

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

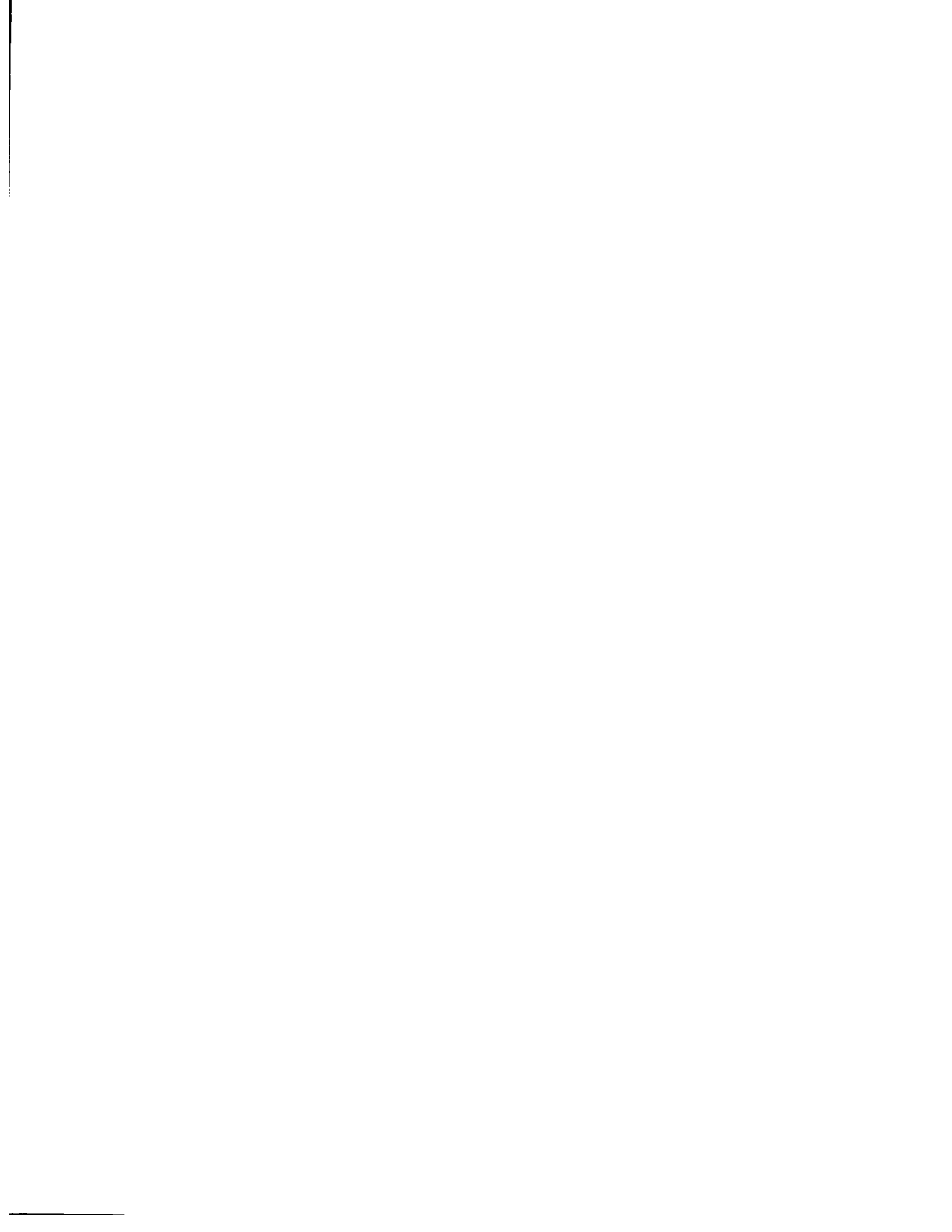
In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

**ProQuest Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600**

UMI[®]



University of Alberta

**A Case Study: Integrating Language Across Curriculum Through
Drama**

By

Leonora Macy



**A thesis
submitted to the Faculty of Graduate Studies and Research
In partial fulfillment of the requirements for the degree of
Master of Education**

**Department of Elementary Education
Edmonton, Alberta
Spring, 2002**



**National Library
of Canada**

**Acquisitions and
Bibliographic Services**

**395 Wellington Street
Ottawa ON K1A 0N4
Canada**

**Bibliothèque nationale
du Canada**

**Acquisitions et
services bibliographiques**

**395, rue Wellington
Ottawa ON K1A 0N4
Canada**

Your file *Votre référence*

Our file *Notre référence*

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-69664-2

Canada

University of Alberta

Library Release Form

Name of Author: Leonora Macy

Title of Thesis: A Case Study: Integrating Language Across
Curriculum Through Drama

Degree: Master of Education

Year this Degree Granted: 2002

Permission is hereby granted to the University of Alberta to reproduce single copies of this thesis and lend or sell such copies for private, scholarly, or scientific research purposes only.

The Author reserves all other publication and other rights in association with the copyright in the thesis, and except as hereinbefore provided, neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form whatever without the author's prior written permission.



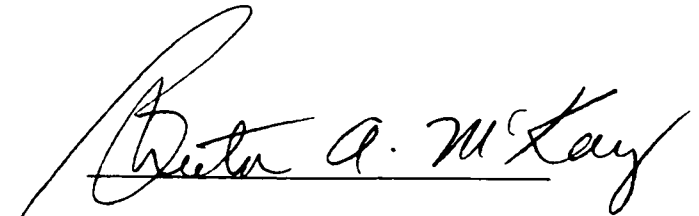
Leonora Macy
14112 - 91 Avenue
488-8388
Edmonton, AB
T5R 4Y2

Date: March 22, 2002

University of Alberta

Faculty of Graduate Studies and Research

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled *A Case Study: Integrating Language Across Curriculum Through Drama* submitted by *Leonora Macy* in partial fulfillment of the requirements for the degree of *Master of Education*.



Dr. R. McKay



Dr. L. Laidlaw



Dr. I. Johnston

Date: March 22, 2002

**Dedicated to my parents,
Fred and Christina Kapp,
who taught me the importance of perseverance.**

Abstract

Educational drama has the potential to involve and engage students in learning across the curriculum. Neelands (1984) states, "Drama (in the educational context) is not as concerned with the transmission of theatre-skills as it is with the construction of imagined experience. Imagined experience . . . is seen as being a particularly efficient context for children to try out and experiment with new ideas, concepts, values, roles and language in action. . . (p.6). In this case study, the practice of one teacher who uses drama purposefully and frequently to extend her students' language learning in different areas of the curriculum was explored and documented. The researcher looked at how the teacher planned for this type of integration; what children's literature was used; what drama strategies were used; and why and how the teacher used the children's literature and drama strategies to motivate her students to read, write, and talk more extensively in her classroom.

Acknowledgements

Thank you to Kelti whose commitment to her profession and her students made this research project possible. Without her enthusiasm and willingness to go the extra mile, this project would not have been as comprehensive.

Thank you to Dr. Roberta McKay, my supervisor, who generously gave of her time and knowledge in order to help me accomplish this research project. Her encouragement, insights and suggestions inspired me.

Thank you to Pat Payne, my mentor and friend, who opened my eyes to the exciting notion of drama in education. Without her support, guidance and encouragement this research project could not have been started.

Thank you to Dr. Linda Laidlaw and Dr. Ingrid Johnston for insightful questions and supportive feedback.

And thank you to my husband, Paul Macy, for believing in me and supporting me throughout this endeavour.

Table of Contents

Chapter	Page
1. Introduction	1
Background to the Study	1
Purpose of the Study	8
Significance of the Study	9
Delimitations	9
Limitations	9
Ethical Considerations	10
Summary	10
2. Review of Related Literature	12
Introduction	12
1. Integrating Language Arts Across the Curriculum	13
1.1 Halliday, Rosenblatt, Britton, and Barnes	15
1.2 Language Arts Student Learning Outcomes and Drama.....	19
2. Constructivism and Social-Constructivism	22
3. Integration of Curricula	24
4. Drama and Language Learning	27
4.1 A Brief History	28
4.2 Areas of Drama	29
4.3 Drama Conventions	31
4.4 Drama and the Imagination	32

4.5 Drama and Writing	34
4.6 Drama and Talk	35
Summary	37
3. Methodology	39
Design of Study	96
In Search of a Participant	41
Pilot Study	44
Data Collection	49
Data Analysis	56
Summary	61
4. Findings and Discussions	62
Introduction	62
1. The Integrated Thinker	65
2. The Integrated Planner	74
2.1. A Contextual Drama	76
2.1.1. Four Phases of a Contextual Drama	77
3.1.2. Language Learning Experiences	85
2.2 A Novel Study Unit	98
3. The Maker of Metaphorical Reality	121
4. The Role-Player	128
Summary	130

5. Review, Implications, and Conclusion	133
Review of Research Questions	133
Implications	142
Conclusion	148
References	150
Appendices	155
Appendix A	155
Appendix B	166
Appendix C	178
Appendix D	181

CHAPTER ONE

INTRODUCTION

BACKGROUND TO THE STUDY

There was absolute silence for minutes after the examiner had instructed me to become a feathery cloud drifting across the clear blue sky. I closed my eyes and eventually my body began to sway rhythmically. My feet lightly moved me across the wooden floor of the old school library. I was a cloud.

(A personal reflection)

Drama was a relevant part of my childhood education. This was the subject area that I bloomed in and felt passionate about. I took speech and drama lessons as an additional subject in my elementary and secondary schooling. Private speech and drama training provided me with individual attention and plenty of opportunity to recite poems or dialogue from a play in adjudicated circumstances. I was also involved in adjudicated plays in both elementary and senior years. The British drama teachers who taught in South African schools were extremely conscious of standards and professional theatre. During my teacher training, this notion of drama was reinforced. For many years, I had the singular view of drama as theatre. However, as I developed from a classroom teacher who used a behaviourist model, to a teacher who began to see the importance of a constructivist model, I began to see drama's potential in student learning. Drama therefore followed me into the classroom and, more recently, into the university classroom. I now recognize how limited

my old view of drama was. Gradually, my narrow view became extended to my present view of drama.

My transformation as a classroom teacher who used drama for learning was an incremental process. In retrospect, I now realize that this change in view possibly began when I realized that approaches to teaching were in an evolutionary stage. When I started teaching in the middle 1970s in South Africa, a behaviourist model of teaching was still firmly in place. However, the *whole language* approach to teaching dominated the 1980s. I therefore found myself moving away from teaching reading and writing based upon an understanding that they were made up of hierarchical sets of skills that should be taught in a predetermined order. My understanding of the research in the 80s, particularly that of Goodman (1986), Barnes (1976), and Britton (1970), influenced my decision to abandon basal textbooks. As I gained confidence in applying these new ideas, for example teaching skills in context, I began to plan in a very different way. I now planned so that students were afforded many opportunities to be engaged in frequent reading, writing, speaking and listening activities that spanned different areas of the school curriculum. This type of curriculum planning was my attempt to create opportunities for the students to use language in authentic, richly contextualized, functional ways. Gradually, over a twenty-year period in the classroom, I moved from a separate subject orientation, toward an integrated curriculum that involved significant use of children's literature as well as

drama oriented toward learning. As a teacher of elementary students, I saw role-playing opportunities in the various stories and novels that I would read to the class. Social Studies also presented many opportunities for dramatization as well as the use of a number of drama strategies. The students became blacksmiths, fur traders, and so on as we studied the life of early settlers in British Columbia. Reader's Theatre scripts and puppets were important parts of my students' language learning activities. However, I need to state that I did not view these strategies as part of drama, but rather as exciting teaching strategies. Upon my return to the university to pursue graduate studies, I became familiar with the research in drama education that supported what I had been incorporating in my elementary classroom as drama. The research referred to this type of drama as "drama as education" (Bolton, 1984).

Drama as education had its roots in the pioneering work of Dorothy Heathcote. My reading in this area spurred my interest further. I was captivated by her notion that the subject matter of any dramatic experience is what gives it significance. She encouraged a thematic way of looking at content. Through university course assignments and independent studies in my graduate program, I eagerly began to pursue several answers to some of my questions about the impact of drama: "How does drama support writing?; and, What kinds of talk do students participate in while engaged in different drama activities?" I knew that drama provided opportunities for children to talk, however, I was

interested in examining the kind of talk produced in these situations. I looked at this talk in relationship to Halliday's (1975) seven functions of language. Further, I became convinced that drama experiences helped students generate ideas for their writing. I had observed their willingness to write after doing a drama based on the book "*Lon Po Po*" which is the Chinese version of the Little Red Riding Hood Story. Later, I began to ponder how drama could impact student learning in other subject areas. More or less at the same time, I became involved in a research project in which we searched for nonfiction children's literature that could be used with the present science topics outlined in the Alberta Program of Studies. While involved in this research, I began to ponder how I could integrate some of this well written science literature with language and drama. How would this integration encourage children to transfer science concepts into scientific discourse? Using the book *Theodoric's Rainbow* (1995), I planned a lesson in which the students would do a story theatre. *Theodoric's Rainbow* (1995), tells the story about a monk who lived in Germany around 1250AD. He was one of the first people to investigate light refraction. I used a lesson schema suggested by the science theorist Sutton (1995). He suggests that the first focus of the lesson should be based on a story about some interesting happening. The students would tableau various scenes from the book and then come alive as the monks in the story. I did not want them to memorize lines but to paraphrase what the monks said. After the story theatre, I wanted the students to be

actively involved in being science inquirers. This is the second focus of Sutton's lesson schema. It is the part where students become involved with the materials on the bench. I encouraged the grade four teacher to take on the role of Theodoric. In role, she called a meeting and invited the students to attend as fellow scientists interested in investigating how a rainbow was formed. They became the experts as they worked in various hands-on centres to create rainbows. They then reported their findings. The final activity I had planned was my personal extension of Sutton's lesson schema. The students had to write part of a reader's theatre script. They had to write what Theodoric would say to convince a cobbler not to go in search of the pot of gold at the end of the rainbow. I felt that this piece of writing would give final evidence about whether each child had internalized the scientific concept. In other words, the explanation that each wrote down would show her understanding of the concept. Both the classroom teacher and I were delighted with the result of this integration. We had brought a historical context through language arts and drama to the science lesson. The highlight was when a prism hanging in the classroom window reflected a rainbow into the room and a student stated: "Wouldn't Theodoric love to be in this room?" I pondered whether the student would have made that connection between science history and a scientific concept without the drama experience. The students had been encouraged to behave as scientists and become questioners and thinkers. This interest in drama and children's literature as a means of integrating

language across the curriculum therefore shaped the general direction of my master's program.

However, during my master's program course work, I also came to realize that there is a disparity between the promise of theory and the reality of practice. In Chapter Three, I will discuss how few teachers were known to be teaching through drama in schools. In her doctoral thesis, Lang (1998) discusses the status of drama in schools. She states, "Fewer teachers than ever were actually using drama in their classrooms" (p.8). When I was consulting in the Vancouver Catholic school system, I visited a number of elementary classrooms and did not encounter drama being used as a tool for learning. A number of factors contribute to this gap. One factor is well described by Edwards and Payne (1994) and Hundert (1996). They reported that teachers valued opportunities to have someone knowledgeable in drama come into their classrooms to work with them and their students. Many teachers have not had courses in educational drama and therefore would find it difficult to use drama as a tool for learning. The following comment made by the teacher in Flynn & Carr's (1994) study reflects some teachers' attitudes toward drama: "I used very little drama in my classroom because I found it time consuming and tedious. Of course, my idea of 'drama' was plays" (p.38). The teacher who I worked collaboratively with while volunteering in her classroom had similar sentiments.

The purpose for volunteering in her classroom was so that I could take the theory that I was reading about drama as a tool for learning and put it into practice. Initially, I planned drama and art activities. I attempted to use drama to bring Vincent Van Gogh's life and art to the children. Later, the teacher and I worked collaboratively. We planned and taught certain units together. The collaboration continued for a four-month period. This teacher's notion of drama had been limited to lights, stage, scripts, and action. In Chapter Three, I will describe the continuum of development of the teaching practice I constructed from the pilot study I conducted in preparation for this case study. Indeed, as I stated before, my own initial conception of drama was drama as theatre. I viewed the Christmas concert as the key drama activity for my students. However, the connection between language learning and drama became more explicit as I became more familiar with the work of drama educators' Bolton (1984), Booth (1987), Heathcote (1980), and Neelands (1984). My idea of drama was now expanding. I could see value in both drama as theatre as well as drama as education. I have come to understand that I can use drama activities to encourage students' language learning for varied purposes. The activities I select can determine what type of talk and writing will arise from the drama. Therefore, to obtain a better understanding of language across the curriculum and drama as a tool for learning, I wanted to observe and interview an elementary teacher who supported drama education in her teaching practice. I began to search for

a teacher who understood the value of language learning across the curriculum through drama.

PURPOSE OF THE STUDY

I now had a vision for my master's research project. I could now articulate my purpose for the research and develop questions that would capture my intentions and give me a path to follow. The purpose of this study was to explore and document the experience of one classroom teacher as she integrated language learning across school curricula involving significant use of children's literature and drama as a tool for learning. The questions that helped me frame this study were as follows:

1. How does this teacher plan so that language learning involving children's literature and drama become a part of the classroom curricula?
2. What drama strategies and children's literature does she incorporate?
 - Why and how does she use the selected children's literature and drama strategies?
 - What literature strategies does the teacher use?
3. How do the students respond in speaking and writing to the language learning opportunities involving children's literature and drama?

SIGNIFICANCE OF THE STUDY

Research shows that even when teachers are persuaded that drama integrated with language learning across curricula is valuable for students, few make the time to become proficient in this type of integration (Lang 1998; Kaaland-Wells, 1994; Hundert, 1996; Edwards & Payne, 1994; Flynn & Carr, 1994). Flynn and Carr (1994) conclude that "if drama is to take its place as a teaching/learning method that is actually used, effective ways and means of doing drama need to be shared" (p.43). The findings of this study should contribute to the ongoing discussion and research about the significance of integrating language across curricula involving significant use of children's literature and drama as a tool for learning. As well, because it is one teacher's experience, it may "speak to" other teachers through example.

DELIMITATIONS

This study has been delimited to include only one teacher and the fifteen students whom she teaches.

LIMITATIONS

The findings of this study were limited to the particular situations, perceptions and experiences of the researcher, the participating teacher, and the students in her class. This study was also limited to approximately two months starting at the end of September 2001, and proceeding to the last day of November 2001. The teacher in the study had started to

integrate her language across school curricula while using a number of drama conventions.

ETHICAL CONSIDERATIONS

The teacher, parents and students were informed of the nature of the study. The teacher was assured that she may withdraw from the study if she felt at risk or uncomfortable with any part of the study. Students participating in the study were at minimal risk. The students could similarly withdraw from the study if they perceived any risk or discomfort. Further, the students, their parents, and the teacher were informed that they could withhold any writing or verbal statements from analysis if there was a perceived risk to the student.

Proper consent was obtained from the school, teacher, parents and students involved. Parental and student consent was obtained in order to tape the students' talk and collect samples of their writing. This consent included permission to use these products in a master's thesis, research papers, and educational articles. All participants were informed in advance that they may withdraw themselves or their children without penalty at any time during the proposed study.

SUMMARY

In chapter one, I have presented the elements of my own past educational experience with drama as well as my present beliefs about drama as education. Within the context of describing my personal teaching narrative, I revealed how I emerged as a teacher who used

drama as a catalyst for language learning in other curriculum areas. I concluded this personal narrative with the desire to find a teacher who integrated her language arts across the curriculum through drama so that I could observe and record her practice. Lastly, I provided the rationale and purpose of this study as well as the delimitations, limitations, and ethical considerations pertaining to this study. In the following chapter, I juxtapose my beliefs with the research findings and theoretical underpinnings of various related literature.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

INTRODUCTION

I began narrowing the scope of the literature review by employing a three-step sequence suggested by Mauch and Birch (1998, p. 110). I first read widely in the field of interest. Next, I began to think and narrow down the reading. Thirdly, I discussed my readings with a respected mentor who helped me to determine what was relevant and pertinent to this study. I have therefore identified theory and research from four areas as pertinent to the development of this case study. First, I will explore the idea of integrating language arts across school curricula. In this section, I will also look at the work of language art educators, Halliday (1975), Rosenblatt (1978), Britton (1970), and Barnes (1976), by focusing on the functions of language, reading, writing and speaking. As well, in this first section, I will address Lang's (1998) discussion about the General Outcomes in the 1996 Alberta Common Curriculum Framework for Language Arts which may be most effectively realized through drama experience. I will also explore how this connects to the most recent Alberta Language Arts Program of Study. Secondly, I will look at Vygotsky's (1978) notion about language as being basic to the development of thought. In this section, I address constructivism and social constructivism. Thirdly, I will look at several models that could be used to integrate language across the

curricula. Fourthly, I will briefly trace the theoretical evolution of drama as well as discuss the present status of drama in elementary education in Canada. In this section of the literature review, I will address areas of drama and drama conventions. Finally, I will look at what researchers and theoreticians say about the dramatic imagination, writing and talk arising in classrooms where drama is used as a tool for learning.

