result of the forgetting or unlearning implicit in the reciprocal learning process. (p. 69)

How could another layer of investigation on this work make visible different aspects of the work? For example, if I turn my lens more toward the dialogic interactions in the classroom among students and students/teachers, what would become visible—and necessary—in both language and content learning and in connection to participatory action research? If I turn our lenses toward the students’ uptake of SchYPAR, what will become visible in the interaction of the paradigm with their lived experiences and in their choices of research problems, further complicated by the fact that they worked in *assigned* groups? How can all of these open questions be enhanced by the addition—or foundation—of arts- and narrative-based understandings? How will this experience inform future arts- and narrative-based choices when planning starts from, rather than reacts to, these important scaffolds?

In the layer of direct instruction using SchYPAR among multilingual learners of English, combining language standards with content standards enhances the teaching and learning achieved through this inherently student-driven, questioning, and action-oriented paradigm. Looking through the lens of making input and output comprehensible, especially for students operating in a language that they are fairly new to, requires teachers to negotiate meaning-making in the sense of both culturally sustaining recognitions and in practical terms of resources and activities. Teachers must be willing to see how language is shaping reality, in theory and in practice, to responsively interact with students and shift for shared knowledge production across complex levels of understanding. The challenges are even greater and more exciting in terms of results when meaning-making happens across levels of language proficiency—when students early in their language learning journeys are not relegated to shallow depths of knowledge. The ideas for comprehensibility and supported production presented here just begin to scratch the surface of the possibilities for learning through SchYPAR with MLEs. Connecting to students' identities and strengths early in the process and sustaining participation through continued arts- and narrative-based visuals, activities, and interactions ensures an inclusive entry point not only for MLEs as community change agents, but for teachers, teacher educators, and researchers as critical, reflective practitioners, committed to “reading the world” in as many ways as possible.

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Appendix A

Coding of Student Interview, Translated from Spanish

T3.4.student.interview.translated.coded_Troyer (Researcher = R; Student = S)

Time	Speaker	Line	Utterance	InVivo	Emotion	Concept	Personal notes
0:14:42	R	1	Please tell me where you're from, what language you speak, and how long you've been in the States.				
0:14:53	S	2	My name is, my name is AJ				
0:15:01	S	3	I come from the state of Oaxaca, in the country of Mexico and my first language is Spanish. I have been in the United States for 1 year and four months.			comparison potential between school systems	
0:15:19	R	4	So I'm going to talk a little about school in general. What do you like about school? It could be anything.				
0:15:32	S	5	Well, I like that, well, one of the				
0:15:36	S	6	One of the courses they offer is.. the benefits they offer so that as an immigrant you can excel. They support you with anything you need, even giving you jobs if you want to work, help, or belong to a community. All of that.	excel, support		immigrants can excel in US; needs are met	AJ is enrolled in a cosmetology program at the career tech school also- a huge feat as a beginner EL
0:16:03	R	7	Super, very good.				
	R	8	Are there...are several parts that you don't like... it could be behavior, courses or anything that you don't like here.				
0:16:24	S	9	...the topic we were finally discussing about... going in the bathroom and it smells really bad of cigarettes.	bathroom smells bad; smoking	discomfort in US- physical		AJ and her group focused on this question for their action research
0:16:31	R	10	Good				
0:16:32	S	11	...but almost like discomfort, I don't have it here, everything is fine.	fine	no discomfort in US in schooling		
0:16:40	R	12	How is it different -here and in schools in Mexico?				
0:16:44	S	13	It's much quieter here because.				

Time	Speaker	Line	Utterance	InVivo	Emotion	Concept	Personal notes
	S	14	Here you have much more freedom. They're stricter in Mexico, and at the same time, I know they get you through your assignments very quickly. There in Mexico, they teach you everything and you understand, but they give you a lot of homework. They smother you with homework so you can do it. (alone)	smother	overwhelmed	freedom in US schools; stricter in Mexico	AJ notes the academic stress in MX several times in terms of amount of work and surprise tests
0:17:08	S	15	To excel - that work would be like that of an adult - as if you were two people. There's a lot of pressure on me from both parents and teachers, and also from other things that make it different: here in the United States they give you food, they give you a car, they give you school supplies.	excel; pressure; here they give you	MX-stress - academic and from other things (life needs)	US - needs met	Aj notes several times the way "wrap around" needs are met better in the US school/society
	S	16	And Mexico, no, in Mexico, to go to school				
	S	17	If it is possible to walk, you walk. You return by yourself. You bring your food from home, and if you don't have money?	by yourself			
	S	18	And if you eat well, you can buy hot food every day.				
0:17:38	S	19	In Mexico if they say tomorrow you need this, you have to figure out a way to get it or you will be in trouble.	figure it out	MX - stress- life needs	MX- needs not met	
	S	20	Here they give you a computer, a laptop, a phone and in Mexico it is not allowed.	here they give you			
0:18:17	R	21	Thank you. It seems to me like they're looking for a mountain of homework. What's learning like? Can you tell me how it is for the students? The teacher talks and you listen and write, or you guys work in groups, how?				
0:18:49	S	22	It's different if you continue after elementary school. When you are little, they still give you support, but when you're already in high school like.	support		younger grades are better supported in Mexico	AJ recognizes the difference at different ages; she came to US in high school

