

# Identity reflections on a Peruvian performative theatre course

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*An analysis of the final reflections of eight multilingual students who took an advanced performative course focused on cultural/linguistic identity in Spanish on Peruvian theatre in a university in southwest Texas in 2022 is presented. During and at the end of the semester, students wrote reflections that explored the ways to construct Peruvian characters' identities in representations. The final reflections which are the data analyzed were related to: the final course representation on campus, the participation of some students in short representations of the course plays during the semester and their opinions about the course in an academic event in a local university, and the feedback of Peruvian theatre professionals and guests via zoom toward videos representing some of the plays' scenes. Three propositions and a topic drawn from the discourse analysis are discussed. Some possible directions drawn from this study on the teaching of Spanish with a performative pedagogy in similar programs in the United States are mentioned.*

**Keywords:** *identity; performative pedagogy; Peruvian theatre; teaching of Spanish as a Foreign Language (SFL).*

## 1 Introduction

In the last decades the applied linguistics community has experienced interest in research studies taking account a performative pedagogy<sup>1</sup> on the learning and teaching of second languages or additional languages. This teaching approach puts emphasis on the use of dramatic texts in the learning of the target language embedded in global, local and institutional ecologies and stands out the emotions and academic and linguistic identities of students (Crutchfield, 2015; Fernández García y Biscu, 2005; Kao y O'Neill, 1998; Piazzoli, 2019; Ryan y Marini-Maio, 2011; Santos Sánchez, 2010; Santucci, 2019). Most of these studies, mostly undertaken in English-speaking countries, have intersected artistic, neuroscientific, ethnographic orientations to demonstrate the body-language connection in this process (Bräuer, 2002). On the teaching of Spanish at the U.S. college/university level, I have not found studies on the development of communicative and intercultural competencies as well as the construction of new linguistic identities with the use of literary texts or created by students themselves. This also happens in theatre/performance advanced courses on Latin American

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<sup>1</sup> Performative pedagogy associated with the notion of 'performative' that Schewe (2020) proposes as a general term to describe ways to teach foreign languages that have their origin in the performance arts.

Theatre that include a final representation; courses are mostly offered at the post-graduate level and led by faculty who have knowledge on dramatic direction (Geirola, 2004; Hernández, 2016; Kingsbury Brunetto, 2015).

Considering this information, this article analyzes how a group of undergraduate advanced students of Spanish reflect on how the course entitled Performing Peruvian Identities: Theatre, Language, and Culture has an influence on their linguistic identities and intercultural competencies.<sup>2</sup> Based on my pedagogical experience on the teaching of second languages within a performative approach and my research on actors' training of the Peruvian theater group *Cuatrotablas*,<sup>3</sup> the present study fills a gap on studies on performative teaching in undergraduate Spanish courses by analyzing students' reflections<sup>4</sup> (ages 17-23) throughout these courses in the U.S. context.

## 2 Theoretical framework

Pennycook (2004) states that performativity opens the door to understanding new ways of thinking about language, identity, and change. Considering philosophical publications on gender construction and identity (Butler, 1990, 1993, 1997), performativity<sup>5</sup> can be understood by the way we perform acts of identity as a continuous series of social and cultural performances instead of a previous identity. Butler (1999) argues that identities are a product of social performative acts that urge individuals to be and become sedimented throughout time. Performativity is not a free game, a personal theatrical presentation, nor can be associated with performance in simple form.<sup>6</sup> Pennycook provides a baseline to consider languages from an antifoundational lens, and a way to think about language performance in a close relationship with other performance forms such as rituals, music and dances. The notion of performance can open the understanding of language as transmodal performance that stands out the corporeal involvement of language; thus, performativity recognizes the

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<sup>2</sup> Intercultural communicative competence refers to the skill to interact with people of another culture and language in an effective and appropriate manner and involves attitude changes toward own's culture and others (American Council of Teaching Foreign Languages [ACTFL], 2017).