1. INTEGRATING LANGUAGE ARTS ACROSS SCHOOL CURRICULA

According to Bainbridge and Malicky (2000), "there are at least three levels of integration that can be considered in elementary classrooms" (p.10). The first level they describe as involving the integration of the "dimensions of language learning with one another" (p.10). This is when connections are made between reading and writing, speaking and writing, listening and speaking, and so on. Bainbridge and Malicky (2000) state that the second level is based on the movement founded in the United Kingdom by James Britton and his colleagues in the 1960s, and that this level involves language across the curriculum. They further state that this "movement has become known simply as language for learning" (p.10). The third level of integration is when the students go beyond the curriculum bringing their own knowledge and experience of the world to the classroom. They then take what they know to their homes and community. An example of this would be students putting together a book about the history of their community and having it published by a local

publisher. The first two levels of language integration are relevant to the focus of this case study.

In school curriculum, language plays a major role. Each subject that the child encounters has a vocabulary and a discourse that is specific to the subject. However, the existing language that students bring to the various subjects is important as they use this language to process their thinking. Moffet and Wagner (1983) state, "It is critical to integrate language schooling in every possible way - the learner, the learning, and what is to be learned" (p.45). Therefore, the learning environment that the teacher creates should involve meaningful speaking and listening, reading and writing. They further state, "Language is not a subject like science, social studies, etc. It comprises all of these as it is a symbol system. . . singling subjects out for class study in elementary school seems rather pointless. . . All that separating subjects can do is obstruct individualization by programming large-group instruction" (p.41 & 42). However, Templeton (1991) cautions, "When your teaching is integrated, it is often difficult to discretely, subject by subject, describe exactly what you are teaching and what the children are learning. Were you teaching reading? Was this a writing lesson? Were you working on listening skills?" (p.83).

1.1 Halliday, Rosenblatt, Britton, and Barnes

The work of Halliday (1973 & 1975), Rosenblatt (1978), Britton (1970), and Barnes (1976) provides valuable structures for analyzing, understanding and creating language-learning opportunities in diverse areas of the school curricula. Halliday (1973) determined that there were seven interpersonal functions of language. These seven functions are:

- Instrumental language - language to satisfy needs - examples: asking for the salt or ordering a meal in a restaurant.
- Regulatory language - language to control the behaviour of others - examples: a no smoking sign, a list of requirements for a science experiment, etc.
- Interactional language - language to establish and maintain social relationships - examples: a social chat, a conversation with friends and colleagues.
- Personal language - language to express personal opinions - example: when we tell about ourselves.
- Imaginative language - language to express imagination and creativity - example: writing a story or poem, daydreaming and making a wish list, telling jokes, creating riddles and cartoons.
- Heuristic language - language to seek information and to find out about things - when we explore questions and when we wonder and hypothesize.

- Informative language - language to convey information -example: reports, documentary programs, and textbooks.

Halliday (1975) felt that the most useful functions of language in a classroom are heuristic and personal. However, he showed that the most common functions in classrooms that emphasize a transmission model of knowledge are representational and regulatory. The seven functions are valuable to teachers because the learning activities are focused on a combination of knowledge about the topic and knowledge of how the form, purpose, sender, and receiver of a communication event interact. I believe that it would be interesting to trace these functions of language in the classroom where language for learning is influenced by drama.

Children's literature is a key area dealt with in this case study. I believe that the transactional reading theory put forward by Louise Rosenblatt (1978) is a sound theory that can provide a meaningful structure to look at how teachers approach teaching reading. Rosenblatt (1989) states, "Meaning does not reside ready-made in the text or in the reader; it happens during the transaction between reader and text" (p.157). Therefore, according to Rosenblatt, the reading experience is a transaction between the reader and the text. When the reader and the text transact the *poem* occurs. Rosenblatt calls this the lived through experience with the text. She further maintains that a response is dictated by the *stance* from which the reader approaches the text. On one end of a continuum, she places what she terms the aesthetic stance and on the

other she places the efferent stance. The reader can move between these stances. In the aesthetic stance, the reader's primary concern is with what happens during the actual reading event. Rosenblatt (1978) states,

Sensing, feeling, imaging, thinking under the stimulus of the words, the reader who adopts the aesthetic attitude feels no compulsion other than to apprehend what goes on during this process, to concentrate on the complex structure of experience that he is shaping and that becomes for him the poem, the story, the play symbolized by the text (p.26).

She further describes the efferent stance as reading "in which attention is centered predominantly on what is to be carried away or retained *after* the reading event" (p.159). In the classroom the students could be reading for pure pleasure and appreciation of a work, and the next minute they could be making connections with something they find interesting and memorable in the text. However, only if the child is actively engaged in the reading experience will he or she be experiencing the *poem*.

James Britton (1970) breaks writing down into three categories. The three central categories are:

- Expressive writing - informal - personal - examples: journal, diary, friendly letter.
- Transactional writing - formal - informative - examples: research reports.
- Poetic writing - formalized style - examples: poems and plays.

Britton (1970) explains,

The earliest forms of written down speech are likely for every reason to be expressive: among them we may distinguish writings in the spectator role and others in the participant role, but the distinction will not be a sharp one. It is when the demand is made for participant language that any reader can follow, or to spectator role language to satisfy an unknown reader that the pressure is on for a move from expressive writing to transactional and poetic writing respectively (p.174).

Students move from basic understanding of the differences between written and spoken language through a more elaborate unfolding of abilities, knowledge, and feelings expressed through writing. Templeton (1991) states, "Britton (1970) described this process of differentiation as a development from expressive or personally oriented writing, to poetic or primarily narrative and transactional or primarily expository writing" (p.268). In classrooms, it is important to categorize writing samples according to Britton's categories in order to note which voices of writing are the most prevalent in that particular classroom environment. I believe that certain drama strategies can encourage use of different voices in writing.

Barnes (1976) begins his book, *From Communication to Curriculum* with this sentence: "Schools are places where people talk to one another" (p.11). Theorists have argued for the use of language in an exploratory way (Vygotsky, 1962; Barnes, 1976; Britton, 1970). They believe that if students use exploratory language they can make better personal sense of their learning. Barnes (1976) noted that "a considerable part of children's time in school is spent in feeding back to teachers what the

teachers have already given out” (p.62). He continues to say that it “is unusual for them to be expected to adopt a hypothetical stance, to throw out ideas tentatively, or to collaborate in building on other people’s formulations” (p.62). When children formulate hypotheses and throw out ideas for others to talk about this is what theorists recognize as exploratory talk. This is similar to the heuristic function of language that Halliday has identified. Barnes states that one way that children can make knowledge their own is through talk. In the drama section of the literature review, I look at the issue of talk in greater depth.

1.2 Language Arts General Student Learning Outcomes and Drama

This case study is located in the context of classroom instructional practice therefore connections must be made with the approved language arts curriculum. The Language Arts Program of Studies (2000) represents the philosophical basis for English language arts instruction in Alberta. It is organized according to five General Student Learning Outcomes and specifies that the students will speak, listen, read, write, view and represent in order to realize these outcomes.

Lang (1998) discusses some of the General Outcomes in the 1996 Alberta Common Curriculum Framework for English Language Arts that may be effectively realized through drama experience. She then establishes connections between these outcomes and the claims made by

educational drama theoreticians and researchers such as Booth (1987), Tarlington (1991), Radford (1988), Flynn & Carr (1994), Neelands (1990), Morgan & Saxton (1988), etc.. Lang (1998) states,

The power of drama to help children realize General Outcome #5 - -speak, listen, read, write, view and represent to celebrate and to build community - - is perhaps the most unique contribution educational drama can make to help educators meet the expectations of the Common Curriculum Framework for English language arts (p.20).

In regard to Outcome #5 Lang (1998) further suggests that "it may be very hard to achieve celebration and community building without the support provided by educational drama work in the elementary English language arts classroom" (p.21).

General Outcome #1 states that students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings, and experiences. Lang (1998) states that "drama encourages students to use a variety of language forms and experiment with many functions of language..." (p.17). In General Outcome #1, the students use exploratory language to organize and give meaning to experiences. Booth (1987) suggests that classroom drama encourages students to use a wide variety of language forms and functions. This includes expressive, interactive and informational language. Drama activities could therefore encourage the students to participate in a variety of language forms and encourage them to experiment with the functions of language.

General Outcome #2 states that students will speak, listen, read, write, view and represent to comprehend and respond personally and critically to literary and media texts. Lang (1998) states, "Drama's power to mediate student's response to text is perhaps its greatest contribution to realizing the aim expressed in this General Outcome" (p.18). Rosenblatt (1978) provides a metaphor for the connections between drama and reading. She states,

We accept the fact that the actor infuses his own voice, his own body, his own gestures - in short his own interpretation - into the words of the text. Is he not simply carrying to its ultimate manifestation what each of us as readers of the text must do (p.13)?

I believe that classroom drama can shift meaning and control from teachers and texts to students and teachers who create meaning together. This can be done as they interpret, dramatize, and dialogue with texts.

General Outcome #4 states that students will listen, speak, read, write, view and represent to enhance the clarity and artistry of communication. Booth (1994) states, "The concrete contextual framework provided by dramatic situations can encourage students to compose and transcribe for authentic reasons" (p.124). I believe that drama experiences can enable students to construct purposes and audiences for their writing and provide them with a positive attitude to write.

In this section, Lang's description about the connection that drama has to the Language Arts Program of Studies reflects my personal belief that teaching through drama enhances children's reading, speaking and

writing skills. However, in the drama literature section of this chapter, I discuss language learning and drama in more detail.

2. CONSTRUCTIVISM AND SOCIAL- CONSTRUCTIVISM

One of the key tenets of constructivism is that children are not passive recipients of knowledge, but active constructors of meaning. Therefore, children discover knowledge about their world through their own activity. This is consistent with Piaget's (1972) cognitive theory. Piaget (1972) focused on the individual meaning-making process as well as on the higher levels of thinking. Vygotsky also believed that children actively seek knowledge, but he did not view children as solitary seekers. He believed that rich social and cultural contexts profoundly affect the way children construct the world around them. This view is captured by social-constructivism. I believe that Vygotsky's view represents the classroom environment in which I did this study.

A central theme in Vygotsky's (1986) work is the importance of language in mediating thought. He saw language as basic to development of thought. He stated, "The relation between thought and word is a living process; thought is born through words" (p.255). Vygotsky (1962) argues that speech is social in origin. It is learned from others and only with time does it come to have self-directive properties that eventually result in internalized verbal thought. It is therefore clear that from a Vygotskian

perspective the primary function of speech is communication and social contact.

Vygotsky's (1986) study of concept formation and development has provided educators with an insight into how children think. He states, "To devise successful methods of instructing the school child in systematic knowledge it is necessary to understand the development of scientific concepts in the child's mind" (p. 146). Vygotsky (1986) outlined the difference between scientific and spontaneous concepts. Spontaneous concepts are developed informally and grow upward as the child accumulates everyday life experiences. These spontaneous concepts develop apart from formal schooling. Scientific concepts are the ones that the child learns in school. Vygotsky saw a dialectic between the concepts acquired through everyday experiences and the concepts taught in school. In collaboration with a teacher or other students, the students integrate their everyday concepts into the scientific concepts being presented in the classroom. There is a continual backward and forward movement between these two concepts in order for conceptual change to occur. A Vygotskian perspective does not assume that children will naturally learn on their own. The teacher needs to plan and guide learning and determine that there is an appropriate point for teaching. Vygotsky (1978) terms this point the zone of proximal development. The zone of proximal development refers to the range of tasks that a student cannot at the moment do without

assistance but would be able to accomplish with help from someone who can already do the tasks.

Constructivism postulates that learners actively construct knowledge by integrating new information and experiences into what they have previously come to understand, revising and reinterpreting old knowledge in order to reconcile it with the new. The constructivist view of the student as an active participant in learning is consistent with Vygotsky's perspective. However, Vygotsky's "zone of proximal development" adds the social context of learning to constructivism. Vygotsky believed that the ways we think are learned primarily through social interactions. Consequently, a Vygotskian classroom goes beyond independent discovery and emphasizes the importance of the social context and peer collaboration in which students with varying abilities work in groups, teaching and helping one another. In a classroom where language is integrated across the curriculum and drama is used as a tool for learning students will interact and participate in many different social contexts. In the drama section of the literature review, I continue discussing the Vygotskian environment for learning.

INTEGRATION OF CURRICULA

Braze and Capelluti (1995) describe an integrated curriculum as follows, "Integrated curriculum is based on a holistic view of learning and recognizes the necessity for learners to see the big picture rather than to

require learning to be divided into small pieces" (p.9). Separate subject curriculum is linear with a definite beginning, middle, and end. In a nonlinear method of curriculum organization, the main concern is planning for learning that connects or unites concepts, skills, and content across curricular areas. Jacobs (1989) contends that teachers must be active curriculum designers and make decisions concerning the nature and degree of integration and the scope and sequence of the content. She provides a number of curriculum options. I provide a description of these options below:

- * **Integrated Day Design:** Issues or topics that arise from the child's world create the basis of the model. Usually used in preschool and kindergarten programs.
- * **Discipline-Based Content Design:** A traditional design in which subjects are taught separately and knowledge is presented in separate fields.
- * **Parallel Disciplines:** Teachers sequence lessons so that topics in two related disciplines are taught during the same time frame. This type of integration takes little initial planning.
- * **Multidisciplinary Design:** Teachers bring together related disciplines in a unit structured around a theme. The teachers also modify content presentations to fit the theme selected.
- * **Interdisciplinary Design:** The units are of a specific duration and are planned to meet a mutually agreed on set of common

understandings as the full range of disciplines in the school's curriculum are brought together in a common theme. Jacobs defines interdisciplinary as, "A knowledge view and curriculum approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic or experience" (p.8).

Fogarty (1991) describes ten ways to integrate curriculum. He wanted to provide educators with ways for designing curricula that would help students make valuable connections while learning. The ten models are: the fragmented, connected, nested, sequenced, shared, webbed, threaded, integrated, immersed, and networked models. The model that I am most familiar with is the webbed model. This is when a theme is used to integrate subject matter (p.63). Fogarty (1991) concluded by stating, "These models are just beginnings. Teachers should go on to invent their own designs for integrating the curricula. The process never ends" (p.65). There are many other types of integration models such as Beane's (1993) integrative curriculum. He states,

An integrative curriculum works off the idea that genuine learning occurs as people integrate experiences and insights into their scheme of meanings. Moreover, the most significant experiences are those tied to exploring questions and concerns people have about themselves and their world (p.18).

In this study, it was necessary to look at the integration practices used by the teacher in order to recognize how she planned for language learning through drama across the curriculum.

4. DRAMA AND LANGUAGE LEARNING

Theoreticians and researchers of both language learning and drama have argued for the importance of drama in motivating students to write more extensively and creatively, and to participate in talk that helps the student make sense "out loud" as they come to grips with new ideas and understandings (Booth, 1989; Barnes, 1976; Neelands, et. al., 1993; Flynn and Carr, 1994; Lang, 1998). I believe that drama contributes to language learning and literacy development. Booth (1987) states,

Drama is about language, just as it is about thinking. . . Through role play, children can try out different language codes that may lie outside their normal language frames . . . and reflect on their language as they use it, engaging in levels of abstraction that only drama permits (p.13).

When drama is used with children's literature, students' subjective worlds come into play. Drama helps children to talk themselves into new understandings (Booth, 1989). But, in order to appreciate drama's role in language learning it is first necessary to trace the theoretical evolution of educational drama as a tool for learning. I will pay specific attention to drama's role in writing and talking. For purposes of this research project, I will use the construct "drama as a tool for learning" to encompass all the drama activities in which students participate in "as if" roles in the classroom. The main aspect of this construct is that it does not include performance of scripted plays for an outside audience.

4.1 A Brief History

In the last fifty years there have been tremendous changes in approaches to teaching drama (Bolton, 1984). In Canada, we have been particularly influenced by the drama experts of Britain and, perhaps to a lesser extent, those of the United States. In the early part of the 1900s drama in schools was limited to theatrical production. By the 1960s, 70s, and 80s, the approach to drama in schools had changed. Peter Slade's book *Child Drama* (1958) "was responsible for separating drama in education from theatre activities" (Johnson and O'Neill, 1984, p.42). Slade's work inspired Brian Way's book *Development Through Drama* (1967). Both Slade and Way "considered *Child Drama* to have its roots in play and that its function was to develop the child from within through self-creative self expression" (Johnson and O'Neill, 1984, p.42). In the 1960s and 70s many books were written about drama and most of the books available today are updated editions of these books. During the 1960s and 70s a split amongst teachers of drama occurred. One group saw drama as the acquisition of theatre skills, in other words students were trained as performers, while another group believed in child-centred education. The latter claimed that the educational reward came from the dramatic process, not its product (Bolton, 1980). Regardless of the split in thinking, the 1960s and 70s was the hey-day of drama in schools. During the 1980s

and 90s there was a decline in new work being published in the area of drama. It must also be remembered that in the 1960s educators and researchers began writing about constructivism and the function of language. Drama's background in elementary schools today therefore relates back to the work of Vygotsky (1978) and Piaget (1972). Many outstanding drama educators of our time (Booth, Neelands, and Ziegler, 1993; Siks, 1983) were profoundly influenced by Vygotsky's work. Piaget is best known for his pioneering work on the development of intelligence in children. He viewed children's play as a natural process in their mental development. Siks (1983) believed that in the process of play children use their imaginations to imitate action and by doing this they internalize their worlds.

4.2 Areas of Drama

Pat Payne (2000) has categorized drama into four main areas,

- Drama as play
- Drama as interpretation
- Drama as context for learning
- Drama as theatre

The focus of my research was on drama as context for learning and as interpretation. Two gurus of drama, Heathcote (1980) and Bolton (1984), were the first generation of educators to develop the concept of drama as a context for learning. This focus became known as contextual drama.

Heathcote pioneered this type of drama in the 1960s. Payne (2000) explains contextual drama as, "Rather than acting out a story with a defined beginning, middle and end, this form of drama is more concerned with creating dramatic contexts within which teachers and pupils explore themes, issues and relationships" (p.344). Booth (1987), O'Neill & Lambert (1982) and Neelands (1984) have studied the work of Heathcote and Bolton and are considered the second generation of educators in the area of drama as a context for learning.

Drama as interpretation of literature is the type of drama that is most often seen in elementary classrooms today. Payne (2000) provides a wealth of activities through which the interpretation of literature can take place. These activities range from dramatization, story theatre, readers' theatre, choric drama, puppetry to name but a few. Most of these activities can take place in a very informal way within the classroom. If, however, the teacher chooses to take the activity to a polished performance level it becomes aligned to drama as theatre. However, Payne (2000) believes, "Drama in the elementary classroom, like language, has seen a shift in focus, from form to meaning. This change mirrors the development that has taken place in the theories and practices of language learning. Drama provides opportunities for using purposeful oral and written language, deepening response to literature and creating appropriate learning contexts across the curriculum" (p.341). Bainbridge and Pantaleo (1999) state, "Many teachers have found drama strategies

effective in eliciting responses and in providing a framework for children to display their responses and reflect on a text at the same time" (p171). Flynn and Carr (1994) also show that drama can be a frequent component of a teacher's lesson plans in which classroom literature provides the basis for integration.

4.3 Drama Conventions

Jonathan Neelands (1990) provides a number of conventions that he organizes into groups which represent four varieties of dramatic action.

They are:

- Context-building action - set the scene or add information to the context of the drama as it unfolds. Examples: Collective drawings; Tableaux; Soundtracking; Role-on-the-wall; etc.
- Narrative action - tend to emphasize the story or what-happens-next dimension of the drama. Examples: Mantle of the Expert; Meetings; Interviews; Role-Play; A Day in the Life; Hot-seating; Teacher-in-role; etc.
- Poetic action - emphasize or create the symbolic potential of the drama through highly selective use of language and gesture. Example: Role-Reversal; Ritual; Masks; Mimed Activity; Ceremony; etc.
- Reflective action - emphasize 'soliloquy' or 'inner-thinking' in the drama, or allow groups to review the drama from within the

dramatic context. Example: Marking the Moment; Narration; Voices in the head; etc.

In a classroom where drama is used as a tool for learning, many of these conventions would become part of the planning. Identifying the drama convention will enable me to determine which variety of dramatic action is the most frequently used in the classroom.

4.4 Drama and the Imagination

Clarke, et. al. (1997) state,

In playing a role then, we seek to satisfy the social expectations of others by interpreting their reactions to our own role as we play it. This involves us in two simultaneous processes: we imaginatively project ourselves into the shoes of an other; and, we attempt to read the effects of our role-playing on other participants in order to understand and assess their responses (p.24).