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Time	Speaker	Line	Utterance	InVivo	Emotion	Concept	Personal notes
	S	23	It's like the teacher is talking, talking, talking, talking and you have to pay attention and take notes because in the end they come to you with surprise tests.	surprise test	MX- stress-academic		
	S	24	Yes, yes, next week there will be exams on such a day, but they just tell you and at the end they tell you to hand in everything you wrote down during the whole year that they were teaching.	exams	MX- stress-academic		
0:19:31	S	25	For us, there's no classroom rotation, but rather who rotates. It's the teachers in those same classrooms, but who rotates? It's the teachers, and the students stay there until they leave.	teachers rotate		sameness	
0:19:52	R	26	Are you with the same students?				
0:19:58	S	27	Another thing is that when you finish your classes, you clean the furniture, you clean your table, and at the end of the year if you damage something, you pay for it.	clean/damage	MX- stress-life needs		
0:20:07	R	28	Very different from here.. So we focused here on this project and it's different that we do many projects where we work together, or rather in groups.				
	R	29	Do you like working in a Group like this or not? How does it work?	groups			
0:20:27	S	30	I'm still not quite getting used to it, because.				
	S	31	Personally, my mom never let me do work in groups, because in Mexico they are competitive, so we always had to do things alone because we competed for grades.	alone	MX- stress-academic	competition. alone	AJ influenced by her mom - in terms of school work also
	S	32	I also have a hard time working in a group here, because you don't have the same thoughts, you don't speak the same language, you don't get along, or you have	complications	frustration	US stress.-academic discomfort in groups	Groups could pull you down. when you are in a place that is already difficult to have needs met

Time	Speaker	Line	Utterance	InVivo	Emotion	Concept	Personal notes
			complications. It's like a huge clash, or, for example, you get frustrated, because he's not doing anything and you've done everything.				
	S	33	Personally, I wasn't allowed to be with a group around my work. Yes, we did have groups sometimes, but it was just that you chose who you wanted to be with. You chose like this - depending on who normally got together - the	not allowed to work in groups; choose groups		family steers choices	
	S	34	More, more, more hard-working, smarter people were because you could do a job quickly and deliver it on time. And you'd get used to it.				
0:21:50	R	35	Wow, very interesting and good information for me to know.				
	R	36	Do you have a different type of learning? So, how do you identify a problem and do research? I don't know what research is called (in Spanish)				
	R	37	Research (remembers the word) is like that and then we present it to the directors.				
0:22:11	S	38	For example, we didn't have the same setup as here. We had to do all of our homework at home for the next day. You didn't have time to do homework in school.	homework	MX- stress-academic	no time; busy with schoolwork	AJ - again - so much schoolwork outside of school
0:22:44	R	39	Yes, is there something you want to tell me that I haven't asked.				
0:22:50	S	40	No, the assignments didn't cover everything. In Mexico, they give you everything at once and cut us off for certain periods of time. That's why when I arrived here, I already understood everything they're teaching me.	already understood	confusion? frustration?		Sounds like a lot of self-learning/ responsibility
	S	41	And what happens is that.				