<sup>3</sup> *Cuatrotablas* is a Peruvian theatre group (Lima, Perú 1971-) that was founded by Mario Delgado (1947-2016) (Robles Moreno, L, 2022).

<sup>4</sup> These reflections are translated from Spanish into English by the author of this article originally published in Spanish (Vélez Salas, 2026).

<sup>5</sup> To tackle the difference between performativity and performance in another way, Kulik (2003) states the two notions as follows: "Performance is something the individual does. Performativity, on the other hand, is the process by which the individual emerges" (p. 140).

<sup>6</sup> In this investigation, we take into consideration theater studies perspectives (e.g. Allain & Harvie, 2006) as important sources to create a personal interdisciplinary perspective for research. At the same time, we take into consideration theoretical fundamentals for independent Peruvian theatre (Delgado Vásquez, 2004; Espinoza Dominguez, 2009).

complete understanding of the body as an entity interrelated with other social and semiotic practices.

Regarding studies on identity/subjectivity and performance related to the learning of a second language, we find that these adopt a modernist/poststructuralist or a postmodernist orientation (Kramsch, 2014); identity includes the subjectivity of the individual, and few of them have taken the notion of performativity. Norton (2019) mentions that identity is associated with how a person understands her personal relationship with the world through time and space, as well as her possibilities for short term goals or the future. Block (2014) mentions that identity is constructed discursively and is part of the expression of individuals subjectivities.<sup>7</sup>

These discourses can be considered as resources of identity construction and that these are associated with the degrees of audibility in a second language.<sup>8</sup> Studies using performative theory on the teaching of English as additional language have investigated: (a) how the performative process of post-graduate course in English influenced the linguistic identities of a multilingual group of teachers (Harman y Zhang, 2015); (b) to reflect on the performative effects in concepts such as 'language' on the learning of English as a second language in the U.S. (Miller, 2012); and (c) to explore notions of identity and alterity in a performative course with students of English in an Asian country (Forman, 2014). On performative pedagogy, Schewe (2020) mentions that Butler (1990), within her performativity theory, has proposed that both culture and identity are constructed performatively since they are non-stable phenomena. The performative term, that goes beyond action orientation, stands out forms of the creative process, of embodied learning and the aesthetic experience. As we will see in the next section, we have not found any essay or study that adopts the guidelines of performativity theory. However, I found several studies on the use of theatre without a specific focus on identity processes related to the learning of advanced Spanish among undergraduate multilingual students in the U.S.

### 3 Studies on foreign language teaching and theatre

Studies on the effects of theatre and drama strategies on the teaching of second or foreign languages -published especially in English and some publications in German and Spanish- have

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<sup>7</sup> In this case, we can suggest that Block refers to 'discourse' understood as "language-in- use such as conversations" (Gee, 1999, p. 17). Gee makes a distinction between discourse with d and Discourse with D. Block explains that the last use refers to 'language' and other elements; in addition, it can be associated a 'discourse' as defined by Blommaert (2005): "discourse...involves all meaningful semiotic forms of human activity connected with social, cultural and historic patterns and use development" (p.3).

<sup>8</sup> Block (2014) points out that 'audibility' involves the development of an identity in an additional language not only in relationship with linguistic skills but also with ways of dressing, use of expressions, movements, behaviours, and other forms of semiotic (or multimodal) behaviours (p. 49).

increased in the last two decades. They have focused on the teaching on drama from an intercultural perspective in Europe (Byram, 2020), and the teaching of foreign languages, literatures, and cultures in different countries (Ryan and Marini-Maio, 2011). This strand of has expanded with the publication of the free online *Scenario* journal that publishes articles in English and German on the teaching of second and foreign languages since August 2007. Studies in Spanish have focused on theatre and the teaching of second languages (Santos Sánchez, 2010; Torres Núñez, 1996). On Spanish as Foreign Language (SFL), I identified several publications, including M.A. theses and Doctoral dissertations (e.g. Martín Barragán (2023), Pérez Descalzo, 2023) at different educational levels.