They go on to explain that we use the dramatic imagination to replay or to pre-live experience. The imaginative projection does not take place as an internal thought but is externally expressed by action. Heathcote (1980) encouraged this imaginative projection. She helped students create imagined worlds that were relevant to their lived experience. Dramatic imagination provides an extremely powerful tool for learning.

However, the imagination is also relevant to learning. Greene (1988) states,

To learn, after all, is to become different, to see more, to gain a new perspective. It is to choose against things as they are. To imagine

is to look beyond things as they are, to anticipate what might be seen through a new perspective or through another's eyes (p.49).

Dewey (1934) also saw the imagination as a gateway through which meanings derived from prior experiences feed into and illuminate present experiences. He saw the imagination as having an essential role to play in the development of the mind. He felt that without it, without consciousness "there is only recurrence, complete uniformity; the resulting experience is routine and mechanical . . ." (p.272). Weininger (1988) provides a distinction between the imagination from pretend. He suggests,

Imagination can best be described as the thinking function of pretend play; the imaginative thinking, which is the "what if" function, sets the stage for the actual activity of play, which is the "as if" activity. In other words, the thinking process is a higher order activity than the pretend play itself . . . (p. 144).

Weininger (1988) also states that "imagination is to the young child what problem solving is to the adult" (p.142).

The creation of the imagination is therefore essential in order to create what Clarke, et.al. (1997) refers to as the metaphorical present. They state, "In order to create the metaphorical present the students have to respond to meanings that do not exist in the actual present" (p.27). They further state that the "creation of this metaphorical present in classroom drama constitutes the making of the symbol . . . which Langer argues is the characteristic of all artistic activity" (p.27). The metaphorical present echos meaning from the actual present. This then becomes the

metaphorical reality that occurs in a drama. A clenched fist can represent the knife being used to stab a victim. The sign is adequate for the make-believe or the metaphorical reality to occur.

4.5 Drama and Writing

Several drama theoreticians and researchers have argued convincingly that drama experience positively affects children's ability to express themselves through written as well as oral language (Booth 1987, 1994; Neelands, Booth, and Ziegler, 1993; Tarlington, 1985). Booth (1987) suggests, "Classroom drama encourages students to use a wide variety of language forms and functions including expressive, interactive and informal language" (p.18). The research findings of Neelands, Booth, and Ziegler (1993) showed that drama has a positive influence on students' attitudes towards writing. The findings showed how drama helped students to generate and focus on forms and ideas in their writing. Neelands et.al. (1993) state,

By working through practical and concrete activity the students had the chance to make better sense of the writing process and its abstract nature. The drama provided a pathway between raw experience, data and the written word . . .raw experience which could be worked on until it became usable as the basis for written language (p.26).

Tarlington (1985) suggests,

Dramatic context can provide a purpose for writing. When writing is integrated with drama learning process children can reflect on a problem by expressing their thoughts and feelings in different forms

ranging from the personal and private (eg. the diary) to the more formal and public (eg. the business letter) (p.204).

The parallel between Halliday's (1975) functions of language are evident in what Tarlington suggests.

4.6 Drama and Talk

Educational drama literature frequently and consistently makes the claim that drama has the power to support and enhance oral language development and to extend students' spoken vocabulary through the use of multiple language registers (O'Neill, 1982; Neelands, 1984, 1990; Bolton, 1986; Wagner, 1988; Booth, 1985, 1987, 1994). Booth (1989) states, "Drama may be the most appropriate means of providing the types of speaking/listening situations that curriculum guides now demand from teachers" (p.41). Booth further argues that children are not given time to hypothesize and talk themselves into understanding. Barnes (1976) refers to talk that gropes toward meaning as "exploratory talk". Barnes and Todd (1995) state, "Members of a small group can risk hesitation and confusion, changes of direction and rejection of ideas by others . . . the hesitancy and flexibility of exploratory talk is potentially a strength when students are talking in order to reshape and reinterpret ideas" (p.15). Drama provides students with many opportunities to participate in exploratory talk. Siks (1983) states,

When children explore the player's concepts they become involved in the processes of thinking, talking, listening, speaking, and

communicating with each other. This is done as they interact to plan, solve problems, improvise, and respond to their own improvisations and those of their peers . . . As playwrights, students continually explore language and gain competence in oral composition, oral interpretation, and oral communication (p.45).

Stewig (1983) refers to this as "spontaneous oral communication".

Schaffner (1985) defines three major purposes of language as expressive, interactional, and informational. The informational purpose of language is for giving information. In interactional language the focus is on the person or persons being addressed as the speaker attempts to persuade, regulate behaviour, command, etc. In expressive language the speaker's individual expression of thoughts, feelings and ideas are revealed. Booth (1989) explains,

In using drama as a teaching strategy, the teacher must create an environment in which talk is normal and desired, and in which student contributions are valued not only by the teacher but by the other students. . . As students interact inside role, they are able to explore social functions of language that do not arise in the language forms of the traditional classroom (p. 45).

This comes back to Halliday (1975) who explained that the context plays a part in determining what we say, and what we say plays a part in determining the context. Barnes (1976) concluded that as the form of communication changes so will the form of what is learned. I believed that the type of talk that evolved in the classroom would be interesting to track and interpret in order to show the different types of talking that occurred in an environment where drama was used as a tool for learning.

SUMMARY

Four major areas of literature were reviewed. The first area was integrating language arts across school curricula. In this section, I provided the theoretical framework for integrating language and discussed language theorists whose theories are relevant to a classroom where drama is a catalyst for language learning. I then connected the Alberta Language Arts Program of Studies to drama education using Lang's (1998) discussion in her doctoral thesis as a basis for the discussion. The second area of literature reviewed Vygotsky's (1978) notions about thought and word and the importance of social interaction for language learning to occur. In this section, I discussed constructivism and social-constructivism. The third area of literature specifically addressed different theorists' opinions and thought about planning for integrating different areas of the curriculum. The final section addressed many areas of drama. I began by discussing the history of drama in education and then addressed other areas such as drama forms, drama conventions, the dramatic imagination, drama and writing, and drama and talk. The key purpose was to address the literature that showed drama's potential in enhancing language learning opportunities for students. It represents a knowledge base that a teacher would need in order to take language across the curriculum through drama. In the next chapter, I discuss the research paradigm I used in order to carry out the case study. It is here

that I describe my search for a teacher who used drama in the classroom to extend and enhance language learning in other areas of the curriculum.

CHAPTER THREE

METHODOLOGY

DESIGN OF STUDY

The purpose of this study was to explore and document the experience of one classroom teacher as she integrated language learning across school curricula through drama. I was interested in the process that the teacher would be using. It was therefore clear that the most suitable way of conducting this study was to do a qualitative case study. According to Merriam (1998), qualitative researchers are interested in meaning - how people make sense of their lives, experiences, and their structures of the world. Merriam describes a case study as follows, "A case study design is employed to gain an in-depth understanding of the situation and meaning for those involved. The interest is in process rather than outcomes, in context rather than a specific variable, in discovery rather than confirmation" (p.19). Merriam (1998) states that interpretive case studies use descriptive data to illustrate, support, or challenge theoretical assumptions claimed before collecting data. She further states that the "level of abstraction and conceptualization in interpretive case studies may range from suggesting relationships among variables to constructing theory" (p. 39). My intention was to explore one elementary teacher's integration of language learning across curriculum through drama. The participant selected therefore understood the significance of

the role of nonperformance oriented drama and children's literature in language learning.

There are two major techniques used in collecting data in the qualitative paradigm - observation and interviewing. Marshall and Rossman (1999) state that interviewing is a basic mode of inquiry and that "at the root of in-depth interviewing is an interest in understanding the experience of other people and the meaning they make of that experience" (p.3). Before I interviewed the teacher, I carefully considered three questions presented by Sowell (2001). They were:

- How much rapport should exist between participants and researcher prior to an interview?
- In what locations and on what schedules are participants comfortable answering questions?
- Will the presence of a video camera or a tape recorder negatively influence the interview? (p.144).

These questions guided me as I interviewed the teacher on three occasions: once at the start of the study to inquire about her planning; toward the middle of the study to ask clarifying questions about what I had observed; and at the end of the study to clarify any questions that had arisen during the course of the study. These interviews were tape recorded, transcribed and copies were made available to the teacher.

The other method of collecting data in an interpretive case study is by observing the participants in their natural environment. During my visits, I kept field notes about how the teacher implemented her plans in the classroom. I also observed the students, taped their speaking, and collected writing and speaking samples. These samples were used to determine the types of speaking and writing that occurred during the planned integrated unit. In the data collection section of this chapter, I will provide more information about the interviews and observation that I carried out over the two-month period of the case study. Before I proceed with a description of data collection, I feel that at this point it is important to explain how I selected the teacher for this case study.

IN SEARCH OF A PARTICIPANT

My search for a participant for this case study revealed how few teachers were actually using drama in their classrooms. I was beginning to understand what Lang (1998) meant when she said that “fewer teachers than ever were actually using drama in their classrooms” (p. 8). While a graduate student at university, I was in the fortunate position to meet a number of teachers who were from a major urban school district. I began to question them about teachers they may know who used drama as a catalyst for language learning. I was provided with the names of one language consultant and a school coordinator of a school where the fine arts are placed at the centre of the school's program. I telephoned these

two people. The language consultant provided me with the name of a principal in the district. When I called this principal, she indicated that there were one or two teachers on staff who might be interested in participating in the type of study that I was describing. The response from the school coordinator was no different. She would inquire among the elementary staff and see if anyone was interested in participating in this particular study. I was now more than ever convinced that there were indeed few teachers who integrated language across the curriculum through drama.

After patiently waiting and feeling less and less optimistic, I received two phone calls. The first teacher who phoned was a Kindergarten teacher. She used drama in her classroom but did not use it across curriculum. The next teacher who phoned seemed very suitable. She taught a grade four class and used Shakespeare to integrate language learning across the curriculum. The school where she taught focused on the fine arts in their school program. I was pleased. I had found the teacher for my case study. However, my cautious nature made me select another teacher in case some unforeseen circumstance arose that would disrupt this research.

Kelti, the teacher selected to participate in case of unforeseen circumstances, was a teacher who had provided me with the opportunity to volunteer in her classroom. While in this classroom, I attempted to use various drama strategies in different areas of the curriculum so that I could

focus on the language learning that occurred. We had built up a collaborative planning relationship because Kelti became excited by the drama theory and strategies that I was using. For my pilot study, I needed a participant. Kelti was an obvious choice.

I was convinced that I would be ready to begin my research project in September 2001. However, no matter how well we plan a research project, there are never any real guarantees that all will work out. The teacher I had selected for the case study began her two-month unit on Shakespeare in the classroom at the start of the new school year in September. Unfortunate circumstances resulted and I was prevented from being there for this beginning. Near the end of September, I was still not in the classroom. By this stage, the teacher was three weeks into the unit that I was meant to observe. I now had to consider using the teacher with whom I had worked collaboratively, and with whom I had done the pilot study. Was this still a viable option? After all, I had asked her all the questions in interviews and I had observed her teaching in the classroom. I sat down and began to list reasons why it would be feasible to precede with Kelti. The first reason that I considered was that it was a different part of the school year to the pilot study. This meant that different curriculum areas would be used and different children's literature. The second reason was that the pilot study had clearly revealed a continuum of development that Kelti had been through to develop the skills to use drama as a tool for learning. Our close collaboration was also a

consideration. My case study was not based on action research. I knew that I would not collaborate with her in regard to planning specific units for this study. She would have to proceed on her own. I knew that she was ready to do this. The third reason for proceeding was that the students were not the same as in the pilot study. These new students would create their own unique responses to the learning that would occur. The fourth reason was that the questions were not redundant as they were pertinent to a new time frame with other curriculum topics and objectives. The fifth reason was that the pilot study had been very short in duration and focused on a novel study and drama strategies. I was convinced that over a two month period integration into other curricula areas would occur. My supervisor considered these reasons and agreed that it seemed appropriate as well as in my best interest to proceed with Kelti. I was now ready to enter the classroom and begin my research. However, before I begin a discussion about the data collection and data analysis, I will describe the pilot study. My intention is to show how the same data collection and analyzing methods that I used helped me to construct significantly different understandings.

PILOT STUDY

The pilot study took place over a two-week period in April. During the pilot study, I was afforded the opportunity to practice my interviewing and observational skills. I did two interviews - one at the start of the study

and one at the end. I also spent time observing in the classroom. Once the data was gathered, I went through the process of analyzing the data. I began by open coding (Sowell, 2001) all the data I had gathered in the classroom. The interviews were tape recorded and then transcribed. The transcripts were also open coded but were further analyzed using Seidman's (1991) questions:

- What do I understand now that I did not understand before I began the interviews and observations?
- What surprises have there been?
- What confirmation of previous instincts?
- How have my interviews derived from observation been consistent with literature? Inconsistent?
- How have they gone beyond?

Seidman (1991) states,

The process of working with excerpts from participants= interviews, seeking connections among them, and building interpretive categories is demanding and involves risks. The danger is that the researcher will try to force the excerpts into categories, and the categories into themes that he or she already has in mind, rather than let them develop from the experience of the participants as represented in the interviews (p101).

As a beginner researcher, I heeded this warning and guarded against this danger by recording all my expectations. Some of these expectations that I listed were as follows:

- I expect that the teacher will have written plans that will reflect her thinking about her planning for the unit I will be observing;

- I expect that the plans will show how other subject areas can be integrated into the particular theme that she will be doing;
- I expect that the teacher's attitude toward planning will reflect her opinions and beliefs about language learning, literature and drama;
- I expect that the teacher will use drama to enhance the students' understanding of the literature being read;
- I expect that the teacher will have difficulty integrating language across curriculum through drama - it will have either the potpourri problem or the polarity problem of integrated planning as discussed by Jacobs (1989).
- I expect that I will see mainly language learning and drama activities connected together but not taken into other curriculum areas.

After the pilot study, I knew my instinct that the teacher would isolate language learning and drama from the other curricula areas was correct. The focus of the unit was on the novel *Mrs. Frisby and the Rats of NIMH*. However, what evolved as I continued to code the pilot study data that I gathered is highly relevant to this case study.

The field notes that I had gathered provided me with a detailed description of what was heard and done, among the teacher and students, the researcher and the participants. Sowell (2001) presents a method for analyzing qualitative data that she names constant comparative, or

iterative (p.147). Sowell (2001) states, "In the constant comparative analysis, researchers begin coding by carefully and slowly reading their qualitative notes" (p.148). In their first pass through the data, researchers attempt to label each discrete incident, idea or event. She calls this open coding. The second coding process is axial coding. The researcher connects the data by intensively studying the categories to answer these questions:

- What are the conditions that give rise to the category?
- What is the context in which the category is embedded?
- What are the strategies by which the category is handled, managed, or carried out?
- What are the consequences of these strategies? (Sowell, 2001, p.148)

I followed this system of open coding and axial coding. I passed through the data at least three times and eventually grouped the information into relevant categories. At the same time, I was developing a web in which I was narrowing the categories into manageable groupings. This web evolved into what I began to see as phases of development. This term was eventually refined down to the term "a continuum of development". Four phases or themes began to emerge. The first phase I termed **reawakening**. In this phase, I discussed how Kelti moved from a teacher who saw drama as school concerts to a teacher who saw the

relevance of drama as education. The key to this thinking was what she discussed with me in the first interview. She said,

It's funny because my thoughts have changed in the last little while after reading a few really good books recommended by a wonderful student at the university . . . I used to do drama musicals. We used to learn . . . whether it was a piece on the environment and we did saving the planet or world day musicals. And we used to develop the structure of how we wanted to set and make it into quite a production. And I also used the teacher in role . . . I would be a character from a novel. But now I'm finding, after reading a couple of really good books that it's more about using it as a tool and I find it such a great tool and a motivating tool to use at any point in time just to extend learning and to extend children's thinking patterns in different ways.

(From First Interview, Pilot Study)

The second phase I termed **professional development**. In this phase, Kelti recognized the need to have her learning supported. She read literature pertaining to educational drama but was supported at her zone of proximal development (Vygotsky) by collaborating with me. The third phase I termed **praxis**. Kelti began to rapidly make connections within her own teaching after developing her notion about drama as education. In this phase she began to use many different drama strategies to extend and enhance her students' reading, writing and speaking experiences. (See Appendix D: Table Two.) The final phase I termed **amplification** because Kelti still wanted to continue developing her knowledge in the area of drama as education. She was well on her way to looking at doing a contextual drama in her classroom and saw the relevance of integrating drama with the social studies unit on Quebec. I

now saw her emerging as a teacher who saw great value in integrating language learning across curriculum through drama.

The pilot study is relevant to this case study because the same teacher has been used in both. Further, it also prepares the stage for this case study. In the pilot study, Kelti was developing into a teacher who was beginning to use drama as a catalyst for language learning in other areas of the curricula. More importantly, the pilot study had helped me to hone my research skills. Using the same teacher, gave me a deeper understanding of the teacher as a thinker and planner that to some extent shaped this case study.

DATA COLLECTION

The process of data collection that I described in the pilot study was the same as in this case study. I collected my data in the same two ways: interviews and observation. There were a few differences. In the pilot study, I collected data over a two-week period whereas this case study spanned a two-month period beginning on September 27, 2001 with the final classroom visit taking place on November 30, 2001. This meant that there was significantly more data to record and organize. Another difference was that I planned for three interviews. The first and the last interviews were semi-structured interviews that took the form of "a conversation". Unfortunately, due to time constraints, the second interview turned into a written response to the questions that I developed.

The purpose of the first interview was to present the teacher with an opportunity to provide information about herself and recount her planning methods and teaching practices which were relevant to this study. The questions remained the same as in the pilot study, but I noticed that there was a depth of response that showed Kelti's deeper and more reflective understanding of drama's role in language learning. The key questions in this semi-structured interview emerged as follows:

- Kelti, could you tell me how you have planned so that language learning involving drama and children's literature become an integral part of the classroom life.
- Kelti, I want you to try and explain to me, if you possibly can, why and how you select the children's literature that you will be using. Why did you select *Hatchet* and how does that selection then impact upon language across curriculum through drama?
- Kelti, why do think that drama is such an appealing subject to enhance your students' language learning? Why do you select certain drama strategies? What is your intention?
- Kelti, when you are dealing with a piece of literature are there any reading strategies that you use?
- Kelti, in your classroom when you do all this drama with the literature and you integrate with science, social studies, art and music, I want to know how you plan opportunities for children to respond in speaking and writing.

The second interview, as mentioned above, did not take place. I had however given Kelti the questions that I would have asked at the second interview. (See Appendix A: Second Interview Questions and Responses.) She provided me with written responses to these questions. The written responses to the questions rendered me with relevant information about Kelti's planning. The questions were clarifying questions that asked Kelti to help me make the best and most appropriate connection to what she was doing. An example of one question I asked is:

- Kelti, I feel that I don't always have the bits that I see connected to the whole. Let's start with the science topic Plant Growth. In interview one, you spoke to me about *The Magic School Bus* video activity. I then observed the lesson that was a review of the topic. I also observed the students sharing their 'cruel' experiments with the puppet queen of all plants, Plantina. Could you tell me how language learning through drama was used and why you selected the activities you did. Provide me with real connections.

Kelti's written response to these types of questions was very thorough. She provided me with the learning objectives for science and language arts but also revealed her thinking as she planned for these activities. This was invaluable information, as I believe that if the curriculum is relevantly covered by these activities, then the case for drama as catalyst for language learning across curriculum is being shown in a positive and meaningful light. The written response led to an unexpected method of

data collection. Kelti now provided me with written plans describing her planning and thinking for each of the integrated lessons that I observed. (See Appendix B: Lesson Background Information.) However, a written response does not open the way for the researcher to ask further questions during the process. I felt that this was a limitation in the data gathering process of the second interview. Therefore, I was determined that the third interview would return to the conversational mode that had existed in the first interview.

The third interview was scheduled for and took place on January 3, 2002. This gave me time to go through the first interview, written responses to the second interview questions, and field notes that I had gathered so that I could ask the questions that still plagued me. The questions in the third interview ranged from mere housekeeping questions to clarify names of authors and how she had used certain children's literature that she had in her classroom at various centres. I also wanted the interview to get Kelti to reflect back upon what she had been doing over the two-month period. I therefore asked questions such as:

- Kelti, when you look back over the term, what would you do again and why?
- What would you change and why?
- If you had to provide five words to explain the experience of integrating language learning across the curriculum through drama, what would they be? Please explain why you select each word.

- Kelti I want to do a little bit of a role-play here. Kelti, I'm a teacher who has heard about your wonderful ability to integrate language across the curriculum through drama. Can you please give me some guidance? What do you feel is critical information that I need to know if I want to successfully implement this type of thinking and planning into my classroom?