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Time	Speaker	Line	Utterance	InVivo	Emotion	Concept	Personal notes
	S	42	Other learning methods come into play here. For example, if I developed certain methods, I would do the work with those methods, and the teachers (in the U.S.) didn't know what they were, or they did know what they were, but since they barely used them, they found them difficult. The methods for her seemed easier to me. I had to work on them because they seemed so elongated - since you quickly master them (in Mexico) super fast, fast, fast, and they don't want that..	methods.; elongated methods	confusion? frustration?	mismatch between US and MX (math) methods	AJ recognizes the different ways of solving math problems, specifically, that teachers in the US don't know or don't encourage.
	S	43	Or they will teach you as a team and summarize it.				
	S	44	Because sometimes they gave us equations that were all complete, and they taught us how to summarize them like this, to summarize, to work it out in your mind quickly. The teachers here want to see all of your work.	work quickly; in your mind	frustration	mismatch between US and MX (math) methods	The US methods seem tedious when you already know how to solve quickly in your head
	R	45	Ah, very interesting I imagine it is.				
0:24:11	R	46	Frustrating that you know so much. And also, due to the language you can't tell or explain the difference, huh?			mismatch	AJ is in a sheltered math class - meaning all students are ELs; the focus is on language AND math - thus the math may seem to move more slowly (too slowly?) Is the assumption of the US teacher that AJ does not know math?
	R	47	Thank you so much for your thoughts.				

Appendix B

Topics Emerging Across Student Interviews

Date	Data Type	Instances (coding for U.S., home country, stress/support in both academic and daily life)
3.4.25	Individual student interview – in Spanish	<p>AJ: ...as an immigrant you can excel. They support you with anything you need, even giving you jobs if you want to work, help, or belong to a community. All of that.</p> <p>(In Mexico) There's a lot of pressure on me from both parents and teachers, and also from other things that make it different: here in the United States, they give you food, they give you a car, they give you school supplies.</p> <p>...because in Mexico they are competitive, so we always had to do things alone because we competed for grades.</p>
3.4.25	Student focus group interview -males, in English	<p>SY: There (home country) we have books or subjects like history, English, science and computer and also theory and language books. And then we read from the books and they give us homework.</p> <p>SY: If we have a test practice... First he reads the questions and I answer them and then I read the questions and he answers them.</p> <p>SY: One thing is different from Afghanistan to the United States... each class we have the owner, student - they control the students</p> <p>MH: (in home country) No phone like I see no phones.(more strict)</p>
3.4.25	Student focus group interview -females, in English	<p>HA: Here school is so shorter and so good and class is so easy than Turkey and the teachers is so good kind.</p> <p>HA: One semester(in home country) it has four test and the semester second is same for total is 8 tests we have but so hard</p> <p>ZY: It's Afghanistan- it doesn't have lunch.</p> <p>HA: Ohh (in the US) it has a bus. Good...</p>

Appendix C

Frequency of Codes in Teacher Interview and Discussion

Code	Topic	FN_4.4.25 Teacher interview	FN_10.4.25 Consultant
		Instances of InVivo or related Concept or Emotion Coding	
thinking, light bulb, etc.	Reflective practices	5	2
messy/messiness	Letting learning happen	5	1
Micromanage, control	Not wanting to be rigid	5	1
let go/looser	Finding ways to let go	13	1
Japanese garden	Metaphor for pedagogy	4	
artist	Metaphor for pedagogy	1* more in full interview	
forest/lawn	Metaphor for pedagogy	9	
relationships w/colleagues	Time well invested	2	
I could spend time... getting to know students better	Efficacy of learning for students	4	2
old/new	Reflective practices	1	
grateful; you showed... I wouldn't have...	Appreciation for mentoring/coaching and reflection together	3	1

Appendix D

Field Note 10.4.24

Date: April 10, 2025	Participants: Classroom teacher, researcher, consultant for SchYPAR
Place: District main office, conference room	Researcher: Troyer
Time: 9:30-11:30 am (Focus 10:15-10:45 am)	FN Type: Reflective Log (after jottings)

Focus: This session was the site of a monthly meeting for the EL student team that is participating in the state level SchYPAR (School Based Youth Participatory Action Research) through the OSU Student Leadership Research Collaborative. One of the advisors for the EL team is the classroom teacher (T1) in this study. Two of the students on the EL Team are in T1’s class. Also present were the other EL team advisor (not involved in this discussion for field notes), the researcher (T2) and a consultant from the state SchYPAR Team (part of a federal grant with OSU and The Center for Urban Education at Cleveland State University). T2 and the consultant took this opportunity to talk with T1 who is also participating in the state SchYPAR Project that meets monthly on Saturday mornings - the consultant’s work and that of T1 overlap. The group reflected on the recently completed action research cycle in T1’s classroom.