On Spanish at the university level in the U.S., Kingsbury Brunetto (2015) detailed the experiences of students in a mid-west university related with taking a theatre course and putting a play on stage. Using interviews framed in a phenomenological approach, a Bakhtinian theory on language, and an ecological perspective on the learning of a second language, Kingsbury Brunetto compares the learning processes of undergraduate students (whose mother tongue is English) with postgraduate students of Spanish (whose mother tongues are English and Spanish). In the same way, several university professors use theatre with their undergraduate students.<sup>9</sup> For example, Castillo (2016) mentions that she directs a workshop in an east-coast university in which she employs devised theatre, performance or videos, with a social, activist and informative objectives, directed to the surrounding Latinx community with which the students identify.

Hernández (2016) reflects on her performative theatre courses at a mid-west university. She mentions the reading strategies and previous analysis of six plays her students do before putting only one play on stage at the end of the course. She considers that the management of physical language on stage is the most difficult for students; and that wearing special clothes on stage has a positive effect on students' psychological state. Hernández also mentions that one time the student community interviewed the playwright who wrote one of the plays read. Geirola (2019) points out that, considering his pedagogical experience with a Lacanian perspective, he refuses to work with a previous text and to reach a professional level putting a play based on devised theatre within his course "Taller de Performance Latino Americano" (Workshop on Latin American Performance) in a west coast university. He starts his course with a proposition and physical exercises to then proceed with improvisations. Students write reflections about this process, and after some weeks (spring break), Geirola edits a text with these reflections, which is used as script for rehearsals for the first night of

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<sup>9</sup> For more of these studies, see *Latin American Theatre Review* (Vol. 50, No. 1: Fall 2016)

the play. He mentions that the script is based on students' contributions and highlights the importance of the final show for the students in the course.

#### 4 Institutional context

This investigation took place in a southwest Texas university, in a city in which the population is composed as follows:<sup>10</sup> Hispanic/Latinx: 64%, White: 23%, African American: 7%; Asian American: 3%. The university offers majors in education, humanities, biological and social sciences, and had an average of 2600 undergraduate students in the 2021-2022 academic year. The Department of Modern Languages and Literatures offers the major in Spanish. The student demographics is divided as follows:<sup>11</sup> White: 56%, Hispanics/Latinx: 22%, Asian: 8%, African Americans: 4% and Internationals: 4%.

The course taught for the first time in 2022<sup>12</sup> was advertised during Spring 2022 under the name, "Peruvian theatre" and did not include any reference to its performative dimension. Students enrolled mentioned that they were not expecting a performative approach; they had assumed that they would only analyze the plays. Other students who had previous performative or musical experience were not surprised by the nature of the class. The course used an adaptation of the *Cuatrotablas* method for actors' training; this consists of four phases: warm-up and concentration, learning, construction, and creation or improvisation (Delgado Vásquez, 1998); it was employed to embody the performative reading of the course four plays: *Oye* and *El viejo*, unpublished plays by *Cuatrotablas*, *Corazón de fuego* (Heart of Fire) (Zúñiga, 2004) y *Génesis* (Genesis) (Zúñiga, 2018)<sup>13</sup>. The following Peruvian theatre professionals and guests provided feedback to students: Flor Castillo, Serafín Coronel-Molina, Pilar Nuñez, Daniel Quispe, Carlos Vargas, Nora Vélez and Maria Teresa Zuñiga.

The course included the following components: (a) the recording of dialogues chosen by the students before the zoom visit of theatre professionals and guests; (b) guests offered their opinions about the performances to the students after watching these videos; and (c) students wrote reflections before and after receiving feedback from these guests: (d) two presentations of one of the plays at the university campus; (e) an academic presentation of three students in a university event related to the teaching of Spanish in a local university; and (f) a final

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<sup>10</sup> Data obtained online from the Census for 2023 (January 10, 2025)

<sup>11</sup> Data obtained in Wikipedia, January 10, 2025

<sup>12</sup> I was awarded a university fellowship in May 2020 to create a course based on my research on actors' training with *Cuatrotablas*. I am Peruvian American and have engaged with Peruvian theatre actors training since 2010 when I met late Mario Delgado, the founding director of *Cuatrotablas*. I focus only on students' reflections on this study. I continue my research and participation on Peruvian independent theatre groups.