Another line of questioning was important as we discussed what had occurred over the two-month period. I needed to know the following:

- Kelti, would you have done as concentrated work in this area of curriculum integration if this study did not take place? Please discuss your thinking and feelings about this issue.
- Kelti, you have journeyed in a time machine to the year 2005. You are looking down at your teaching in a classroom. Tell me what you see.

Another unexpected method of data collection that resulted from the interviewing process was a personal journal that Kelti kept during the two-month period. The journal arose out of her dissatisfaction with her responses in the first interview. The first interview had been thrust upon her with very little warning. This personal journal therefore provided her with a way of tracing what her thoughts and feelings were about what she was doing. Kelti made this personal journal available to me when I visited the classroom. This unexpected layer of data collection provided me with Kelti's personal expressions and feelings about the process that she was

involved in as she planned for this type of integration. In this journal her expressive voice (Britton, 1978) provided a personal account of her planning and thinking.

My second planned for method of data collection was observation. Over the two-month period, I made approximately eighteen visits to Kelti's classroom. The time period set for these lessons were generally an hour and fifteen minutes or more. While observing in the classroom, I kept field notes that I organized chronologically by date and time. The field notes also indicated which subjects were being addressed on that particular day. In my notes, I wrote a detailed description of what I heard and saw among the teacher and students, the researcher and the teacher. At the end of each visit, I would type up my field notes and reflect back upon what I had seen. Further to this, I developed a web from the field notes that looked at each day in relationship to the subjects that had been used with language learning through drama. This web became a valuable visual that provided me with a clear image of what subject areas had been addressed in the specific lessons that I had observed.

As I journeyed through the process of observation, I recalled Bostroom's (1994) characterization of himself as a video camera, a playgoer, evaluator, subjective inquirer, insider and finally, as a reflective interpreter. He cautions that these characterizations are neither categories nor research perspectives, nor developmental stages. I found that I could to some extent parallel my journey as a researcher to his. As a

video camera he found that his early entries about the life and activities in the classroom were superficial as they were short on detail and reflection. I found that by typing my written notes up at the end of the day, I could reflect upon what I had recorded and add in the details I had missed, but more importantly, I could reflect back and ask questions about what had occurred. Bostroom's continued visits to the classroom made him become more interested in the students and the teacher. He suggests that at this stage he was changed into a playgoer because he had become interested in the ongoing drama of the classroom. I found that because the children were participating in drama strategies that I was frequently in the role as playgoer. I looked forward to seeing the children developing various skills as they created tableaux and did voice in the head. I was fortunately never perceived as an evaluator. I think that I avoided this by always sitting in the circle with the students. They frequently peered over my shoulder to see what I was recording in my little notebook. Bostroom states that when the observer becomes a subjective inquirer, he or she is beginning to look more deeply at what is occurring. The observer as subjective inquirer becomes more interested in the meaning of things. I found that I started to not just enjoy what unfolded in front of me, but I began to question: Why that strategy? What type of talk is occurring in this activity? and so on. Bostroom soon places himself inside the classroom drama. He describes moving inside as similar to the "willing suspension of disbelief that makes possible all literature" (p.61). It was

when he became the insider that he became the reflective interpreter. I moved inside and became the reflective interpreter very rapidly. The students recognized that on the days that I came to the classroom, they would be participating in drama. I was given a special pillow to sit on in the reading corner. I was even involved in a role in one of the dramas. Being on the inside, I could now reflect upon not only what Kelti was doing, but on how this type of learning impacted different children in the classroom. Burgess (1999) possibly puts it very succinctly when he argues that “. . . The social world is not objective but involves subjective meanings and experiences that are constructed by participants in social settings. Accordingly, it is the task of the social scientist to interpret meanings and experiences of social actors, a task that can only be achieved through participation with the individuals involved” (p.99). I feel that the most valuable point that Bostrom makes which reflects my role as an observer is that “interpretation does not begin only after a bedrock of “data” has been collected; it begins the moment the observer walks into the classroom. As observers change, so do the data” (p.58). At the end of the observation period, I was now ready to begin analyzing and making sense of all the data I had gathered over the two-month period.

DATA ANALYSIS

The process of data analysis that I used in the pilot study was also followed in this case study. After the first interview, I followed the process

recommended by Seidman (1991). Seidman's questions guided me as I began to read through the transcripts. The first question made me look back at what I had expected from the interview. I had expected Kelti to be ready and planned for this unit of study. This was, however, not the case. Kelti discusses this in her personal journal. She wrote,

My teaching focus has always been to make learning fun for students and through drama it continues to change and stay interesting for me as well. With a quick change in her research plans, I was not prepared for a full two month study - but I had planned to slowly incorporate new drama techniques throughout the year with relaxed ease. (Who wants to take it easy anyway?) With the change of subject study to me, I really needed to revisit my drama literature, my reading notes and brainstorm ideas for enriching my Grade 4 program this year.

(Extract from Kelti's Personal Journal)

I now understood that Kelti was going to plan specifically for this study. I had presumed that after our collaboration that she would naturally incorporate drama strategies with language learning. In one way, this specific planning excited me, as I would now see whether she had grown from the time of the pilot study. However, it also made me appreciate the fact that the comprehensive use of language across curriculum through drama was only planned due to this study.

Seidman's (1991) second question asks the interviewer to consider what surprises there have been. One of the real surprises that arose for me from the first interview was Kelti's discussion about drama's impact upon her students' reading skills. My question to Kelti was: What is your intention in using drama strategies with children's literature? Kelti stated,

I think that the major and most important reason is motivation. You have children who are reading but drama takes them to the next level of experience. . . . As well as it being so motivating, I think it also takes the children's thinking to another level. You know it's not just straight recall answers. It's not just on the comprehension level. They are making predictions, they are making generalizations, they're trying to come to some sort of understanding on other levels. Drama can take them there very easily.

(Extract from First Interview)

Kelti's notion about raising the children's level of understanding in children's literature surprised me. Kelti was now deliberately using drama to raise the level of thinking in her classroom. Another surprise that arose for me after the final interview was that my notion about any teacher being able to integrate language learning across the curriculum through drama was somewhat naive. I will discuss this in greater depth in the chapter five.

Seidman's (1991) third question asks the researcher to look at what previous instincts had been confirmed. Many of my previous instincts were confirmed. I now knew that Kelti had made great progress in her thinking about drama as education. I also knew that she selected the drama strategy with great care and for learning experiences to occur. I went through the remaining questions in the same way and then repeated this process with the third interview. This process really brought to mind what Yin (1994) states, ". . . asking good questions is to understand that research is about questions and not necessarily about answers" (p.56). I have come to realize that asking questions during fieldwork is crucial to a

case study. In the interview situation, questions are required to develop an understanding of the problem. It made me recall what Ellis (1998) states about good questions. She states that the questions should emerge from a genuine concern, as a real engagement with the question is vital to the study. Ellis's visual of a series of loops in a spiral describes the process I was going through. She states that the first loop can take a variety of forms such as interviews or observation. What I had learned in the first loop from my interviews and observations helped me to reframe my questions for the second interview. In the data collection section of this paper, I explained how my questions developed into clarifying questions. I therefore found myself continually returning to the data to make all the parts fit into a whole. While doing observation, I continually had to ask myself why events appeared to have happened the way they had.

I again used Sowell's (2001) method of analyzing qualitative data. In the first pass through of the data, I began to label each incident, idea or event. While doing this, I used a variety of abbreviations to code each of these areas. (See Appendix C.) After this, I again passed through all the data. This open coding process included the transcripts from interviews, the field notes, and written information on the lesson background and development. Next, I began a second coding process that Sowell (2001) terms axial coding. In this coding process, I reduced the open coding by studying the same questions that I had in the pilot study. I managed to

place the codes into nine categories. Some of these categories were: teacher as planner; characteristics of the teacher; teacher as connector; social interaction; six dimensions of language arts; drama strategies; related children's literature. Ellis (1998) states that the idea "of uncovering, . . . is important to interpretive inquiry" (p.22). She also states that the "uncovering is the return arc of the hermeneutic circle and the response to the inquiry" (p.23). The hermeneutic circle has a forward and backward arc. In the forward arc the researcher uses present preconceptions, pre-understandings, or prejudices to make initial sense of the research participant or data. In this first stage of interpretation, my purpose, interests and values strongly influenced the categories that were made. Ellis (1998) states that this is unavoidable. However, it is in the backward arc that I had to begin determining what I had not seen before. This I did by re-examining the data in order to find a coherent, comprehensive, and comprehensible way of describing what I had explored. In the third pass through of the data, an image emerged which appealed to me. This image arose from one of the roles Kelti had taken in the contextual drama that she had created. Once the image was found, the categories took on a new meaning. I now had a direction for describing this study. It became clear to me that Kelti's areas of expertise as a teacher who integrated language learning across the curriculum through drama would provide the central focus. In the next chapter, I will describe how the image arose which places these areas of expertise into a meaningful light.

SUMMARY

In this chapter, I have discussed the research method used in this case study. I began by discussing the qualitative paradigm which involved an interpretive case study and described the two major methods of data collection that were used - observation and interviews. Next, I described my search for a teacher who saw drama as relevant in language learning across the curriculum. After this discussion, I moved into a description of the pilot study with the intent of showing the relevance of that study to this particular one. I had used the same teacher and I took what had evolved in the pilot study to expand and broaden my understanding of this study. From that discussion, I began to discuss my method of data collection and the importance of being a good questioner. I also briefly described Bostroom's (1994) notion of moving through the process of observation and looked at my experience in comparison to his. In the data collection section, I discussed how I handled the data that I collected and how through this process an image had arisen which gave shape to the study. The teacher's areas of expertise took centre stage. In the next chapter, I reveal how this image arose and discuss my findings in light of the four areas of expertise that Kelti has as a teacher who integrates language learning across the curriculum through drama.

CHAPTER FOUR

FINDINGS AND DISCUSSION

INTRODUCTION

A Story

Chief Ray of Light sat poised upon her high stool overlooking the exhilarated group that had journeyed many miles to participate in the POW WOW. She thanked all the tribal members for coming to the celebration and asked them to introduce themselves. I watched as each member stood and shared with the other tribal members a personal story or their spiritual journey to find their spirit guide.

Kathar spoke first.

"My name is Kathar", he said. "I remember when I was just lying in the sun with my friends. We were hunting for rabbits and rats. I remember when I caught my first foolbird."

Chief Ray of Light welcomed him to the gathering. After a brief pause, Friendswa stood and introduced herself to the group.

"My name is Friendswa. My symbol is the crossed arrows of friendship. When I was little I did all the cooking. It was hard but somehow I managed to make supper for my mom and my two brothers. I was born in my mother's tipi. My mother was hoping that she would have three boys but instead she had me and my brothers."

Howling Coyote stood and turned to the group. She spoke in a soft voice. "As I fell into a deep sleep I heard pounding music in my mind and then a landscape appearing with cliffs, grass and a moon. . ."

As each member shared who they were with the group, drums quietly played in the background. Chief Ray of Light stood and spoke to the people. She asked them to get into their tribal groups in order to narrate and dramatize a hunting story. The groups met briefly and excitedly determined which hunting story they would share. Eventually, when they returned to the circle of the ceremonial fire, the hunting stories began. Cute Seal's tribal group went first. Enia and Kathar dramatized the hunt while Cute Seal narrated.

"This is the story of the hunt," she announced in a clear voice as she perched herself upon a tree trunk. "Enia and Kathar were looking for a giant wild boar. They speared a giant boar drinking. They took out the liver and intestines and put the boar fat over the fire. Then they put it in a leather bag and went to the POW WOW."

The hunting stories ended all too quickly. Chief Ray of Light stood while petitioning the people to call to the Spirit of the Dance. The group chanted and called out the name Spirit of the Dance in enthused voices. After a few minutes, a petite, beautifully attired figure drifted toward the people gathered in the circle around the ceremonial fire. Chief Ray of

Light welcomed her and asked her to lead them in a dance. The group was soon dancing around the trees in the forest. Spirit of the Dance moved rhythmically at the head of the dancing group. After a while, she led them back to the ceremonial fire and drifted away as quickly she had come.

A silence fell over the group. Chief Ray of Light also looked more solemn. She turned to the people gathered in front of her and asked them if they would present their gifts to the ceremonial fire. Approaching the fire with a stone in her hand, Chief Ray of Light bent down and presented the fire with the stone. Each tribal member followed her example. After this ritual, the group sat in quiet contemplation. However, the peace that had transcended upon the group was soon to be disturbed. A note was handed to Chief Ray of Light. She carefully opened the note and read the message contained therein.

Dear Friends,

We send you this message to tell you that the white settlers are moving into your hunting grounds. We have scared the pale-faced intruders from our lands and we will help you scare them away from your homes. Winter is upon us. Without help from the native communities, the settlers will die even more quickly. They cannot survive.

From,

Thundercloud

What would they do? How would Chief Ray of Light get her people to examine this problem that had arisen?

Who is this Ray of Light? In the story, Chief Ray of Light is the teacher who participated in this study. She is in role guiding her students through a contextual drama based on the lived experience of the early native people of Alberta. I had selected a dynamic teacher to observe. The more I saw of her thinking, planning and teaching, I came to realize that Kelti was not only a Ray of Light in her classroom but also a Ray of Light for me in understanding effective teaching in relation to language arts and drama. The Ray of Light emerged as a powerful image for me from this contextual drama. This Ray of Light therefore became the central focus for organizing my data. By reflecting on Kelti's journey, I began to

organize my data around her four areas of teaching expertise as a teacher who integrates language across the curriculum through drama. These four areas of teaching expertise are:

1. **THE INTEGRATED THINKER**
2. **THE INTEGRATED PLANNER**
3. **THE MAKER OF METAPHORICAL REALITY**
4. **THE ROLE PLAYER**

In this chapter, I discuss each of these areas in order to show how Kelti had taken language learning across the curriculum through drama. I begin with **The Integrated Thinker** and discuss Kelti's thinking as a beginner drama teacher, and describe how she had to immerse herself in drama theory in order to teach through drama. In the second area of expertise, **The Integrated Planner**, I discuss how Kelti planned a contextual drama and a novel study unit. I describe how she carefully planned the four phases of a contextual drama in order to bring the life of a native community alive for her students. I then describe the students' language learning experiences that arose in phase one of the contextual drama. In the second part of **The Integrated Planner**, I discuss how Kelti used a variety of drama strategies to encourage her students to delve more deeply into the text of a novel. In this part of **The Integrated Planner**, I describe the students' speaking and writing experiences in relationship to various language and drama theoreticians and researchers. Because Kelti was teaching through drama, she had to prepare and

educate her students in the art of drama learning. In the third area of expertise, **The Maker of Metaphorical Reality**, I discuss how Kelti planned for and encouraged her students to move from real time into drama time. An important drama strategy that Kelti used to move her students into drama time was taking on various roles. In the fourth area of expertise, **The Role Player**, I describe how Kelti used these various roles to encourage her students to participate in different ways in drama time.

Once the decision was taken to organize the data according to Kelti's areas of teaching expertise, I limited the data to the units that were related to children's literature. These units focused on language learning across social studies through drama. In the next section, I explore each of the areas of teaching expertise and make connections to the theory and research related to the thinking, planning, and teaching that occurred in this study.

THE INTEGRATED THINKER

Curriculum integration . . . is rooted in a view of learning as the continuous integration of new knowledge and experience so as to deepen and broaden our understanding of ourselves and our world. It serves the young people for whom the curriculum is intended. . . It concerns the active construction of meanings rather than the passive assimilation of other's meaning.

(Beane, 1995, p.622)

The first two areas of teaching expertise that Kelti demonstrated are the integrated thinker and integrated planner. I recognize that planning is subsumed under thinking, but such separation enables me to explicate the pre-thinking that was necessary for the planning that Kelti needed to

do. I believe that the integrated planner cannot exist without first being the integrated thinker.

At the beginning of this study, Kelti still considered herself a novice as a drama teacher. Because, she accepted the challenge to implement drama as a way to integrate language learning across the curriculum, she had to view the curriculum quite differently. Her existing unit plans for the term had to be adjusted to include drama as a tool for learning. She had to view the curriculum she had planned to use for the term from the vantage point of a drama teacher. This change in direction provided me with the opportunity to observe her thinking as she reflected in her personal journal and began to discuss this new direction with me in semi-structured interviews. Through my analysis and interpretation of the data from the interviews and journal, Kelti's concept of integration was revealed and her understanding and use of drama strategies to implement this integration became more frequent and varied. In this section, I first denote what integration means in this study as well as what teaching through drama implies before I discuss Kelti's thinking.

There is a plethora of labels for integration: interdisciplinary instruction, unit teaching, project approach and whole language (Cornett, 1999). In this study, the word integration is used to denote a variety of ways and intensities with which the classroom teacher has integrated language learning through drama into various subject areas. Cornett provides a continuum along which integration of the arts can occur. The

arts can be integrated “at the surface level, to total arts infusion throughout the curriculum” (p.41). At the surface level, Cornett discusses teaching *with* the arts. This means that the teacher adds daily art routines or creative centres with minimal teacher guidance. The teacher can also develop lessons *about* arts content so that students are involved *in* the arts. At this level, the focus is on arts content and skills. Cornett further explains, “The fullest integration is teaching *through* the arts and involves creating an esthetic classroom environment in which substantial content units are planned using the arts as both learning tools and unit centers” (p.11). Using Cornett’s distinction of integration as teaching *through* the arts, I trace Kelti’s thinking as she planned language learning across the curriculum through drama

Jacobs (1991) states, “The biggest obstacle to interdisciplinary curriculum planning is that people try to do too much at once. What they need to look for are some, not all, natural overlaps between subjects” (p. 25). An area of real strength in the way Kelti thought about planning for integration of language learning across curriculum through drama was her ability to find the natural overlaps between subject areas. She would use these natural overlaps to go a step further in order to design a few units in which she put a few disciplines together rather than just teaching the topics concurrently. This type of planning requires time to think as well as a pragmatic use of the disciplines. Kelti was obviously a teacher who is comfortable with all areas of the grade four curricula. In her personal

journal as well as her first interview with me, I was provided with snippets of her thinking as she planned for this study. A closer look at this thinking provides an opportunity to walk in Kelti's shoes as she prepared herself for this study.

Leonora: Kelti, could you tell me how you have planned so that language learning involving children's literature and drama become an integral part of the classroom life.

Kelti: I guess the way that I plan helps me to think ahead and plan ahead and give myself a context almost of where to place ideas as I think them through and get inspired during the year. I start out with a broad yearly plan, and then I look at each month as a connected unit of activities where I can integrate my science, my language, my drama, my math, and so on. I'm always looking for connections because that's the best way to utilize my time – it's the best way to get students to make connections throughout the curriculum.

(Extract from First Interview, September 27, 2001)

This helped me to realize that Kelti did a great deal of thinking about her grade four curriculum. She first thought about the broad yearly plan and then continued to think about what she would teach each month, each week, each day. Further on in the interview I asked her:

Leonora: Kelti, your social studies unit that you are doing now, could you tell me how you are visualizing using children's literature and drama.

Kelti: I do a split curriculum - I do socials one month and then I do science for a month - just so that I have more time. Next month we are working on Alberta Geography . . . which involves talking about different places and I haven't actually thought about how to integrate drama but it is an interesting challenge - as map makers or geologists. . . (Kelti began to brainstorm ideas as we sat there.) ... or presenting Why's Alberta Great? - not only making up a pamphlet for a

company but also presenting to the class why it is a good idea to come to Alberta. . .

(Extract from First Interview, September 27, 2001)

But, Kelti's personal journal revealed another layer of her thinking and feelings as she prepared for this study. In her journal she indicated that she was not ready for a two-month study. Further on she wrote the following:

After the interview with Leonora, I realized just how much work I had to do. After my holiday company left town, I went to the library and found some fantastic literature to spark drama in the classroom. I also found a great book called Drama Themes that is focused on thematic integration of drama. My friend, K, has suggested a book by Brian Way that explores the development of the child as a whole through drama; it sounds very interesting. I'll try to borrow it. . .

(Extract from Kelti's Personal Journal, Sept 27, 2001)

This entry stood out because I realized that Kelti was still very much in the process of developing not only her drama thinking but also her skills as a teacher who used drama as education. Her thinking, reading, and planning therefore were not focused on what subject areas to integrate, but how she would use drama with what she had already set into motion for the term. The thinking she had to do now was that of a drama teacher. She had to question how she would teach through drama (Cornett, 1999). She therefore had to return to the literature in order to "spark" her thinking about teaching through drama. She very quickly moved from thinking about specific literature and specific drama activities to reflecting on a variety of possible strategies that could connect to a

variety of curricula areas. Kelti was able to integrate drama into many areas of the curriculum in a purposeful and relevant way that extended her students' learning. Her journal entry reflects this generalized thinking.