Key: T1= classroom teacher; T2 = researcher; C= Consultant

Jottings	Researcher Reflections	Codes
T2 shares various artifacts on the computer (from the corpus T2 has organized) as the group talks through the project. C was not involved in the classroom work, but typically visits or at least discusses projects with the SchYPAR participants	As we spoke, T1 and T2 saw many ways/remembered ways they can improve the tools for next time. Reflecting with appropriate thinking partners is a helpful practice. C shared a river metaphor/drawing activity for reflection that she uses with principals – connects to both a better way to help students reflect on the activities, value the creativity of the work, and can be used in many reflection contexts.	Reflection (IV)
T1 -comments on the initial asset mapping activity (drawing the community helpers) - that students asked her why we were drawing - implying that it wasn’t work or learning	This is one of a few instances in which T1 shared that students were noticing that the YPAR way of working was different from what they had done to date.	Different (IV) Why? (Concept)
T1 - comments that when she “painted herself into a corner” at any time during the cycle, T2 would say, “here’s a hallway”	T1 had excellent metaphors for the shared work – and continuous self-reflection on the pedagogical learning-also many compliments for T2 – who is also the instructional coach/lead teacher in the school setting	Metaphors (IV) Reflection (IV) Appreciation (Emotion/concept)
T1 comments that her big takeaway was “ let it be messy ”	This is fully corroborated in the T1 interview – and was a point T1 had struggled with all year – feeling a need to micromanage but also not wanting to do so	messy (IV) Not micromanage (IV) Looser (emotion)
T1 comment on how the SchYPAR work helped her get to know the students so much better	The final comic strip and other artifacts- especially images- spurred this comment. Students who were seen as “behavior problems” earlier appear in images as comfortable and engaged.	Get to know students (IV) Relationships (emotion/concept)

Appendix E

Teacher Interview Transcript

Audio file Teacher interview 2.m4a
4.4.2025; 1:15-1:45pm; back of the classroom while students work on projects in groups
Key to transcript
R= Researcher
T= classroom teacher
Near the end of the day on Day 12 (final lessons) of a School Based Youth Participatory Action Research co-taught unit
20 high school students; 5 languages, early intermediate English levels; tied to ELA and ELP standards in argument and research

Time	Speaker	Line	Transcript
0:00:17	R	1	Thank you. OK. So we already talked a little bit about background, so I'm much more excited to dig into the idea of the metaphors that you're using for the learning that you've been experiencing and if they apply to the kids too with this.
0:00:35	T	2	This is a new insight, only an hour ago, so this is not fully formed, but what I was saying before, and then I'll tell you what I realized over lunch, but what I've seen before is, well I read something about different types or ways that teachers are creative.
0:01:07	T	3	because when we hear creative we think about the visual, but it can be an engineer type, but they're creating something, or someone who likes to tinker with existing systems.
0:01:19	T	4	Another type is the artist type that is comfortable with things being messy and learning being messy, teaching being messy.
0:01:34	T	5	That was a lightbulb moment for me because I realized that that's all holding me back or that can help me through the thinking that I can let go of that to me, or at least a pure clean cut and clear cut - clean and straightforward. Then it can allow for messiness in the classroom. Order can come from messiness. Yeah.
0:02:00	T	6	Then I was thinking about, well, maybe I'll have to get back to it. But I was thinking about the Japanese. Ohh just comparing it to Yeah, the forest and the manicured lawn. Yeah.so.