<sup>13</sup> Students finally did performative dramatic readings as they did not have time to memorize their chosen parts of the plays. Before the performative dimension of the course, we read the texts and identified the cultural and linguistic characteristics of the plays.

performative reading of scenes from the four plays in a public event on campus in December 2022. After this public performance, students wrote a final course reflection.

## 5 Data collection and student profiles

Students wrote eight reflections, two for each reading for the four plays, and a final reflection that summarized the performative nature of the course. Students completed a form that gathered personal information at the start and the end of the course. In the spring of 2023, students, through an e-mail, were invited and some weeks later agreed to participate in the study (approved by the University Research Office).

The eight students (STU henceforth) have developed advanced competencies in Spanish in two different sociolinguistic ecologies: at home and at the university context. STU1, STU2, STU3 and STU6 have Spanish or English as their first language and have parents who speak Spanish. As a freshman, STU3 has been socialized in Spanish and took the course as she is interested in theatre. In high school, she was involved as a musician in a mariachi group. STU1, STU2 and STU6, whose majors are Spanish, had already taken courses in which they only analyzed texts. STU4, STU5, STU7 and STU8 speak Spanish as a second language and English as first language in their families. All students, but STU3 and STU8, have taken advanced courses in Spanish before. STU3 and STU8 are freshman; STU8 has taken AP<sup>14</sup> courses in Spanish.

As shown in Table 1 (6 women: STU1, STU2, STU3, STU4, STU6 and STU8 and two men: STU5 and STU7) students' ages range between 18 and 22 years. Their majors include biological sciences, political sciences, education, business, sociology and most of them have Spanish as their first or second major. Four students speak Spanish as first language (heritage speakers) and four speak English as first language. Six students took the course as a Special Topics course from the Department of Modern Languages and Literatures; two students took the course as part of the Content and Language Across the Curriculum Program. The course was worth three credits, met two hours and thirty minutes weekly, and lasted 16 weeks.

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<sup>14</sup> AP: Advanced Placement. They are advanced courses in high school that prepare students for college/university studies.

| Name | A  | FL      | SL      | Majors                                 | PL      | YS        |
|------|----|---------|---------|----------------------------------------|---------|-----------|
| STU1 | 21 | Spanish | English | Accounting-Finance-Spanish             | Spanish | Junior    |
| STU2 | 20 | English | Spanish | Marketing-Spanish                      | Spanish | Sophomore |
| STU3 | 18 | Spanish | English | Sociology-Education                    | Spanish | Freshman  |
| STU4 | 22 | English | Spanish | Biochemistry-Molecular Biology-Spanish | English | Senior    |
| STU5 | 22 | English | Spanish | Finance-Spanish                        | English | Senior    |
| STU6 | 19 | Spanish | English | Communication-Spanish                  | Spanish | Sophomore |
| STU7 | 22 | English | Spanish | Biology-Spanish                        | English | Senior    |
| STU8 | 19 | English | Spanish | Spanish-Political Science-Teaching     | English | Freshman  |

A=Age; FL=First Language; SL=Second Language; PL: Parents' Language; YS=Year of Studies

*Table 1: Students' profiles (n=8)*

## 6 Analysis of reflections

I used the final course reflections to explore the students' discursive identity construction and their subjectivities; I considered the general guidelines for conducting socio-cognitive discourse analysis (Van Dijk, 2001) and identifying the propositions expressed in these reflections. Van Dijk (2001) stresses the socio-cognitive interface of discourse, in which "discourse" can be understood as a written text, "cognition" involves beliefs and evaluations and other mental structures, and "social" refers to micro and macrostructures associated with societies and cultures. One of the aspects Van Dijk proposes to analyze is the discourse topics. To identify them, he suggests analysing the propositions that make up these topics. Van Dijk (2001) defines the topic as "the semantic macrostructure drawn from the propositions of microstructures of meaning; the topics represent what the discourse is about" (p. 102). He suggests making a list of these propositions, from which the topic can then be drawn.