I had a quiet house, a multitude of ideas from my research, brainstorming - and now recently - a drama journal of ideas that came to me in the wee hours of the morning. I really need concentrated solitude to plan and I need to plan as whole before I can plan for the month, the day, and the individual lesson.

(Extract from Kelti's Personal Journal, October 8, 2001)

The contextual drama that Kelti planned, reveals a great deal about Kelti's thinking. In her personal journal she wrote:

The contextual drama is the most interesting to me and the most challenging. There are so many things that can change that it is also very exciting for everyone. This was a great activity to end the study with Leonora because of its complexity of layers and possible outcomes. This month's theme is 'Native Peoples' so it was the natural basis for our contextual drama. Our novel, Sign of the Beaver, our artwork, and our social studies unit. All center around this theme.

(Extract from Kelti's Personal Journal, November 28, 2001)

Kelti is teaching *through* drama in the contextual drama. Here she had to think about using drama as a means of learning and match the appropriate strategies to the content of the curricula. She was addressing language learning, a novel, art, and the social studies unit through the drama. To create this type of unit, she had to think about several factors. What would interest her students? What disciplines could she integrate in a meaningful and natural way? This type of thinking can be paralleled to Jacobs (1989) continual questioning as planning for integration

progresses. Some of Jacobs (1989) questioning that represents what Kelti needed to think about are as follows:

- * Will this integrative unit fascinate, challenge, and interest her students?
- * What disciplines can be naturally and meaningfully pulled into this integrated unit?
- * Is the unit worth the time and attention she would spend on it?
- * Does this unit allow her students to view an issue from the viewpoints of the various disciplines?
- * Is the integrity of each discipline maintained in this unit?

Her thinking that arose from these questions was the initial thinking needed to create integrated units. Now, Kelti needed to think about how she would embed drama strategies into these units so as to “deepen and broaden” her students’ understanding of themselves and their world (Beane, 1995, p. 622). Kelti was thinking about the planning of a contextual drama. She alluded to its complexity in her personal journal. Payne (2000) describes contextual drama as drama that is “used to provide a context for learning - specifically, a context for purposeful use of language” (p. 331). Contextual drama has also been labeled drama as a medium for learning, drama for understanding, role drama, and process drama. Schneider and Jackson (2000) describe process or contextual drama as “a method of teaching and learning that involves students in

imaginary, unscripted, and spontaneous scenes" (p.38). Kelti used the term contextual drama. She broke down the contextual drama into four phases based on the four basic phases Littledyke and Baum (1986) describe. Littledyke and Baum, however, caution that these phases overlap – "the boundaries are not rigid" (p. 72). The four phases are:

- Phase One: Establishing the Life and Activity
- Phase Two: Establishing the Meaning
- Phase Three: Injecting the Tension.
- Phase Four: Seeking a Solution.

Kelti's thinking now involved planning to create an opportunity for the students to come to know about the early life of the native people *from the inside* (Bolton, 1984). The students would become different tribal communities. Bolton (1984) states,

The purpose of drama education is to develop the powers of the mind so that a 'common' understanding of life can be mastered. Common understanding cuts across the 'forms' of knowledge and is a rigorous way of approaching school subjects from the 'inside', rather than the more normal view of a subject as a collection of 'given' knowledge. (p.163)

In the background information that Kelti gave me she wrote:

A contextual drama is one of the most interesting and comprehensive drama activities to plan for a class. In essence, all plans can go out the window depending on how the group reacts to the various stimuli presented. That is why it is also the most exciting.

(Extract from Lesson Background and Information)

The pre-thinking in this type of drama is extremely important. Kelti had to constantly keep in mind that building the phases of contextual drama is a collaborative venture. Therefore, she had to think about ways that she could be flexible and adaptable within the contextual drama itself. There are no givens in a contextual drama. The contributions that the students make during the drama cannot be pre-planned. Therefore, she had to carefully conceive how she would structure each one of the four phases, but she had to be flexible enough to accommodate the creative insights and intuitions of the students during the drama. Her careful thinking and structuring of the drama closely connect to what Clarke, et.al.(1997) state, “. . .we cannot emphasize enough that the confidence to make modifications to the existing structure only comes from the forethought that has gone into the initial planning” (p.129). This forethought involved thinking about what drama strategies she would use to move from one phase of the contextual drama to the next in the most meaningful way for the students. She had to determine what speaking, listening, reading, writing, and representing opportunities could be built in. But, because she had planned to integrate social studies, she also had to contemplate how best to introduce and extend the concept of early native life in Canada. Kelti had to think as a classroom generalist, but also as a drama teacher. The enormous effort that Kelti put into the forethought for her planning of the contextual drama, I could detect in the well-structured lessons that I observed.

The contextual drama was only one unit of lessons that Kelti had thought about and planned. This drama existed through the interactions of students and teachers, and it was framed by a curricular topic, teacher objectives, and students' personal experiences. Drama therefore became prominent through her focused thinking as she took into consideration both content and the means of learning a topic. I selected to discuss the contextual drama in this section because Kelti increased her area of expertise as an integrated thinker.

In this section, **The Integrated Thinker**, I have described how Kelti adjusted her existing thinking in order to include drama as a tool for learning into her classroom curriculum. I discussed how she did this by looking at her existing unit lesson plans from the vantage point of a drama teacher. Drama learning therefore became prominent in Kelti's teaching through focused reading and thinking. In the next section, I look specifically at her expertise in the area of being an integrated planner.

THE INTEGRATED PLANNER

Integrated curriculum is based on a holistic view of learning and recognizes the necessity for learners to see the big picture rather than to require learning to be divided into small pieces.

(Brazee and Capelluti, 1995, p.9)

It would be impossible to provide a full description of everything that I observed in Kelti's classroom. In order to provide a coherent and comprehensible record of what I observed, I have delimited the

information to the units and lessons where children's literature had a key focus. Jacobs (1989) contends that teachers must be active curriculum designers and make decisions concerning the nature and degree of integration and the scope and sequence of the content. Kelti used the integrated model for curriculum planning. Fogarty (1991) states, "In the elementary classroom, an integrated model that illustrates the critical elements of this approach is the whole language strategy, in which reading, writing, listening and speaking skills spring from a holistic, literature based program" (p.64). The lessons that I was invited to observe in the classroom were the ones where drama provided opportunities for language learning across curriculum. Classroom literature provided the basis for much of Kelti's integration of drama into language learning experiences. In order to facilitate a discussion about Kelti as an integrated planner, I have divided her planning into two areas:

2.1 A Contextual Drama

2.2 A Novel Study Unit

In the **Contextual Drama** section, I discuss how Kelti used the novel *Sign of the Beaver* (1983) and the social studies unit *Alberta: Its People in History* to help her students develop an understanding about the early native people of Alberta. I also discuss the speaking and writing that Kelti planned for in this drama. The **Novel Study Unit** based on the novel *Hatchet* (1987) provided me with insight into how a variety of drama

strategies provided different reading, speaking and writing opportunities for the students.

2.1 A Contextual Drama

Kelti: If there is one thing that I would make sure that I always do again, it is the contextual drama. I really loved it. It seemed to accomplish everything that was good. The children's imagination, the use of research information that they had done, the use of the novel studies, it just pulled out everything in such a beautiful way, and it was such a creative expression of the students' learning.

(Extract from the Third Interview, January 3, 2001)

In the *Integrated Thinker*, I described contextual drama as a method of teaching and learning that involves students in make-believe and unrehearsed scenes. It exists through the collaborations of students and teachers, and it is formulated by curricular topics, teacher objectives and students' personal experiences. A contextual drama may appear spontaneous to the onlooker but it involved Kelti in a process of planning that required her to understand what drama strategies she could use to move the students through the four phases of the drama. Kelti's careful planning and creative selection of various drama strategies for the contextual drama helped her students to become participants in the historical world of the Native peoples of Alberta. In this world, the students had the power to make choices, to take action and to interpret circumstances. Kelti and her students worked together, but with the understanding that the students had the responsibility to find out, make

decisions, and interpret what was happening. The students in the contextual drama were therefore thinking through the situation while they were in the midst of being part of a tribal community. Kelti used the novel *Sign of the Beaver* (1987) alongside the social studies topic: Alberta: Its Geography and People to bring a new world to her students. Below, I discuss how Kelti planned the contextual drama and how her students responded to the various activities that they participated in. I will use extracts from Kelti's personal journal and lesson background and development sheets to facilitate this discussion. After discussing the four phases, I describe the students writing, and speaking experiences.

2.1.1 Four Phases of the Contextual Drama:

Kelti connected the theme Native Peoples to the novel *Sign of the Beaver* (1987), to the art of the Haida people, and to the social studies unit: Alberta: Its People in History. She also included a variety of language learning experiences. This represents Bainbridge and Malicky's (2000) notion of language for learning which they describe as the second level of integration. This level involves language across the curriculum. After making these connections, Kelti had to decide upon drama strategies to use with each phase of the contextual drama. In Appendix D: Table One, I provide a summary of the four phases and what subjects were integrated into the theme, and in Appendix D: Table Three, I provide the language arts objectives that were identified by Kelti.

Phase One: Establishing the Context

In the first phase of a contextual drama, the emphasis is on building belief through a variety of tasks. Kelti describes how she proceeded with this phase. She wrote:

Students were given information on the historical native ritual of going on a vision quest such as fasting and traveling far from the tribe alone. In the current chapter of Sign of the Beaver, Attean had gone to find his manitou guide. Students were asked to close their eyes and go on a journey in their minds to find their own spirit guides and a new native name. Using native drumming music as background, I guided students on a journey to a deep forest, cleansing rituals, building a wigwam of branches and falling into a deep slumber - hungry and exhausted from the day's journey. Then the students were asked to look deeply into the darkness they saw, searching for their spirit guide. Was it an animal? Was it a natural element? Was it the sound of an animal or element calling to them. With the knowledge of their spirit guides, students were then asked to look closely at their visions and waken with this knowledge.

(Extract from Lesson Background and Information)

Through guided imagery Kelti narrated and led the students on a journey to find their spirit guides. The students readily participated in this journey. Kelti and I were equally impressed with the detailed re-counting the students were able to share with their classmates. One student remembered vividly the purplish haze and the light outline of his spirit guide. Another student saw a fence which we all thought was unusual at the time. Later, students sought to give meaning to her vision. One felt that it could mean protection. The symbol guide chart that Kelti handed out indicated that the fence was a symbol of strength. This reminded me

of a central theme in Vygotsky's (1986) work. He believed in the importance of language in mediating thought (1986). He wrote, "The relation between thought and word is a living process; thought is born through words" (p.255). Kelti's narration triggered the students' thinking that they eventually represented in the form of words. Without the rich guided imagery, the students would have been left to ponder how to discover their spirit guide on their own. In Appendix D: Table Two, I provide a chart that defines the drama techniques Kelti used in the contextual drama. Neelands (1990) organizes the techniques or conventions into groups that represent four varieties of dramatic action. Narration is included under reflective action. This form of dramatic action, emphasizes 'soliloquy' or 'inner-thinking' in the drama. To conclude this activity, Kelti asked the students to create symbolic headbands depicting their new names and spirit guides. After establishing the characters for the drama, the students were engaged in writing their vision quest and biographical information about themselves. In her personal journal Kelti wrote:

The headbands were all very individualistic and keenly represented their spirit guides, native names, and symbols that were important to them. Students wrote about themselves as natives and their vision quests. Not even one student stepped out of character.

(Extract from Kelti's Personal Journal, November 28, 2001)

Phase Two: Establishing the Life of the Tribe

In the second phase of the contextual drama, tasks became less important, and the class began to work on building their tribal

communities. Phase Two was broken down into two parts. The first part involved the children in a collective modeling activity while the second part brought the students to a meeting to celebrate the hunting season. Kelti describes the first part:

Given their knowledge of native communities based on social studies research on Topic B -Alberta: Its People in History, novel study information, and a field trip to the first nation's exhibit at the Provincial Museum, students were divided in small groups to design and construct a community model using plasticine. Students also needed to name their communities and describe it.

(Extract from Lesson Background and Information)

Kelti used this collective modeling activity to look at how her students were working in small groups. In these groups the students had to design, name, construct, and describe their small tribal communities. Here the students had to compromise and collaborate in order to successfully build a model of their village. This activity further demonstrated the Vygotskian nature of the classroom environment. Kelti planned so that student learning went beyond independent discovery. By selecting this strategy, Kelti was placing emphasis on the importance of the social context and peer collaboration. Students of different abilities were grouped together to teach and help one another at their zone of proximal development (Vygotsky, 1978). After establishing their tribal communities, the students were invited to celebrate the hunting season. Kelti describes what she planned:

Then the students were invited to join at the meeting of tribes to celebrate the hunting season and feast on the spoils of the hunt. The teacher-in-role, Chief Ray of Light, thanked all tribal members for coming to the celebration and outlined what events they could expect at the POW WOW celebration. To begin all members introduced themselves and shared biographical information and/or vision quest information. Secondly, students were able to create small group dramatizations of a hunting story to present with storytelling vigor to the rest of the class. Thirdly the students were asked to call the spirit of the dance, a student from another class dressed in native dress and entering when summoned by the mysterious drum music. Students followed her lead, and danced around the tribal area finally coming to rest around the fire once again. Fourthly, tribal members were asked to present a gift to the ceremonial fire. The fifth activity was to feast. However, the festivities were interrupted with the sound of a messenger at the tipi door . . .

(Extract from Lesson Background and Information)

In this second phase of the drama, Kelti had planned a wide variety of strategies. Her intention was to use these strategies to get the students to reflect on life in their tribal communities. They first built a physical representation of their village out of plasticine. After that, they shared their stories of who they were in the tribe, they shared hunting stories, they danced, and they participated in a ceremonial ritual. The drama strategies that Kelti used to place the life of the tribal communities at the centre of drama were: collective modeling, teacher-in-role, small group role drama, ritual, meeting, dance, mime, and still image. (See Appendix D: Table Two.) Collective modeling and still image are part of the context-building action as these strategies set the scene and add information to the context of the drama (Neelands, 1990). The teacher-in-role, meetings, and role-play are organized as narrative action (Neelands, 1990). These strategies

tend to emphasize the story of the drama. Kelti's selection of these types of activities enabled me to story this phase of the drama at the start of this chapter. Mime and ritual are placed under the poetic action variety as these strategies emphasize or create the symbolic potential of the drama through selected use of gesture (Neelands, 1990). These strategies had placed the children firmly in their role and within the drama. Kelti had through thoughtful crafting and planning led her students into the drama. She could now take them to phase three.

Phase Three: Injecting the Tension

In phase three of this drama, Kelti used a letter to inject the tension. The public meeting was the perfect place for Kelti to begin this phase of the drama. The story at the start of this chapter ended after Chief Ray of light had read the letter. Kelti wrote:

As students were preparing for a feast, a knock came on the tipi door. A mysterious message had arrived. The chief retrieved the message; it was a note from his brother, Chief Thunder Cloud. The message warned of the white settlers who were invading the native hunting grounds and explained that his tribe would help scare them away if desired. The indication that the harsh winter would soon take care of the pale-faced intruders also was revealed. Chief Ray of Light asked for assistance in deciding what to do. Tribal groups met together to debate what they should do. As they returned to meet with Chief Ray of Light, they expressed strong views of driving the pioneers out of the area with hostile determination. Just as the debate was really getting heated, there was another knock at the door of the tipi . . .

(Extract from Lesson Background and Information)

Both Kelti and I were surprised at how territorial the students had become. When the students returned to the circle, they all wanted to run the pale-faced pioneers right out of the area. Some students suggested violent methods of removal, but Kelti, in role, reminded them that they were not a violent tribe. Kelti's personal reflection revealed the following:

I had to think fast. I had expected the students to come to the aid of the white settlers facing the wilderness and upcoming harsh winter conditions - but no! Outside the class, I changed. Not into Thunder Cloud - but into a pioneer man wrapped in a woolen coat shivering from the cold with fear in his eyes. As I entered cautiously, students were immediately empathetic and gave me a spot by the fire, some food to eat, (fish liver - yuk), and toys for comfort. Several students physically snuggled up to me to comfort me in my dramatized distress.

(Extract from Kelti's Personal Journal, November 30, 2001)

I remember my feelings as the debate among the students continued when Kelti in the role as Chief Ray of Light left the classroom. I wondered what she was going to do. She needed to redirect this so that the students brainstormed more reasonable and acceptable ways of dealing with the problem. After all, they were a peaceful tribal community. Kelti was however up to the challenge. She was flexible enough to know that bringing in Thunder Cloud would only aggravate the problem. Through a new role, she transformed the angry marauding group into an empathetic group who took pity on the cold, hungry white pioneer. This reveals the characteristic of Kelti as a role player which I will discuss later. Her planning had paid off. Morgan and Saxton (1987) state,

How does a drama teacher learn to think of risk, not as synonymous with failure but as an agent of success? The first thing to remember is Dorothy Heathcote's admonition: 'You can't get away with shabby planning, ever!' But remember also that, as time goes by, hard labour becomes the craft and the craft becomes the art (p.169).

Undoubtedly, thorough planning and quick thinking provided Kelti with the safety net she needed. However, the tribe still needed to resolve the problem. What were they going to do about the other white pioneers?

Phase Four: Finding a Solution

Littledyke and Baum (1986) state, "From this point- assuming commitment to the subject to be strong, drama will follow its own logic: the situation demands that the students come to possible courses of action" (p.77). Kelti was now in role as the pioneer father worried for his safety and the safety of his family in the harsh wilderness. The pioneer had heard terrible rumors about the natives but he had still risked his life to seek help for the survival of his family. Kelti's role was believable and this helped the students to take the problem seriously. They met with the pioneer. Kelti described what happened:

As the settler and natives talked, they came to a compromise; in return for survival advice and a warm place to live for the settler's family, he had to promise to tell other settlers to leave. Maybe they could go south where it was warmer. As the settler left to bring his family the good news, Chief Ray of Light returned with a feast of fire-roasted bannock and fresh maple syrup.

(Extract from Kelti's Personal Journal, November 30, 2001)

The problem was resolved and Kelti had successfully taken the class through all the phases of a contextual drama. The language learning opportunities were endless. In Appendix D: Table Three, I provide a list of the language arts objectives that Kelti indicated she had covered over the course of the contextual drama. I found the following extract from Kelti's personal journal encouraging. She wrote:

Today was the final day of the study. In some ways I am sad to see it come to an end but in another way I know that I have gained first hand knowledge of dramatic techniques and a wide variety of application in the classroom. When I first began the dramatic activities it would take hours and hours to plan but now I am able to plan more concisely and effectively with experience.

(Extract from Kelti's Personal Journal, November 30, 2001)

Kelti described how she initially spent hours and hours planning to teach through drama. As she became familiar with the different drama techniques, she could more readily make decisions as to what she would apply in the lesson she was planning. As an integrated planner, Kelti planned for many learning opportunities, however, I will focus on the reading, speaking, and writing experiences that the students encountered during this unit 'Native Peoples'.

2.1.2 Language Learning Experiences

The English Language Arts K - 9 (2000) states that the aim of "English language arts is to enable each student to understand and appreciate language, and to use it confidently and competently in a variety of situations for communication, personal satisfaction and learning" (p.2).

Lang (1998) described how the General Outcomes for English language arts could be effectively realized through drama experiences. In the second interview, I asked Kelti:

Leonora: Kelti, I wonder if you could tell me about the Language Arts Program of Studies in regard to your planning.

Kelti: In the Language Arts Program of Studies it states, "All the language arts are interrelated and interdependent; facility in one strengthens and supports the others." One could add that drama techniques facilitate the development of language arts and provide meaningful contexts for the exploration and expression of thought, ideas, feelings, and experiences. Using drama techniques, students naturally accomplish the general outcomes of listening, speaking, reading, writing, viewing and representing, as they communicate and receive information from others. Language arts becomes much more meaningful to students as they delve into the plot first hand and explore character personally.. .

(Extract from Second Interview - Written Response)

Kelti provided her students with a wide variety of language learning opportunities in the 'Native Peoples' unit of study. In order to look at some of these learning opportunities in depth, I will concentrate on the speaking and writing experiences that arose from the phase one activities directly related to the novel being used.