Time	Speaker	Line	Transcript
0:02:12	T	7	So a forest, if you put a forest next to make your lawn, you could say it's messy, but you could also say it's nature being allowed to do what it does, what it needs to do, and make your lawn. It is nature, but it's nature.
0:02:21	T	8	Right. It's been structured. So it's like, my friend was in a Japanese garden. They're made of nature, but they represent nature. They aren't nature. So I'm interested to see what they represent.
0:03:06	T	9	Away. So maybe it's possibly a middle ground because in the teaching setting, we're not just showing up in just letting anything. We're bringing some order. The order that we bring lends itself to natural expression.
0:03:27	T	10	Or a connection with our nature. And so we're not going as far as the landscape. Once you see that, it could even be made of plastic because it's so controlled that Japanese garden it represents.
0:03:52	R	11	It does. Yeah, that's fascinating. There. So there was a movement for a while about teachers and student-centered learning, right. And I think there was a misconception that that meant they just do whatever. Like there is a facilitator in the background. And one of my favorites
0:04:10	R	12	authors about this emphasizes that the teacher, like you, need an expert in the room and that there does have to be a goal and a guidance at the same time that there's still this interaction like that we've talked about in our classes on Freire that you've got to have this. You're both learning at the same time, but there does have to be an expert.
0:04:32	T	13	Right, right. Right, maybe you know. They say the stage on the stage of... The I can't remember the other one.
0:04:42	R	14	I forget the other ones, yeah.
0:04:44	T	15	The landscape lawn, maybe the Japanese Garden- guide on the side. We're allowing nature to be-- what we're doing is in line with nature, representing it, but it's also structured enough.
0:05:12	R	16	Yeah, that there is this model or goal, right? And in this case it's nature versus like a chemically manipulated, in my opinion, you know, terrible lawn.
0:05:25	R	17	So, OK, so then I'm wondering back to the artist idea. Part of my background is in art history too. And so thinking of - like you have to... is it better... do you need to
0:05:34	R	18	kind of master certain approaches and processes and ways of doing art before you become the Jackson Pollock and you're just throwing paint at the wall? Like, did he need to have a basis in accepted methods to be able to be free to do the other?
0:05:59	R	19	So I'm wondering how that compares to your teaching journey in particular.

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Time	Speaker	Line	Transcript
0:06:04	T	20	That's fascinating to think about because what that makes me think about is that I didn't plan to become a teacher. I studied German, and I just wanted to live in Germany. And so I got a Fulbright to be an English teaching assistant.
	T	21	I'll figure out what to do in Germany. I don't know.
	T	22	And then, I started to think this is what I should be doing. I should be in school and be teaching.
	T	23	So while that helped with teaching... I got practical teaching experience before training. And so that has been really interesting. In some ways, I feel like I've said that this is gonna be a unique experience where I am just using my common sense and experience in the classroom and what worked and what didn't work. But then I went to Japan
	T	24	And I taught for two years in Japan with that. And then I went to get my masters. So it was cool.
0:07:29	T	25	I read all the theory behind everything and then I had all this experience in my mind about it. That's why - the source. That's why. Yeah. So then after that, I went back to Japan. So I had this 6 or seven years before my formal education.
0:08:15	T	26	So while I do think there is value in learning, learning the rules before you break them or before you change or explore, what comes to mind is I felt like in my program there were a lot of professors who said what do you guys think, and I really craved them to tell me.
0:08:47	T	27	Not so that I could just listen to them And just do whatever they say. But just so I had a strong foundation. And then from that foundation - that's what I wanted with my degree, and of course I got some of that, but I wanted more of it.
	T	28	Of that, I wanted more of it. And I think that informs how I teach, but I'm still.
0:09:12	T	29	And I think that informs how I teach, but I'm still making sense of what to do because of my experience. I think you really crave knowing what are the things that you have to do
	T	30	And then on top of the strong foundation can put creativity or you can you can...the rules are a little bit different, you have more flexibility in this situation.
0:09:31	T	31	This is the English for school. This is the English for last week. That's one thing I really love about and am fascinated by teaching students, English learners, English in an English speaking country. They are picking up so much and not coming in with textbook English, but that doesn't make sense to an English speaker.
0:10:07	R	32	Yeah, that I've had that experience too.

Time	Speaker	Line	Transcript
0:10:09	R	33	That you also knew it was a more controlled environment. You knew what the students had already learned in book 1 and book 2, whereas here Swiss cheese is the best metaphor I have for like, they're going to be holes and not. But you just don't know where those are going to be. Yeah.
0:10:28	T	34	And they are coming from all over the world. And even if they're coming from the same place, they can have a completely different experience. And in Japan, they also have very centralized education systems. So they have two different textbooks.
	T	35	And then you use this one or this one. And either way, they're very similar. So in the entire country of Japan, based on their generation and the location, I know exactly what English they know, what they struggle with. And also, yeah, what English is like for Japanese speakers to learn.
0:11:06	T	36	For us here, you have to leave more room for controlled chaos. You have 20 students and you have 20 different... (a student interrupts for a second)
0:11:22	R	37	So how do you think inserting this project or working in this way has... Has it shifted anything you've been doing so far this year, has it changed students' experience?
0:11:37	T	38	A few things come to mind. One is, well, like what we're talking about. And that's why I'm so grateful that you taught this with me, because I would not have the courage, or I wouldn't have, yeah, the trust in myself and in the process to try it and I think I would
0:12:07	T	39	So you showed me that thing. How it can proceed and then also even just today. So the students are all working independently, but they're sitting with their groups that they worked in. I was able to go sit down with several students and teach them what they needed to learn, and this is what people are talking about when they talk about that. So one student needs to learn how to use quotations. So we covered it. One student needed help, then she told me her story, so I helped her lay it out.
	T	40	And you're here. (to researcher- noting that there are two teachers in the classroom)
0:12:50	T	41	I was able to help individually, and I'm still uncomfortable. The old me - I really want everyone to be quiet and listen while I explain quotations as many times as necessary and keep practicing until everybody understands 100%.
0:13:11	T	42	The new developing me is the student with the quotations. Will he remember that more because I taught it in a practical situation? You needed it. I taught it. He used it.
	T	43	But then I'm uncomfortable.
0:13:27	R	44	Yeah
0:13:31	T	45	Oh yeah.