### Propositions

In this study, I identified three propositions and one topic as detailed below.

**Proposition 1:** Performative pedagogy offers a new direction on the academic, linguistic, and intercultural development among advanced students of Spanish.

**STU1** mentions that, even though her parents are Mexican immigrants, and Spanish is her mother tongue, the course helped to develop her performative evolution in Spanish more. She adds that after doing, "research on the plays *Los Rios Profundos*, *Oye*, *Génesis* and *Corazón de fuego*, I learned a little more about the authors, the objectives of the plays and how they

connect to the political climate of the nation”<sup>15</sup>. Speaking in public and having to memorize parts of the plays helped her to practice the skill to relate certain words with others as well as to fight her anxiety with Spanish use.

**STU2** mentions that she has gained a new perspective on how to learn the language of the plays: “...These plays have offered not only artistic forms to write the language, but they also showed different cultural perspectives and emotions through Peruvian colloquial language”. In performing the plays, she was impressed by the body movement exercises; she had participated in theatre plays before, but she never had to use her body and voice to tell a story. She finally points out that, “for Peruvians, passion is their body and voice”. Last, **STU7** mentions that his oral skills have improved since the course stressed oral production and the comprehension of specific words and phrases. He remembers becoming nervous about the performative nature of the course. However, by the end of the course, he experienced an improvement not only on his oral skills but also on his classmates: “It seemed that the class increased their confidence in representing theatrical plays; they felt more comfortable in their performative competencies and speaking in Spanish”.

**Proposition 2:** The feedback from experts on the performative process of learning favors creativity.

**STU3** who participated in all public events mentions that the help offered by the Peruvian theatre professionals and guests was meaningful. **STU6** remembers that once a week the class would go out to the campus to record presentations of the plays before showing them to the theatre professionals. She adds, “I really appreciated all the comments we received from all the writers and close friends from our professor; I felt very comfortable making questions about the plays and receiving comments about how to improve, which is something my group had to work on”. The movement techniques and listening from an external perspective helped them to improve their future performances.

Lastly, **STU8**, who had theatre experience in high school, considered the usefulness of the video recordings. She believes that these videos provide testimony that the group improved their performative skills in their oral competence in Spanish. She recognizes the importance of improvisations and mingling with the audience. These strategies produced an active experience that became relevant as students had to be aware of the spaces where performances took place. On the experts’ opinions, she states: “I like the visit of actors and Peruvian theatre professionals via Zoom since we had the opportunity to listen and apply their

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<sup>15</sup> The original students’ quotes in Spanish can be found in a larger article published in Spanish. In this article, all quotes are translated into English; the translations are mine.

feedback to improve and get to know the plays more”. In the end, she became more confident with her bilingual identity, more ease with improvisation and her knowledge about Peru.

**Proposition 3:** Quechua and the course have an impact on students’ bilingual, intercultural, and professional identity development in the short-term.

**STU1** points out that, along with Spanish, she expanded her linguistic knowledge of Quechua. She observed that, along with her classmates, how the pronunciation of words, phrases and songs in Quechua in *Los Rios Profundos*, progressed with time. She mentions how the course opened the door to another culture and language different to hers -something she always searched for. On her academic future, she mentions, “In fact, I want to be an immigration lawyer so it helps to know about different countries and its origins since I may have clients of those countries, and this knowledge would help me to connect with them”.