As previously described, in phase one of the contextual drama, the students were led through a guided imagery in order to search for their spirit guide or manitou. Kelti termed this a Vision Quest. What Kelti was doing in this activity was essential for the rest of the contextual drama. The students needed to believe in the role that they would take in the

drama. Kelti therefore had to move them from being themselves to becoming a member of a native community. In order to do this, Kelti focused on an aspect of the novel that would help the students make this shift. The novel being read was Elizabeth George Speare's (1983) *The Sign of the Beaver*. This novel tells the story about a twelve-year old boy, Matt, whose father builds a cabin for their family in the Maine wilderness. Matt is left behind to take care of things when his father goes off to bring the rest of the family to the new settlement. During this period of time, Matt befriends a native boy named Attean. The reading lesson was structured so that the students first participated in sustained silent reading. During this time they were provided with the opportunity to reread the chapters they had been assigned for homework, or to read the next chapter in the novel. In chapter twenty, Attean explains to Matt the tradition of each boy in his tribe having to have a manitou or spirit guide in order to take their place alongside the other men. After the ten minutes of silent reading, Kelti selected various paragraphs from chapter twenty and twenty-one for the students to read out loud. Following this Kelti asked the class a question.

Kelti: What did Attean have to do to prepare himself in order to search for his spirit guide?

Student A: Wash himself.

Student B: Not eat anything.

Student C: Purify himself.

Student D: Build a shelter.

(Extract from Field Notes, November 28, 2001)

The answers given by the students were very short and to the point. Kelti then began the guided imagery. She did this by leading the students through a narrated sequence of events.

Kelti: With your eyes closed, we are going on a vision quest. Mary, you are my helper, please switch off the lights. We will be searching for an image that comes to mind. Close your eyes and join me as we journey to find your spirit guide. We are going away from our family to search for our spirit guide . . . You are going further and further away from you tribal community. The symbols on the trees are no longer your tribe's symbols. Eventually you reach trees with no symbols and this is where you decide to stay . . .

(Extract from Field Notes, November 28, 2001)

She continued to lead them through the various tasks of building a shelter, washing themselves, taking the special potion given to them by their grandfather, settling down for the night in their roughly built shelter, and so on. She also played music in the background. The music was native drumming and it created a relaxed atmosphere for the students. I looked around the group. Every child was deeply involved in the activity. Kelti had spent a great deal of time at the start of this research study helping students to move into the world of drama. Later, I discuss her as the maker of metaphorical reality in more detail. But because she had

spent time doing this, there was no laughing, giggling, or playing around. Each child embraced the activity with genuine interest. Kelti concluded the narration.

Kelti: You try to get a clear picture, a clear sound of your spirit guide. As the morning comes nearer and nearer the image of your spirit guide grows dimmer. You hear the water of the river and you awake. . .
(Extract from Field Notes, November 28, 2001)

Kelti then paused allowing the students to drift back from their private journeys. After the pause she described her vision quest.

Kelti: I saw a bright, bright ray of light - so I called myself Ray of Light. (She placed a headband on her head and pointed to it.) I used the symbols of my people on this headband.
(Extract from Field Notes, November 28, 2001)

Kelti showed the students the various symbols on a chart. After this she picked up a native rattle that she had made. She explained that when they received the rattle they could share their vision quest with the rest of the group. She passed the rattle to the student sitting next to her. After a brief pause the student spoke.

Student A: . . . I saw a cougar. . . just the face of it . . . it was jumping at me. (The student then passed the rattle on to the next person in the group.)

Student B: I saw an eagle. In the beginning I saw an eagle . . . I flew on its back and saw my people.

Student C: I saw an eagle too.

Student D: Amazingly, I saw an eagle too . . . (Long pause) I was going through this tunnel when I saw a purplish haze and a bright light . . . I think I saw an eagle fly by fast.

Student E: (Passed the rattle to the next person).

Student F: I don't think anyone will believe this but I saw a fence. . . I saw a fence!

Student G: The fence could mean that you are secretive. . . It keeps you in.

Student H: I saw a coyote. It was very, very light silver. . . It was light.

Student I: It was really odd . . . I saw an eagle . . . I didn't really see it but only a huge shape.

Student J: It seemed like a little . . .frog. It might be a little frog.

Student K: (Breathless and whispering) I saw a bear. I saw the outline.

Student G: I saw the outline of a cougar.

Student M: It was either a . . . cougar or a . . .wolf. I couldn't tell.

(Extract from Field Notes, November 28, 2001)

The talk that I listened to arising from this activity brought to mind what Barnes (1976) refers to as exploratory talk. He felt that students in schools are not given the time to hypothesize and talk themselves into understanding, to think aloud. In the English Language Arts K -9 (2000) Program of Studies teachers are expected to provide opportunities for exploratory talk. Students then can shape what they are thinking as they

speaking. It became evident to me that Britton's (1988) notion of "shaping at the point of utterance" is relevant to the talk that occurred. The students began to explore the images that were in their minds. They were shaping what they saw through talk. Barnes and Todd (1995) state, "Members of a small group can risk hesitation and confusion, changes of direction and rejection of ideas by others . . . hesitancy and flexibility of exploratory talk is potentially a strength when students are talking in order to reshape and reinterpret ideas" (p.15).

In this talk, the students were beginning to shape what they had thought about into spoken language. The guided imagery activity had created images in their minds and they then had to be able to verbalize what they were thinking. Vygotsky (1986) believed that meaning is socially constructed and is based on active involvement of all participants. He further believed that silencing children's talk was to silence their thinking. Through the guided imagery, Kelti was scaffolding the students' learning. She did not expect them to just come up with an image of their spirit guide. Vygotsky (1978) proposed that this assisted learning be treated as a general rule of development. He wrote, "We propose that an essential feature of learning is that it creates the zone of proximal development; that is, learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers" (p.90). The students were in a social environment where what they said was listened

to and meanings were negotiated by other students. When Student F indicated her confusion about seeing the fence, Student G provided his thoughts about what it could mean. Kelti, through the guided imagery, therefore assisted their internal development processes. They had to create an image that they could describe and explain to other members of the group. The activity placed the students in an environment in which talk is normal and desired, and the contributions made by each student was valued. Frequently, what one said was repeated by the next student. Student B, C, and D all reported that they had visualized an eagle. Vygotsky (1978) believed, "Human learning presupposes a specific social nature and a process by which children grow into the intellectual life of those around them"(p.88).

Halliday's (1973) linguistic theory is also inherently social but it is also functional. Halliday (1973) states, "Language is for the child, a rich and adaptable instrument for the realization of his intentions; there is hardly any limit to what he can do with it" (p.2). He also believed that the context plays a part in determining what we say, and what we say plays a part in determining the context. When I looked back over the talk that occurred after Kelti's recall question, I see that the students used informational language to respond to Kelti's question about Attean's preparations in order to search for his manitou or spirit guide. The responses the students made were a transmission of the facts contained in the novel. Therefore, the context in which the question evolved,

determined the function of language that the students used. This part of the talk reflected Halliday's (1975) representational function of language. In the talk that occurred after the guided imagery, the students were using the imaginative function of language. Here they were creating their own world based on what they had imagined.

Booth (1989) states, "Drama may be the most appropriate means of providing the types of speaking/listening situations that curriculum guides now demand from teachers" (p.41). He further states that children are not given time to hypothesize and talk themselves into understanding. When these children were exploring the journey they had taken during the vision quest, they were involved in thinking, listening, and speaking skills. By orally sharing what they had found, they could express their individual thoughts, feelings and ideas. Kelti wanted them to use these thoughts, feelings and ideas in a piece of writing.

The first activity in phase one of the contextual drama had provided a context within which the students could write for imaginative and functional purposes (Halliday, 1975). Kelti asked them to write about their vision quest as well as to provide biographical information about themselves as members of a tribal community. They first created headbands and determined what they would name themselves. In Figure One, Eagle Dance described how she found her manitou. She also provided a brief, personal biography about her life in her tribal community and drew a picture of herself as a member of a tribal community.



Eagle Dance

1. Vision Quest

As I fell into a deep sleep
I heard an eagle. Suddenly
I was standing looking
at an eagle soaring
through air. Then I
was on this eagle
later as a tribe dance.
Then again I was
looking at this eagle
with them I found
myself.

2. Biography

My name is Eagle
Dance. I am 8 years old.
I live in a tribe called
Utsun Murtine believe
that our ancestors
should go on a vision
quest at the age
of 8. I love to ride
to the north from
the Beaver Tribe
to play dolls with
me. I also live
Ella and Cedar Grass

Figure One: Vision Quest and Biographical Information

Britton (1970) developed the theory that we use two kinds of language behaviour: participant and spectator. As a participant, we want our audience to do something or change their opinion about us, but, as a spectator, we daydream and invite our audience to share in our pleasure. Britton (1970) then related these two roles to the various voices we use

when we write: expressive voice, poetic voice and transactional voice. Eagle Dance took on the spectator role in the first piece of writing titled Vision Quest. In this piece of writing, she is daydreaming and inviting the audience to daydream with her as she uses the poetic voice to describe the image that came to her in her dream. Her biographical sketch is a piece of transactional writing as it conveys information about Eagle Dance. However, this piece of writing also balances information with a personal perspective. She indicates that she enjoys playing with her friends. Britton (1970) noticed that young writers frequently moved from one voice to another in one piece of writing. However, as they mature they develop the ability to select an appropriate voice for their writing. Once they have achieved this, they then remain consistently within that voice.

Another piece of writing that occurred during the time of the contextual drama was the Journal of Adventure. This piece of writing was not planned as part of the contextual drama, but the drama influenced the ideas that were recorded by the students. Kelti used the book *The Journal of Etienne Mercier* by David Bouchard (1998) to introduce the idea of writing a journal. It contains the journal entries of an early pioneer and provided information about the native peoples that Mercier encountered. In Figure Two, a student recorded the adventures of William a young settler boy and journals a five-day period in the life of this boy.

Journal of Adventure
Written by

December 1, 1852

Dear Journal,

I have come back from one of the most exciting adventures I have ever had. Before I left I put on my best clothing like my moosehide moccasins (which I got from a native when I saved his life!), my beaver hide hat and my favorite pants and shirt my wife made. I then saddled up my shiny black steed and rode off into the night. I decided to set up camp in the forest.

December 2, 1852

Dear Journal,

When I awoke I wasn't in the same place anymore. I found a small stream. When I walked up to the stream I saw that my brown hair was wild and my eyes sparkled no matter how icy the water was. I saw another face. Its eyes were cold. Its mouth was in a cruel smile and its skin was dark. It was a native. I was scared. "W-w-w-h-hat tribe are you from?" I asked.

He answered "Nickobirou". It sounded like he had no English experience at all.

I asked another question, "What is your name? My name is William."

He replied, "Inisuwick." Well I better make a house! I thought to myself so I set off to make a house. Suddenly Inisuwick popped up and yelled, "YOU know Nothing about house making so I teach you." Then we strode off to the forest and started to make a wooden house. It was a low stringy thing that looked like my dad's old shack. He whispered solemnly, "Now you show me something." I then thought about hunting so then it began. We had a bond now we were friends. Then he told me the hunt was coming.

December 3, 1852

Dear Journal,

The following day Inisuwick told me the hunt was coming and he wasn't allowed to go so he had to find his manitou which is his spirit so he can become a full grown man. He slowly and solemnly walked into the woods.

December 5, 1852

Dear Journal,

Today Inisuwick came back. He looked wild and angry. He yelled, "I did not find manitou!" Then he gave me a bewildered stare that could make a lion act like a kitten. I then tried to comfort him and asked, "Would you like to stay with me?"

Inisuwick answered, "Yes." Then we exchanged knowledge and became best friends.

Figure Two: Journal of Adventure

This piece of writing is written in the expressive voice (Britton, 1970). Here the student gives a personal account of what happened over a five-day period in the wilderness. There is an encounter with a native child who has to find his manitou in order to be able to hunt with the men of his tribe. The boys become friends and exchange knowledge with each other. These ideas were developed in the novel *Sign of the Beaver* (1983). The search for the manitou or spirit guide was a key part of the contextual drama. The research findings of Neelands, Booth, and Ziegler (1993) showed that drama has a positive influence on students' attitudes towards writing. They state,

By working through practical and concrete activity the students had the chance to make better sense of the writing process and its abstract nature. The drama provided a pathway between raw experience, data and the written word . . . raw experience which could be worked on until it became usable as the basis for written language. (p.26)

Tarlington (1985) also believes that drama can provide a purpose for writing. She believes that students can reflect on a problem when writing is integrated with drama. The students can therefore express their thoughts and feelings in a variety of forms. The forms can range from personal and private, such as a diary, to a more formal form, such as the business letter.

The contextual drama provided the students with a variety of forms, functions, and audiences for writing. The students had experienced the life of the early native peoples of Alberta. They had spoken for the native

people as native people, they had written for native people as the native people. The social studies, language arts, and art learning experiences that occurred were not separated into distinct subject areas. They coexisted with one another. One was reliant on the other to provide integrated learning throughout the unit. Learning had occurred in a variety of areas of the curriculum.

In this section of *The Integrated Planner*, I have discussed how Kelti planned and implemented the four phases of a contextual drama in her classroom. I described the various drama strategies that she used in each phase of the contextual drama. This provided a picture of how the students moved into the life and times of the early native people of Alberta. Once they had adapted the life and meaning of a tribal community, they had to make decisions and solve problems within the drama. I also discussed the language learning experiences that arose from phase one of the contextual drama. In this section, I discussed the speaking and writing that had occurred and attempted to describe the children's work in relationship to various language learning theories.

Kelti also planned to use drama to enhance comprehension and understanding of the novel *Hatchet* (1987). Next, I discuss and explore the drama strategies and language learning opportunities that arose from this planning.

2.1 A Novel Study Unit: *Hatchet* (1987)

We accept the fact that the actor infuses his own voice, his won body, his own gestures - in short his own interpretation-into the

words of the text. Is he not simply carrying to its ultimate manifestation what each of us as readers of the text must do?

(Rosenblatt, 1978, p.13)

Rosenblatt's (1978) metaphor is a reminder that there is a powerful connection between drama and reading. Kelti recognized this connection. She therefore planned a novel study unit in such a way that she established connections among students' textual experiences to the social and imaginative world of drama. Her planning further shows that she used drama in order to shift meaning and control from herself and the novel to the students and herself so that they could create meaning together. The novel *Hatchet* by Gary Paulsen (1987) formed the basis of an integrated unit that looked at Alberta's Geography. (See Appendix D: Table Four and Five.) The novel tells the story about Brian, a thirteen year old whose plane crashes in the Canadian wilderness. He has to survive with nothing but his clothing and a hatchet. My focus in this section is to look at how the classroom novel provided the basis for much of Kelti's integrated planning of drama strategies into language learning experiences. I therefore focus on some of drama activities I observed during the novel study unit. I once again rely on Kelti's voice to establish meaning by providing extracts of her thoughts from her personal journal as well as from the semi-structured interviews.

Imaging and Collective Drawing

In the first interview with Kelti, I asked her to explain why she had selected the novel *Hatchet* (1987), and how that selection then impacted language across curriculum through drama. She responded:

Kelti: I think that literature is the basis for everything in my classroom. I start with the core and the seed of what I want children to build on. And *Hatchet* is that book. It is an excellent survival genre choice which children in this age group do not get to dig their teeth into. I find that children are very interested as it is a very good quality book, has excellent language in it, and some different devices that a lot of novels don't have. I really enjoy working with this book. I find it very intriguing and it really gets the children's imaginations going because they ponder "What would I do?"...

Leonora: Kelti, does this novel extend outward toward all curriculum areas or do you like to contain the novel study.

Kelti: I think that even if I wanted to contain it (she laughs at the thought) there is just no way to do that because it does permeate the air. When every child has that common reference point natural conversations start. We end up

doing our artwork of the setting. We end up integrating with some map making because we don't know where in Canada he was, but we try to glean information and we try to imagine we've seen these kinds of landscapes before. So there are a lot of different areas that I bring in and drama is just one of the natural ones because the children want to experience that first hand. They want to throw themselves into that situation and have a bear attack . . .

(Extract from First Interview, September 27, 2001)

Much of what Kelti spoke about in our first interview was demonstrated to me in the first lesson that I observed. In this lesson, Kelti focused on developing the students' ability to create an image of what they were reading. After reading descriptive setting information from Chapter 4 of *Hatchet* (1987), Kelti asked the students to share what they saw in their imaginations with the rest of the class. As students passed a pretend hatchet talking stick, they shared details, general ideas, pointed to indicate dimensions and shapes and some even predicted where in Alberta Brian's plane had crashed. The following extract from the taped talk provides an indication of the type of talk that evolved from this activity:

Student A: I see this opening . . .like this clearing and then out here I see the ridge about here (indicates with his hand where he thinks the ridge is) and um . . .

- Kelti:** Thank you for sharing your imagination.
- Student B:** Well I see the uh ridge like right over here and the L-shaped lake here and then around the L-shaped lake there's like a little bit of sand and then around all of those are just like millions of trees and rocks and stuff.
- Kelti:** So as people are describing try to see it in your mind as well. Really practice using your imaginations.
- Student C:** I see like the . . . a big clearing sort of around the lake with one tree close to the lake on that side and over there is the orange ridge of rocks.
- Student D:** I see a lot of trees and um . . . and then the trees thicker . . . there's lots of bulrushes.
- Kelti:** Thank you.
- Student E:** I see a . . . I see this big rock that is going like this (points in the air to show what she means) and then it's going like that. My grandma she drew a picture of what a . . .thing . .
- Student C:** A ridge.
- Student E:** Yeah, a ridge what it looked like. Like it's a rock that goes like that and it kind of looks like a dome kind of. I see wood in front of it and I see sticks . . .
- Student F:** I would sort of think that it would be somewhere around here somewhere. (Students points at a map of Alberta to show where she thought the plane had crashed.). I think that it

would have been hard for him to find his way around because like with a big rocky ridge he couldn't climb on top of that. Then maybe the people if they were looking for him would be able to see him more easily and he could have got a better view so that he could have found his own food and maybe stuff that he could use to light a fire.

Kelti: What does he see in his environment?

Student F: I think that he would see a big thing of trees all around the lake and um and um lots of big tall trees so I would think that it would be really, really, really, really big the lake.

Kelti: Now we still have a lot of people who want to share. If you could share one thing that people have not included. Maybe something special that you have thought about in your imaginations. Something that we are missing from our scene.

Student G: I see like the big bushes and the little things . . . sort of like sticks and mud and things.

Student H: (Student spoke very softly so I could not transcribe this last bit.)

Kelti: What was interesting to me was that as people were going around, a lot of people were pointing and jotting on the ground as if they could actually see it in front of them. They

were tracing out what they could see. You are already imaging what it would look like on paper.

(Extract from Taped Talk)

Britton's (1988) notion of 'shaping at the point of utterance' is once again relevant to the talk that occurred during this imaging activity. The students were exploring their own images through talk. Undoubtedly, this activity also gave the students the chance to listen to their out-loud thoughts. After this activity, Kelti wanted the students to do a collective drawing of the setting that they had developed in the imaging activity. The talk arising from the imaging activity was a natural lead into the collective drawing activity. The images that were constructed in the students' heads and then verbalized had to become a concrete reference for further discussion and involvement in the novel. The collective drawing would therefore give form to the setting. The students had created their own images, but now they had to collaborate to create an agreed upon representation of the setting. The following group discussion shows how three girls went about doing this:

Student A: . . .We could draw the rocky ridge right around here.

(Indicates a spot on the chart paper.)

Student B: I'm saying rocky ridge and I'm drawing that now. (Picks up her pencil.)

Student C: One of the things is that we should . . .(voice drowned out by classroom noise)

Student B: I could just do a big rocky ridge here.

Student A: Yeah, but I think that it would be better over here on this side (she pointed to the other side of the chart paper) it could be hanging over the lake.

Student B: Yeah! Like I could do this big rocky ridge with big rocks sticking right over the lake (could not hear because of noise level in classroom).

Student A: . . . sort of like rocky ridge . . .

Student B: We could like have birds and . . .

Student C: Yeah!

(Talk was drowned out by classroom noise. Later . . .)

Student B: You would need more space if you drew it like here. Like let's say if we do it like this then . . . or else that big . . . it would then be able to fit in there wouldn't it. We could have the sand and trees . . .

Student A: Yeah, we could make the sand right here.

Student C: Yeah.

Student B: So if . . . in one way that's why I think that this way will be better.

Student C: Yeah, but um . . . will other people be able to see it.

Student B: Well, what you are going to have to do . . . like you could outline it very darkly and then just . . .

Student A: What I'm seeing is that it would be easier to draw it the other way.

Student C: You mean out this way. (Indicates the opposite direction to what they have.)

Student A: No, I mean this way round. (She turns the chart paper around.) We draw it from the side view . . .the sand and the ridge and the trees . . .

Student B: It would be easier for me to draw it this way. (Student turns the chart paper around the other way - the way it was at the start.)

Student C: I think that it would be easier to draw it like this because you could draw little trees. (Moves the chart around again.)

Student A: Mary doesn't like it this way because she says that it is too hard to draw.

Student B: I'm not a top view drawer.

(Later in the group's discussion)

Student C: I think that you are drawing the top view and we are drawing the side view.

Student B: So rocky ridge would be like this.

Student A: The rocky ridge has to go over the water so it would be like this.