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Time	Speaker	Line	Transcript
0:13:33	R	46	Yeah. No, that's very interesting. But it wouldn't have stuck perhaps with the student that needed just even the order of how the comic screen worked. I noticed that in a few kids whose language works the opposite way from English, that they used a different directionality, and you were - I noticed that that was the first thing I noticed when I walked in today. You were doing that.
	R	47	Without me here, you were sitting with a student individually and laughing and like that was just a great atmosphere.
0:13:48	T	48	Just a great atmosphere. Yeah. Yeah, I think that's a really good point. And I think that's because that isn't. That's because we did this and it's so. This is a Friday afternoon. We're over here talking and they're doing fine, even though we weren't.
0:14:23	T	49	I don't want to be so rigid
	T	50	And we're in a perfectly landscaped lawn and
	—	51	[interruption from student asking a question]
0:14:30	R	52	We talked about how you were working with kids before, right when I came in.
0:14:54	T	53	Yeah, we did those. They got used to working. Oh, allowing for a little bit of... I think they're not fully focused in attention, I mean, they're working a little bit.
0:15:13	T	54	It's like teaching me it's ok to loosen the reins.
	T	55	As an adult, I would be upset if I'm concentrating on a professional development session. I want to be able to talk to my colleagues.
	T	56	And even if it's off topic, you're building relationships so that when you're on topic...
	—	57	[interruption from student asking a question]
0:16:03	R	58	So I'm recording again, would you see... I know we've talked about changes we've seen in the students.
	R	59	Would you see like action research as being a unique way to do it or are there- is it more of - that there's some kind of a structure and then figuring out how to work, how to be creative within that, that structure, that middle space that you talked about with the gardens because you mentioned the haiku and how? ...
	R	60	To me, that seemed to kind of work in the same way that - just they're maybe on a shorter time scale than the action research. So the question is have you seen the kids' dispositions or approaches or thinking change? In either the action research or the haiku or these things you've tried lately that were kind of different.

Time	Speaker	Line	Transcript
0:16:52	T	61	I think it's the latter, I think action research is a type of activity that students can't do alone, but it has
	T	62	It falls under the umbrella of the Japanese garden approach, which we should trademark absolutely.
0:17:08	T	63	Because it, yeah, I think I hadn't even thought about it. That was like, WHOO, we did a poetry unit and we did the Action Research unit, and had a few days for students- there were many students who were absent for Eid. So we did haiku because it was a short, you know, three day unit. And then we were coming back to research to finish it up.
0:17:33	T	64	I was able to...
0:17:43	T	65	I was able to loosen my grip of control in that too, and that, and I think that came from the action research projects. But I think it is an example of the Japanese garden here
0:17:55	T	66	Here's the other thing: not having complete control over what exactly I have some students like explaining where they realize they can be creative with English. Changing the number of syllables going from I am to I'm, For example, and then. That's them playing with the language and manipulating the language in a way that it's really, you know, not a worksheet.
0:18:20	R	67	Right. You're going to practice conjunctions or whatever. Yeah, right.
0:18:24	T	68	But then that student's going to learn that more than another student who would learn honestly what a syllable is - how to count a syllable.
0:18:37	R	69	Is there anything you'd like to share that you didn't say?
0:18:41	T	70	Well, thank you for this interview because it was a really good way. I had a lot of things come together for me through your questions.
	T	71	And I'm going to be thinking about the Japanese garden.
0:18:45	R	72	It's a perfect metaphor.
0:18:50	T	73	My friend works full time in a Japanese garden and she loves it.
	T	74	Thank you.



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