**STU4** mentions that the course has had a great impact on her bicultural and bilingual identity. She had, “the opportunity to learn Quechua as well as to read Spanish mixed with Quechua”. She remembers learning the two Quechua songs for *Los Rios Profundos* play with joy for the final performance. The course helped to appreciate the culture of this nation and to incorporate this cultural identity in her life. **STU4** adds that, “the only way to improve this world is to get to know it and understand the world starts when one accepts new cultures”. She plans to continue developing her oral fluency in Spanish as she would love to be able to use it with patients who feel more confident speaking in this language.

Lastly, **STU5** remembers having enjoyed the plays that have words, phrases and two songs in Quechua. He particularly remembers how singing the songs had an emotional impact on people from Mexico and Peru in the final course performance. Some of them said they were happy that students were learning languages like Quechua in the U.S. He states the course and his experience as student of Spanish have made him to be committed to continue developing his Spanish after graduation. The course helped him to show how he will conduct himself in a job in the real world in the future. Next, I will discuss how the previous propositions can relate to identity concepts and state the topic that summarizes these propositions.

## 7 Discussion

To answer how students reflected on how the course shaped their linguistic and academic identities and intercultural competencies, I consider two steps. First, I explore and adopt the identity definitions proposed by Butler (1997), Norton (2019) and Block (2014) to discuss the

identity constructions associated with the three propositions mentioned previously. If identities are products of social, ritualized, and sedimented performative acts (Butler, 1997), some students have mentioned that doing performative exercises have modified their linguistic and cultural identities. If identity is associated with how a person understands her relationship to the world and her possibilities for the future (Norton, 2019), some students mentioned the effectiveness of the course on learning new sociocultural and sociolinguistic knowledge about Peru. They have decided to continue developing their academic, intercultural, linguistic, and professional development after taking the course. If identities can be related to subjectivities and conscious and unconscious thoughts as well as ways of dressing and talking called audibility (Block, 2014), some students expressed their fear and anxiety before and during the course and experienced new Peruvian identities by speaking colloquial Peruvian language and wearing regional clothes during the public performances.<sup>16</sup> Second, I will discuss the three propositions drawn from the analysis.

**Proposition 1: Performative pedagogy offers a new direction on the academic, linguistic, and intercultural development among advanced students of Spanish.**

The development of academic, linguistic development students' identities not only proves the theoretical approaches on performativity and linguistic identity construction as transmodal performance which stresses the use of the body with other social practices (Pennycook, 2004), but also involves the role of emotions in this pedagogy (Crutchfield, 2015; Forman, 2014), shapes the linguistic identities of the participants (Harman & Zhang, 2015), and fosters reflection (Miller, 2012). On the performative dimension, **STU2** mentioned experiencing a new way to continue learning Spanish in which body movements are key to represent the plays. In terms of learning and the role of emotions, **STU1** and **STU7** expressed that through this pedagogy they have increased their knowledge about Peru and the origin of the plays. **STU1** mentioned that learning to memorize some sections of the plays and speaking in public helped not only to improve her oral fluency but also to fight her anxiety. **STU7** highlighted how his nervousness at the start of the course changed to confidence in his individual oral communication skills supported by the group confidence in improving Spanish throughout the semester.

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<sup>16</sup> This finding is further explored in the larger article in Spanish. STU4 reflected on the positive emotional and linguistic effects on wearing Peruvian regional clothes to feel confident in learning the stories on the plays and improving her linguistic skills. This finding is like to those identified in other studies (Hernández, 2016; Kingsbury Brunetto, 2015).

**Proposition 2: The feedback from experts on the performative process of learning favors creativity.**

On the experts' feedback, **STU3** highlighted the usefulness of this feedback to improve their performance; **STU6** enjoyed the opportunity to ask questions about the plays and to adapt the movement techniques suggested to improve their performances; and **STU6** pointed out that these videos helped to improve the group performance and oral skills in Spanish. She also mentioned that these electronic sessions helped students become more aware of the use of space, the importance of improvisations, and the contact with the audience.