Student C: So it has to be here like this.

Student B: Oh, so it's sort of like we were in a helicopter.

Student A: Yeah!

Student C: Sort of like in a helicopter over the lake. You see here's the water and here's the rocky ridge. He could jump off the rocky ridge and land in the water.

(The girls continue drawing placing trees and animals around the L-shaped lake they had drawn.)

(Extract from Taped Talk)

The talk shows that the girls were making meaning as a group through their interaction with each other. Wells (1996) suggests that both the personal and social aspects of learning are therefore emphasized. The social is made important as the successful completion of the drawing depends on the united attempts of all three participants. The personal is reflected by the fact that each participant has his and her own ideas and approaches to the task. Wells (1996) believes that this is an important aspect of a collaborative activity. The above extract of the students' talk also provides an opportunity to look at how the girls began to create meaning through their socially constructed talk. It also shows how they were taking control of the activity. Wells (1996) believes that it is an important criteria that students have ownership of the activities that they are involved in. Vygotsky (1986) believed that meaning is socially constructed and is based on active involvement of all participants. He

further believed that speech plays a decisive role in the formation of mental processes. The activity placed the girls in an environment in which talk was normal and desired, and the contributions made were valued by the others. The girls were in the position to initiate language interaction and wield authority. They were gaining understanding from their own frames of reference because they were free from the language expectations of the teacher. They were determining what they would say and what they were saying therefore determined the context (Halliday, 1975). Barnes (1976) states that when the form of communication changes the form of what is learned also changes. The girls eventually created a collective drawing in which all their ideas were represented as a united whole. The girls had used the author's description in the novel to determine what should be in the drawing. They accepted the authority of the print. Peterson and Hayden (1992) discuss this issue. They state that middle-class children are socialized into accepting the authority of print and they expect to get information from it. The girls never questioned each other about where their ideas were coming from. I have discussed this talk in detail as it is a good example of the type of talk that occurred during the many small group activities that Kelti had planned. The students had to negotiate and persuade each other to a specific point of view. After the collective drawing, the students were given sheets titled 'Setting Circle'. Figure Three below is an example of one girl's work.

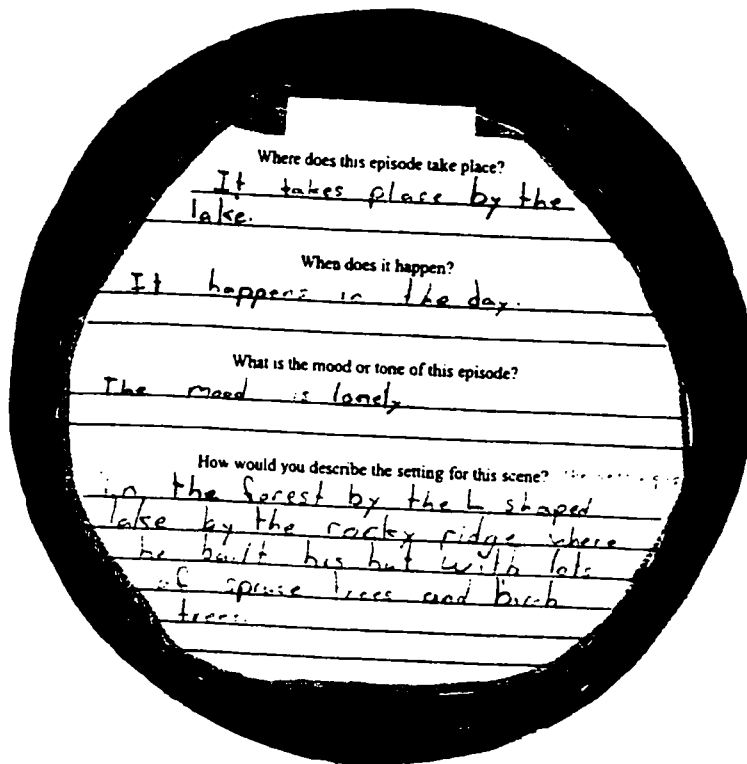


Figure Three: Setting Circle

Soundtracking

Kelti used an effective drama strategy, soundtracking to encourage the students to describe an incident in the novel with sounds and not words. Kelti called this soundscaping. In her personal journal she described what occurred:

Students created soundscapes using the dramatic technique of soundtracking. Together they built soundscapes of a classroom. I 'conducted' added and subtracted sounds by the students. Students then worked in small groups to create a Brian's wilderness soundscape and finally a mystery soundscape others had to guess. Students were highly engaged and eager to use

props and instruments to create the specific sound or mood needed for the specific soundscape. Not only did students try to replicate sounds - fire crackling, water rippling and bear walking - but also instruments were used to create mood such as the scary sounds before something bad happens in a movie or tv show.

(Extract from Kelti's Personal Journal, October 17, 2001)

In groups of three or four, the students went to various parts of the classroom to discuss and put together a soundscape that represented an event from the novel. The group of students that I observed used various objects to create sound. One used the hatchet that Kelti had made and repeatedly struck it against the bench in the reading corner. Another student in the group played her cello, another student howled, and the other scrunched paper. After they had presented their soundscape to the whole class, Kelti asked the class to describe what they had heard in Brian's environment. The following are responses that were given:

Student A: Coyotes howling.

Student B: The music sounded like something bad was going to happen.

Student C: (One of the group who had presented the soundscape explains what they were doing.) I was trying to create the sound of the cool north wind, and Irene was chopping wood, Peter was making the leaves rustle.

(Extra from Field Notes, October 17, 2001)

Rosenblatt's (1983) aesthetic stance to reading happens if students can savor the images, the sounds, the smells, the actions, and the

feelings that the words of the text present. Kelti's selection of activity provided the students with the opportunity to recapture and reflect upon the scenes in the novel. She used the activity for further aesthetic exploration of the text. The students were given the opportunity to experience the text by creating an aural representation of story events. Rosenblatt advises that after the reading, the experience should be recaptured, reflected on. She suggests that drawing, dancing, miming, talking, writing, role-playing, or oral interpretation are ways to do this. The soundscapes created by the students were amazing. The students isolated sounds to suit their dramatic purposes in order to craft clever and scintillating soundscapes. The soundscapes provided a context for demonstrations of the students' actual 'lived through' experiences with the text, allowing them to use language, movement and sound to express what they understood in the novel (Rosenblatt, 1978). The students were responding to the text in an ever-widening way.

Giving Witness, Caption Making, Story Theatre and Voices in the Head

These four drama activities that Kelti planned served a number of purposes. She selected the giving witness strategy so that students could explore why the moose had attacked Brian. At the end of chapter sixteen in the novel, Brian ponders why the moose had attacked him. Giving Witness is placed under the reflective dramatic action and one of the learning opportunities that it provides is that it links attitudes to events

(Neelands, 1990). One student would take the role of the moose and the other students would question the moose about why he had attacked Brian. Here the heuristic function of language (Halliday, 1973) was given high priority. Kelti had one student become the moose. The student was not ready to capture moose's perspective so her responses were very matter of fact. Another student was invited to try being the moose. She also found this a difficult task. A third student became the moose and captured the viewpoint of the moose. The other students could then ask a number of questions.

Kelti: So why did you hit me? Why did you hit me into the water, I almost drowned?

Moose: That was my favourite eating spot and you ruined it.

Kelti: But I wasn't doing anything.

Moose: You human!

Student B: Uh . . .Why did you suddenly charge at me when I just minded my own business?

Moose: Because I thought you would be mean to me, take away my favourite eating spot again.

Student C: Why did you do it in the ribs?

Moose: That's the best place to hurt someone.

Kelti: I think that you are a very rude moose. I can't believe that you would do that. I didn't do anything to you. I was just

washing, just cleaning up after hunting. It was out of nowhere.

Moose: But you also killed my best friend.

Student D: Who's your best friend?

Moose: That little foolbird.

Student B: Why was the foolbird your best friend.

Moose: Because he picks the ugly bugs from me under my fur.

Student E: Why did you just come out of the forest?

Moose: Because I saw that Mr. Foolie wasn't there.

Student E: Oh!

(Extract from Taped Talk)

The student in role as the moose encouraged the children to ask questions. Halliday (1975) felt that schools should encourage children to participate in the heuristic function of language. The heuristic function of language encourages questioning such as tell me why? In the talk above, the students were asking questions in order to find out more about the moose. The child in role had to internalize the moose's point of view. The children asking the questions were trying to capture what Brian would have asked the moose. Rosenblatt's (1978) metaphor also comes to mind because the students had to interpret the role of the moose or Brian in order to think and respond from their point of view. Undoubtedly, the students were transacting with the text in order to create meaning.

Kelti shifted from this activity to caption making. Caption Making comes under poetic action (Neelands, 1990). In this activity, Kelti called upon two students to create a tableau or still image of the moose attack. While they were in the still image, the class had to create captions to describe what they saw. Poetic action calls upon a highly selective use of language. The students provided the following captions:

Student A: Ouch!

Student B: Moose's Paradise

Student C: Moose Attacks Kid

Student D: Revenge of the Animals

Student E: A Terrible Attack

Student F: Moose Attacks Brian

Student G: Moose Heads Brian.

(Extract from Field Notes, October 17, 2001)

After the Caption Making activity, Kelti had planned another drama activity. This activity was story theatre. The students were given selected pieces of the text to read out loud while other members of the group enacted the scene. The text described the tornado that struck the area where Brian was stranded. This activity was more closely related to drama as interpretation as the students were transforming the text into a drama presentation (Payne, 2000). Kelti was therefore providing her students with the opportunity to understand, interpret, and present a piece of the text to the rest of the class. The sections of the text were sequenced so

that each group's performance of the text told another part of the story. After a brief period of practice time, the students were called back into the circle.

I was impressed with how uninhibited the students were as they read and mimed. Further, I was struck by the serious attitude adopted by students both in role and as audience. The students were mesmerized by what was being read and performed by each group. I began to see this audience as important because up to this point I had separated drama as a tool for learning and drama as theatre. This was closer to theatre than most of the other activities had been. If this was polished the students could perform it to other grades in the school. Ian and Mary performed for the class. Ian was rolling around the floor as the tornado tossed him and his few belongings around the wilderness. Mary read with expression and conviction. The class applauded after the performance. However, the main purpose of the activity was to involve the students in better comprehending what the text was describing. Wagner (1976) states, "The difference between theater and classroom drama is that in theater everything is contrived so that the audience gets the kicks. In the classroom, the participants get the kicks. However, the tools are the same: the elements of theater craft" (147).

After the story theatre, Kelti storied the class to the point after the tornado. She told them that Brian had lost his shelter and was injured and

asked them to tell her how they were feeling. She passed the hatchet to the children. When they received the hatchet, they became Brian.

Student A: (Receives the hatchet from Kelti) Why does this have to happen?

Student B: I do not have nothing. I still have the hatchet.

Student C: I am scared, I am frightened, there is nothing that I can eat except for the raspberries. All my things are wet. My clothes are all soggy . . . I haven't washed in days . . . what am I going to do.

(Extract from Taped Talk)

Neelands (1990) calls this strategy voices in the head. Kelti was allowing the children to reflect on the complexity of Brian's situation after the tornado. Once the student had the hatchet in their hands, they became Brian and spoke the conflicting thoughts that the character had at that moment in the novel. The voices in the head activity slowed the action down so that the students could reflect upon that part of the story in greater depth.

Interview

Kelti planned to use the interview strategy at the end of the novel. She introduced this strategy by telling the class that they were back at the point where Brian was rescued and numerous newspaper reporters met his plane and asked him many questions. Kelti asked if one of the

students wanted to be Brian. Many hands went up so Kelti drew a name. The student who had played the moose in the earlier extract of talk now played Brian. I focused on the type of questions that were asked rather than on the talk arising from this interview. Neelands (1990) provides a list of learning opportunities which arise from interviews. The first one is that students are provided with the opportunity to frame appropriate questions and they have to decide what information they require. Kelti used this drama strategy to once again focus in on the heuristic function of language (Halliday 1975). The students asked a variety of questions such as:

- What kind of events did you encounter?
- How did you make fire and survive?
- What did you eat?
- What is the first thing that you are going to do when you get home?
- Did you break anything when you were surviving?
- Did you find anything that helped you survive?
- How did you build a shelter?

(Extract from Field Notes, October 30, 2001)

After this activity, Kelti sent the class off to write a news worthy story. She gave them ten minutes to write the first draft. On chart paper, Kelti had written up the information about writing a news story. She had also drawn an inverted pyramid on the chart. Inside the inverted pyramid she had written most important to least important information.

The class was told that they would be news anchors for a television show, and they would read their stories to the class. Kelti had set up a puppet tent as the television box. After Kelti had thoroughly explained the purpose, the sender, and the audience to the students, she sent them off to write. I was impressed with how quickly the students settled down and began to develop very unique ideas for their news story. One student decided to be a presenter on a diet station. Her news story encouraged her audience to get lost in the wilderness as eating turtle eggs and being chased by moose would help them to lose weight. Below, I provide a sample of her news story in Figure Four.

In the third interview, I asked Kelti if there were any students who grew more than she expected because of the drama used in the classroom. The student who wrote the news story was one of the students Kelti believed had grown. Kelti explained the following:

Kelti: I think of Dale who is not a very highly motivated student and it takes a lot of different strategies to get her motivated and working. But, I can think of a number of activities where she was loving what she was doing. She was writing, she was reading, she was sharing her material. I think of the news reporter where she came up with the fantastic idea which she wanted to share with everyone.

(Extract from the Third Interview, January 3, 2001)

Television News

You are a news reporter from a local television network.

A. Write a news story based on the interview with Brian. Remember to include the 5 W's of news - who, what, where, when and why. You will be reading it as a news anchor for a local television network.

Introduce yourself and your television station:

If you love losing weight then you'll like

Headline this special - Brian

Lead Sentence you probably know about Brian he lost 30 pounds

Body of News Story

Well Brian he crash landed,
 then got rescued by a mouse, saw
 a pilot having a heart attack, Die, ate
 a diet of turtle eggs, raspberry, and
 - - - - - then got in a tornado, brake your
 like a mouse, meet a turtle, a tree
 find a survival pack from a plane another
 - - - - - . That's how you could lose

Thank the viewers. Restate your name and television station.

B. Prepare yourself to read your news report as a television anchorperson who reads the news. Try to stay 'in character' throughout your news report. Use eye contact, expressive voice, good speed, good volume, and interesting and descriptive sentences.

Figure Four: A News Story

Booth (1994) suggests drama's power to influence student's abilities to construct meaningful and purposeful written text is directly

related to the motivating power of drama work. He states, "The concrete contextual framework provided by dramatic situations can both encourage and enable students to compose and transcribe for authentic reasons" (p.124). Kelti had provided the class with an authentic reason to write. They knew that what they were writing would be read and listened to by an audience. The student had used the imaginative function of language to create her news story, the informational function to inform her audience about Brian's loss of weight, and the personal function in which we, the audience, could detect her sense of humour (Halliday, 1975). The positive influence of drama work on student's attitudes towards writing is also supported by Neelands, Booth, and Ziegler (1993). They detected a small but notable increase in students' positive attitudes to writing over the course of four months drama work with adolescents. I believe that the writing that occurred during the course of this study supports the findings of these researchers and theoreticians. All the students had created news stories in a very short period of time that they could share with the rest of the class.

In this section as the integrated planner, I discussed the variety of strategies that Kelti used as well as explained what reading, speaking and writing opportunities were planned for the students. I also provided examples of the students' language learning and showed how this learning reflected Halliday's (1975) functions of language, Britton's (1970) categories of writing, Rosenblatt's (1978) transactional reading theory, as

well as the many drama theoreticians and researchers findings about language learning and drama. Kelti, as the integrated planner, planned both a contextual drama and a novel study unit in which language learning opportunities were taken across the curriculum through drama. She emerged as a teacher who not only thought as a generalist classroom teacher, but also as a drama teacher. Her students were led into drama learning because of her careful planning. However, in order to affect her students' drama learning another characteristic became apparent. Kelti was also the maker of metaphorical reality.

3. THE MAKER OF METAPHORICAL REALITY

Kelti made a shift in thinking and embraced the attitude of a drama teacher in order to plan for various drama activities in her classroom. However, she had to consider where her students were in relationship to drama learning. She was faced with some students who had lost the ability to suspend belief and enter the world of make-believe. In order to change the students' skepticism about entering the world of drama, Kelti had to become the maker of metaphorical reality. She needed to encourage her students to develop their imaginations. Her focus was not on the transmission of theatre skills but on bringing the children to the point where they could recognize and enjoy the world of make-believe.

Gillham (1984) states that children "freely enter the make-believe world secure in the signals from the real world that the real world is

continuing to exist" (p.106). The way Gillham (1984) explains the metaphorical reality is by giving the example of one boy creeping up on another. The boy jumps up and stabs the other in the back with a knife. A fist clenched as though a knife is being held visually represents the knife. This sign of the clenched fist is "adequate for the make-belief (the metaphorical reality) to occur" (p.107). Essentially drama could only take place when Kelti's class could be made to agree to suspend belief and to maintain that suspension of belief. This Kelti triggered by encouraging the students to imaginatively project themselves as other people, in other times, and in other places. Gallas (2001) states that "to imagine something one must know it in some way in the world, and to comprehend events in the world, one must use imagination as a reference point" (p.465). Kelti, as the maker of metaphorical reality, planned for and taught her students how to enter the world of the imagination. But how did she begin to do this?

In one of the first lessons that I observed in Kelti's classroom, I noticed that some students were unable to enter the world of the imagination as readily as others. In Appendix D: Table Five, I provided the novel study unit that Kelti had planned that was taught at the same time as the social studies topic on Alberta's geography. Kelti had planned a lesson in which she read a letter to the class from a mouse, Bert, who lived in the United States. The letter requested information about places

to visit in Alberta while on vacation. Kelti wrote the following after the lesson had been completed.

Today students were enticed to write letters using structured paragraphs. Bert, a traveling mouse, wished to visit Alberta but doesn't know where to go. He leaves them (students) a letter detailing his questions. Students then wrote letters to convince Bert to visit. This drama initiating activity for social studies was the spark that will fire-up the Alberta geography unit for October. Some students were very capable of suspending their belief. Some students needed to ensure that others knew that they weren't fooled or tricked by the note or that mice could drive. Other students could hear the car zooming down the street and 'remembered' seeing him leave the note with me. I'll have to help those students with developing imagination.

(Extract from Kelti's Personal Journal, October 9, 2001)

The drama initiating activity was that the students created tableaux of various spots in Alberta the mouse could visit. These tableaux represented photographs of the various scenic places in Alberta and gave the students various ideas for the letter they had to write. At the start of this activity, when the letter from Bert was first shown and read, some students told Kelti that they had seen her write the letter. Others, as Kelti described above, readily suspended belief and began to visualize the little mouse. I was left with many concerns after this particular activity. I wondered why Kelti had created the image of a mouse and not that of a child. I further wondered whether this activity was to some extent rather juvenile for a grade four class. In Figure Five, I provide an example of one student's letter to Bert.

activity flourished. . . . I realized that the majority of students in the class needed to master some basic drama concepts including suspension of belief, imagining yourself as someone else or somewhere else or doing something else . . . It was obvious to me that I needed to retreat and provide the necessary building blocks of drama for those students who have not had much, if any background in dramatic play. It was essential to discuss drama and the creation of the imagination as valid learning skills and processes. I wanted students to enjoy the drama integration but also take each other seriously when in-role and respect other's dramatic self-expression. . .

(Extract from Second Interview - Written Response)

I was impressed with the way Kelti handled this problem. She assessed the students' response to the activity and concluded that further learning had to occur if she wished to successfully implement drama as a tool for learning in her classroom. What I had seen as a problem, Kelti had seen as a learning opportunity for her students. The day after this drama lesson, I returned to the class. I noticed the following information written up on a piece of chart paper. It read:

Creation of the Imagination

Drama is suspending belief and imagining you are someone else, somewhere else, doing something else. In your mind . . .

1. Create a character. Talk, act and react like the character. (Bert)
2. Create an environment. Imagine it, see it in your mind. (*Hatchet*)
3. Interact with imagined characters and places.

(Written on a chart in the classroom)

Kelti discussed what she had written on the chart paper placed on the board with her students. She explained to the class that it was important to be able to suspend reality and use the imagination. After a

brief talk, she asked them to close their eyes and create an image of "Bert" the traveling mouse. She then asked them to verbally describe this image that came to mind. One of the skeptics from the day before created a clear image of the little blue mouse. I was impressed with the way Kelti led the students through the activities that she had outlined on the chart. Given the opportunity, the grade four students entered into the essence of the lesson and readily began to suspend believe and enter the make-believe world of "Bert". Kelti also immediately transferred this learning to the novel study and asked them to imagine the environment as they read descriptive paragraphs in the novel *Hatchet*. McMaster (1998) believes that drama activities have strong effects on comprehension "due to the use of the reflective and imaginative powers" during drama the child can take a perspective and create mental images so that they can read between the lines (p.582).