**Proposition 3: Quechua and the course have an impact on students' bilingual, intercultural, and professional identity development in the short-term.**

Quechua and the course have an impact on students' bilingual, intercultural, and professional identity development in the short-term. Students expressed their emotional bond to Quechua words and phrases present in two plays, and two songs they learned for the final performance. **STU5** mentioned that the songs had a positive effect on the audience. **STU1** and **STU5** expressed how the course helped them to learn some Quechua within the plays in Spanish and associate this use as part of Peruvian identity. The course also helped **STU1**, **STU4** and **STU5** to envision a professional future in which Spanish and Peruvian culture can be a source of a professional and personal bilingual and bicultural identity. Next, I will provide the topic drawn from the previous discussion.

Topic: The performative language teaching approach which can be improved by experts provides one possibility of academic, linguistic, and intercultural development during the course. The approach can also provide an effect in the construction of students' bilingual and intercultural identities of advanced students of Spanish in the short-term.

This topic is drawn from the three propositions. It proves the relevance of this pedagogy supported by experts' feedback on students' intercultural communicative competencies development among advanced students of Spanish in Texas. The development of these competencies on students' identities through performative courses can become an important dimension to be explored in future theatre educational projects between the U.S and Peru, two multilingual and pluricultural nations in the Americas.

In Peru, intercultural theatre has contributed to intercultural educational processes with bilingual indigenous and monolingual mestizos of the Peruvian jungle. Benza y Tubino (2021) mention that these processes aim to empower ethnic identities and promote the dialogic

encounter with others. This educational experience in the Peruvian jungle<sup>17</sup> supports Peruvian policies toward a pluricultural country (Degregori, 2004) and an intercultural challenge that values the indigenous roots of the country and stops making interculturality only an indigenous issue (Vich, 2024). Thus, an educational challenge will be supporting the teaching and evaluation of intercultural communicative competencies (Byram, 2020). Doing so, we will be contributing to the education of human beings that can shape their new intercultural identities, embodying others, among other objectives, as was the case of the course in this study. course.

## 8 Conclusion

This study proves the positive effects of a Peruvian performative theatre course among a group of undergraduate advanced multilingual students of Spanish in southwest Texas. Using an analysis of identity-based reflections, this study has proved that this pedagogy favored the recontextualization of the plays using performative exercises that employed body movements, voice and phrases, and brief songs in Quechua. The study can be added to the recent literature on the effectiveness of performative pedagogy on second language learning and teaching processes.

Pedagogically, these performative courses have an influence from the dramatic arts on creativity, embodied learning, the aesthetic experience of learning and the teaching of Spanish. These courses provide a rewarding mixture (Schewe, 2020) that can include singing and dancing, and artistic expressions, as students undertook in this course. In terms of interculturality, these educational experiences help to strengthen and develop multilingual identities through dialogue and meeting with others (Benza y Tubino, 2021) or through performative dramatic readings as happened at the end of the course

Thus, this study is an invitation of the potential power of performative approaches to the learning and teaching of Spanish at the undergraduate level regarding their intercultural competencies and identities in the multilingual and pluricultural worlds of the Americas. This study also recommends the inclusion of a performative approach to the teaching, learning, and research on language and culture on the construction of new identities among students of Spanish at the undergraduate level in the U.S. These interdisciplinary research studies will be composed of faculty interested in the dramatic arts in the Departments of Modern Languages and Literatures and from other Departments. These studies can take decolonial turns on the teaching of Spanish (Herlihy-Mera, 2022) and regional and local practices on the

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<sup>17</sup> Most of the Peruvian theatre plays in the last years, which are used for theatre criticism, are monolingual and monocultural, focused on Lima and not in provinces of the country. (e.g., *Conjunto: Revista de teatro latinoamericano*, 2024; Delgado del Águila, 2021).

teaching and learning of Spanish (Schwartz, A. et al, 2025) and, thus, can become a catalyst for proving the transformative power of performative language teaching and learning. *¡Sí podemos!* Yes, we can!

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