Kelti's personal reflection in her journal shows that the time she had taken to give the students the experience of creating an image of the imaginary mouse as well as the setting from the novel was time well spent. She wrote:

After leading the students through "Creation of the Imagination" training with creating characters, I was amazed to find out what students were envisioning. The idea of a mouse held so many variations in the students' heads. After reading descriptive setting information in Hatchet, students were asked to share what they saw in their imaginations. . .

Since yesterday, students have had 'sightings' of Bert. The excitement was building to a frenzy when in the afternoon all students were readily telling me they could hear the car and see it coming down the street. How exciting. They were all using their

dramatic skills to establish character and later interact with this dramatic creation of a traveling mouse.

(Extract from Kelti's Personal Journal, October 10, 2001)

By imaging, the students had detached themselves from the ordinary or everyday and entered a world filled with limitless possibilities. A mouse could travel in a little Volkswagen beetle to the province of Alberta. The students felt safe in their belief in the mouse because Kelti had helped them to understand the difference between real time and drama time. What Kelti had established in this simple lesson was reflected throughout the course of the two months of the study. The students knew that during drama time they could go to many different places as different characters in different time periods. They readily joined Kelti as she entered into the various dramas with them taking on various roles. It is Kelti's use of role to enhance learning that leads to Kelti's forth area of expertise.

In this third area of expertise, **The Maker of Metaphorical Reality**, I discussed how Kelti had begun a lesson and had noticed that some of the students were not comfortable playing along with a mouse visiting Alberta. I then described how Kelti created a lesson in which she helped the students understand that during drama they could move into the world of the imagination. By taking the time to do this, Kelti helped her students to realize that during drama time anything could happen.

4. THE ROLE PLAYER

Morgan and Saxton (1987) state that in a contextual drama “the most effective teaching technique is that of teacher in role” (p.38). Kelti led her students into action in the contextual drama by being a role player. She took on the role of Chief Ray of Light and then later controlled the direction of the drama by assuming the role of a poor pioneer. In this fourth area of expertise, I will discuss how Kelti used her ability as a role player to move her children from real time into drama-time as well as how as the role player she managed the drama from within.

Neelands (1984) states that it is “important to remember that the experience of drama-time will be *fundamentally* different for learners as compared to the teacher” (p.46). He adds that the teacher=s role should not change as she still will have to negotiate as the teacher and have a learning purpose in mind. However, the teacher can do this while in role. He states,

This device of appearing to be involved in the dramatic context in the same way as the children, whilst actually being involved as teacher, is a particularly effective one for allowing the teacher to stand out of the children’s way in order to give them a more direct view of the learning material through the lens of the dramatic context they are all involved in . . . (p.46-47)

Kelti used the role of Chief Ray of Light to invite her students to join her in drama-time as members of a tribal community. Her stance in the drama invited the class to see her other than as their regular classroom teacher. This then changed the dynamics and relationships of the

classroom. The students now had to deal with Chief Ray of Light. Neelands (1984) states that by introducing the drama in role, the teacher is "creating the chance of informing the group through a wider system of signing than would be possible just as a teacher" (p.48). Kelti was therefore not restricted to directly telling the children about the life of a tribal community in historical times. Neelands (1984) also states,

There must be no confusion in the drama between what is actual and what is fictional. The teacher must make it perfectly clear to all that she is starting a *fiction* - it is not real. She must also make it clear that she is adopting a fictional role - she is 'being other' than her real self. (p.48)

Kelti moved into role by placing a headband she had made on her head and by tying scarves below the knees of her pants. However, it was her posture, register, tone, and symbolic use of space and objects rather than the props that helped the students recognize that they were entering drama-time. Kelti never introduced situations and roles in which the students were in doubt as to real time or drama-time. According to Neelands (1984) the participants' response to drama is not weakened when the teacher makes it clear to the children that they are moving into drama time.

Kelti's selection of role as Chief Ray of Light defined the kind of responses the children in role as members of a tribal community would make. Kelti as Chief Ray of Light was a leader among her people. This role then placed Kelti in authority over her community. Neelands (1984) states that the authority role is a "useful type of role for the inexperienced"

(p.51). However, in the contextual drama, Kelti also took on the role of a starving pioneer. She entered the group asking for help. By doing this, Kelti was placing the students in a position of responsibility but she was also giving them power over her. She therefore raised the status of students and reduced her control over them. However, her purpose for taking on this role was to reduce the anger and militant attitude that had arisen within the drama. The students used language skills, questioning skills, and problem-solving skills to resolve the problem that Kelti now created for them. They asked her about herself as the pioneer, and then had to act upon the information they had gained to understand how they would deal with this poor pioneer. Undoubtedly, in this role, Kelti provided her students with learning opportunities that would not have existed in an ordinary lesson on early settlement in Alberta. They had responsibility and leadership placed firmly in their hands. This gave Kelti the opportunity to assess the abilities of the students from within the drama. She could place herself at the mercy of her students because she knew that she would be able to control their actions from within the drama. Her most important role was therefore as the teacher, the one who kept the children safe as they journeyed into drama-time.

SUMMARY

I started this chapter with a story about a contextual drama that I had observed over the course of a few weeks. Using the image of the

Ray of Light, I described how the teacher in this case study represented a light for her classroom, her school and for me in understanding effective teaching. I discussed how reflecting on her journey helped me to organize my data around Kelti's four areas of teaching expertise. These four areas were: **The Integrated Thinker; The Integrated Planner; The Maker of Metaphorical Reality; and The Role Player.** I discussed each one in order to show how Kelti had taken language learning across the curriculum through drama. Beginning with **The Integrated Thinker**, I discussed my findings about Kelti's thinking as a beginner drama teacher, and I described how she had to marinate herself in drama theory in order to teach through drama. Her careful thinking and preparation for planning helped her to select appropriate drama techniques to enhance her students' language learning across the curriculum. In her second area of teaching expertise, I discussed how her extended thinking led her to become **The Integrated Planner.** It was in this area that I traced Kelti's planning of a contextual drama and a novel study unit. Both had been planned with the social studies topic: Alberta: Its Geography and People. I first discussed the four phases of the contextual drama Kelti had used and described how she had implemented each phase in her classroom with her students. After discussing the four phases of the contextual drama, I discussed the type of language learning opportunities that arose for the students. In the next section of **The Integrated Planner**, I discussed the various drama techniques that Kelti had planned and implemented in

order to enhance the language learning opportunities for her students while reading the novel *Hatchet*. However, because Kelti had begun to think and plan as a drama teacher she needed to prepare and educate her students in the art of drama learning. This gave rise to her third area of teaching expertise, **The Maker of Metaphorical Reality**. In this area, I provided a description of how Kelti moved some of her students who were skeptics into understanding and embracing the world of drama. Kelti's final area of teaching expertise was that of **The Role Player**. This area of expertise provided me the chance to discuss and describe the role of the teacher as a role player but also the types of roles Kelti had played in the contextual drama. Through most of the areas of teaching expertise, I used Kelt's words and personal reflections as much as possible in order to make her light shine upon this study. She was indeed a Ray of Light for me, for her students, for her school. She had made drama become part of her school curriculum. In Chapter Five, I will return to the questions I had raised at the start of this study and also discuss the implications of what I found for teachers, teacher educators and consultants.

CHAPTER FIVE

REVIEW, IMPLICATIONS, AND CONCLUSION

The purpose of this study was to observe and document one teacher's method of integrating language across the curriculum through drama. Within the data there was an image I found most compelling. The image was that of a Ray of Light. Kelti, the teacher in my study, was the Ray of Light who helped me to develop a better understanding about effective teaching practice. Through reflection on her journey, I categorized her teaching into four major areas of expertise. These four areas were used to discuss what I had observed and found throughout the two months of this study. I started the study with three questions and now return to these questions. Later, I discuss the implications that arise from this study. More questions have arisen for me as a result of this study so I conclude with the questions that now plague me.

REVIEW OF RESEARCH QUESTIONS

The research questions that guided the unfolding process of inquiry, reflection and construction of meaning derived from the collected data are restated below. In order to review these questions, I connect them to the areas of teaching expertise I identified to organize the data.

Research Question #1:

How does this teacher plan so that language learning involving children's literature and drama become a part of the classroom curricula?

In **The Integrated Thinker**, I discussed how Kelti would find the natural overlaps between subject areas and use these overlaps to go a step further in order to design a few units using children's literature. She would start with a broad yearly plan, and then look at each month as a connected unit of activities. For example, she integrated the social studies topic: Alberta: Its Geography and People, language arts and art. Two novels, *Sign of the Beaver* (1983) and *Hatchet* (1986), were included in this integrated planning.

When I invited Kelti to be part of the study, she had all her units planned for the term. She also discussed how she had initially planned on doing a few drama strategies over the term with the novels. Her planning had not focused on teaching through drama. She therefore had to focus on how to include drama as part of the classroom curricula. In order to do this she immersed herself in reading about drama as education. Once she had established the theory, she then began to think about the different techniques that she could use to place drama within the classroom

curricula. She had to think as a drama teacher and then generalize her new knowledge in order to include it with her existing planned units.

In **The Integrated Planner**, I described how she used the novel *Sign of the Beaver* (1983) to start a contextual drama. (See Appendix D: Table One.) This drama would provide the students with the opportunity to participate in the historical world of the Native peoples of Alberta. Using information from the novel, Kelti guided her students through a variety of language learning opportunities. Kelti therefore planned so that the children were reading, writing, and speaking for a variety of authentic purposes and audiences. The novel helped the children build a persona for the drama, but also gave them background information about the world of the Native peoples from earlier times. Kelti used the novel to establish the first phase of the contextual drama. Through the drama, the children could establish the life, activity, and meaning of the tribal community. This provided them with the opportunity to learn about a social studies topic while actively involved in language learning experiences. In the contextual drama, Kelti had planned so the language learning involving children's literature and drama became part of the classroom curricula.

As **the Integrated Planner**, Kelti also planned a novel study unit using the novel *Hatchet* (1986). In this unit, she focused on developing the children's reading skills by using drama techniques. She planned in such a way that the students participated in a variety of opportunities to speak in small groups, to interpret parts of the novel in order to take a role,

and to write from different points of view. The social studies topic: Alberta: Its Geography was planned so that it was taught alongside the novel. In the social studies unit, Kelti planned to involve the children in pondering whether the main character from the novel was indeed stranded in Alberta. She also planned a variety of drama activities within the social studies unit. (See Appendix D: Table Four and Five.) The students were involved in a variety of speaking and writing activities. Kelti had planned so that language learning involving children's literature and drama had become a part of the classroom curricula through a novel study unit.

The two units represented Kelti's diversity in planning. The contextual drama called for a sophisticated type of planning that required a deep understanding about drama techniques and the purpose for using drama as education. The novel study unit reflected how she aligned the social studies topic with a novel and through drama encouraged the students to delve deeply into what they were reading.

Research Question #2

What drama strategies and children's literature does she incorporate?

- Why and how does she use the selected children's literature and drama strategies?
- What literature strategies does the teacher use?

In **The Integrated Planner**, I discussed how Kelti had used two novels alongside drama techniques to develop her students' language learning experiences. She selected the novels *Sign of the Beaver* and *Hatchet* because both these novels could support the social studies topic: Alberta: Its Geography and People. As previously described, the *Sign of the Beaver* added information to the topic Alberta: Its People, while *Hatchet* provided the students with the opportunity to become interested in looking at maps and determining where the plane crash had occurred. Kelti used a variety of drama strategies for various purposes while the students were reading these two novels. (See Appendix D: Table Two.)

In phase one of the contextual drama she used guided imagery and narration in order to take the students on an imaginary journey in search of their spirit guide. In phase two of the contextual drama, the students created a collective model that depicted the setting for the drama. They also created tableaux telling the story of how they hunted for food. Another strategy that the students participated in was the ritual. In the ritual, the students placed a sacred object at the ceremonial fire. The drama strategies selected in the first two phases established the context and the life of a tribal community. In phase three of the contextual drama, the students, in role as members of a tribal community, had to tableau solutions to the problem that Kelti introduced through a letter. They had to show how they would treat the new settlers. In Appendix D: Table One, I provided a break down of the various drama techniques used in each

phase of the drama alongside the language learning opportunities, social studies concepts, and art activities that were integrated in this unit.

Throughout the contextual drama, the students and Kelti were in role. The students were in role as members of a tribal community. Their ability to maintain and stay focused in role was because Kelti had spent time helping them move from real time into drama time. In her third area of expertise, **The Maker of Metaphorical Reality**, I discussed the strategy Kelti used to help her students participate in drama activities. She developed their imaginations by making them realize that they could become anyone, anywhere at anytime through drama.

In **The Role Player**, I discussed how Kelti used teacher-in-role to enhance the students' learning experience through drama. The teacher-in-role strategy was one of the most important drama strategies that Kelti used in the contextual drama. Her use of this strategy enabled her to create different speaking and thinking opportunities for her students. As Chief Ray of Light, she could control the drama in the authority role. When she took the role of the helpless pioneer, she gave the students other learning opportunities. They took charge of the drama and the decision-making. They were the problem solvers and thinkers. What they decided would be important. Kelti could also control the activities from within the drama while she was in role.

As previously discussed, Kelti used the novel *Hatchet* to focus on the students' reading, writing and speaking skills. The students were

involved in a number of reader response activities. The various drama strategies that Kelti selected helped the students to approach the text from an aesthetic stance. Kelti began the reading lesson by providing approximately ten minutes silent reading time. During this time, students were encouraged to either re-read the section that had been assigned for homework, or to read ahead. After the silent reading, Kelti would ask students to read out-loud paragraphs that she had selected. These selected paragraphs would highlight what Kelti wanted to emphasize from the novel. Next, Kelti would get the students involved in various drama strategies that enhanced their reading, speaking, and writing experiences. In Appendix D: Table Four, I provided a break down of the various drama techniques that Kelti planned as well as provided a list of the language learning experiences that the children participated in.

I have responded to all parts of my second research question simultaneously in order to discuss what drama strategies and children's literature Kelti incorporated into her plans. I provided an explanation about why she would select the literature and the drama strategies, and showed what literature strategies she used.

Research Question #3:

How do the students respond in speaking and writing to the language learning opportunities involving children's literature and drama?

Kelti provided many opportunities for the students to participate in living language experiences by including the children in many drama activities. In **The Integrated Planner**, I discussed the language learning opportunities that had occurred during the contextual drama and novel study unit. In the contextual drama, I focused on the speaking and writing opportunities that arose from phase one. I discussed the various strategies used in the novel study unit and described the speaking and writing that arose from the literature and drama.

In phase one of the contextual drama, I discussed how the children responded to the recall question that Kelti asked. The children's responses were short and factual. After, Kelti had guided them on a journey to search for their spirit guide; the students' responses were very different. The students were involved in describing the image that they had created in their mind. They grappled with the image as they began to talk about it. Britton's (1988) notion of "shaping at the point of utterance" was relevant to the type of talk that occurred after the guided imagery. The students' learning was supported by Kelti as she did not just expect them to read the novel and then come up with their own spirit guide. She guided them through narration to the point where they were able to visualize eagles, coyotes, a fence, and so on. Kelti had supported them at their zone of proximal development. Her guided imagery exercise placed them in the context and provided them with the language that they needed to hear. Vygotsky (1986) believed that meaning is socially constructed

and based on the active involvement of all participants. The students were therefore ready to write about the image they had seen. In Figure One p. 81, I provided an example of the type of writing that the students did in phase one of the contextual drama. They each wrote their Vision Quest, which was their search for their spirit guide, and a short biographical paragraph about themselves as a member of a tribal community. Another piece of writing arose from the contextual drama. The students wrote 'A Journal of Adventure'. *The Journal of Etienne Mercier* (1998) was used to stimulate the students' interest in writing a journal. In Figure Two p. 96, I provide an example of one student's piece of writing.

In the novel study unit, Kelti grouped drama techniques together for various lessons. These lessons provided the students with many speaking opportunities. They spoke in small groups but also in the large class group. In Appendix D: Table Four, I provided a breakdown of the various drama techniques and speaking and writing opportunities that occurred. The small group talk was interesting. I focused on a group of children discussing how they would draw a picture of where Brian, the main character in *Hatchet*, was stranded. The drama activity was a collective drawing. Here the students had to negotiate and present their ideas to each other. (See Chapter Four, p. 100-104.) Wells (1996) suggest that both the personal and the social aspects of learning in small collaborative groups is important. The students had to complete the

drawing by uniting their ideas and representing it as one. This represents the social. Each child had his or her own idea about how it ought to be completed, which reflects the personal. After the girls had completed the collective drawing they had to fill out information on a sheet titled "Setting Circle". Many of the drama activities called upon the children to speak in small groups in order to create tableaux, drawings, role play, mime, and so on. The students were involved in many speaking and writing opportunities involving the children's literature and drama techniques that Kelti had carefully planned in the lessons that I had observed.

IMPLICATIONS

There are implications that are particular to the context of this study. Below, I discuss these implications and attempt to support them with the voices of various language arts and drama theoreticians and researchers.

The first implication for teachers and teacher educators arising from this study is that drama has the power to support and enhance the existing language learning opportunities in classrooms. This is because it supports the language arts curriculum that is presently in use. The language arts curriculum calls for the exploratory use of language in order to encourage children to read, write, speak, listen, view and represent for a variety of purposes. McCaslin (1990) supports the notion that drama is central to language curriculum. She states,

Leading educators have declared drama and speech to be central to language curriculum. They believe that drama can motivate writing and improve oral skills; they believe that it stimulates reading. Some insist it can be used to teach any subject effectively (p.301).

The planning that Kelti did to integrate language learning across curriculum through drama in this study clearly supports the above quote. Kelti showed how she could support the language arts curriculum by teaching through drama. In Appendix D: Table Three, I provided a list of the language arts objectives that she had successfully covered when she used drama as a tool for learning. Kelti provided her students with many opportunities to use language in an exploratory fashion. She also used drama as an essential way to build representing and viewing into the classroom environment. Drama was therefore an effective way in helping the students to present and share their work with others. This meant that Kelti was meeting more of the required language arts outcomes. The students watched the groups present their learning in a variety of ways. Undoubtedly, as the students celebrated their ideas and insights through drama, they were using language, gesture, movement and sometimes visual art and media to represent and express themselves.

Lang (1998) felt that the language arts provide the most suitable place for educational drama activities. She states,

Because language is central to communicating through most dramatic forms and structures and because children's literature provides rich contextual material for drama work, the language arts may provide the most appropriate location for educational drama practices in classrooms today (p.15).

She believed that General Outcome # 5 could be best realized through drama. This outcome states that children will speak, listen, read, write, view and represent to celebrate and to build community. The findings of this study support her notion as the drama techniques that Kelti used provided her students with many opportunities to become part of the classroom community. They even entered a make believe community, and spoke, wrote and made decisions from that community's point of view. Kelti helped the students achieve celebration and community building through drama. I believe that Kelti achieved this outcome in a powerful and meaningful way for her students.

A second implication relating to drama's importance in language learning is that drama can create a new range of language interaction possibilities. O'Neill and Lambert (1982) describe it well. They state, Drama makes it possible for both the teacher and pupils to escape from the more familiar patterns of language interaction which exist in the classroom and offers them both a new range of possibilities. The pupils need no longer be dominated by the teacher's language but can use it as a sounding-board for their own developing capacities. In particular, role challenge for both teacher and pupil is likely to release qualities of language not previously available or recognized. . .(p.18).

Through drama, Kelti provided her students with living language experiences. They spoke more than she did in the lessons that I observed, and became problem solvers and decision-makers. Both the

students and Kelti participated in numerous role-playing opportunities and this changed the dynamics of the classroom. The classroom represented student-centred learning. In the contextual drama I saw real evidence of students taking control of their learning. They were for a brief period of time in control of what occurred in the classroom. Kelti's reactions were determined by their responses. I discussed this issue in detail the in fourth area of her teaching expertise, **The Role Player**.

These first two implications arising from this study are not new information but rather confirm what has been frequently suggested by both drama and language arts educators. I therefore believe that teachers can enrich their language arts programs as well as change the dynamics of the regular classroom by including drama as education into their existing plans

A third implication for teachers and teacher educators relates to drama's power to support and extend social studies learning in classrooms. In Appendix D: Table One, I provided a list of the social studies knowledge objectives that Kelti covered while the students were involved in the contextual drama. Kelti selected a central theme 'Native Peoples' in order to help her students learn the topic that she was teaching. The information that the students had was gained in a variety of ways. The students had been on a field trip to see an exhibition on the early lives of Native peoples, they were reading a novel related to this issue, and were being given information during social studies lessons.

However, they also had their own knowledge about Native peoples gained from everyday experience.

Vygotsky (1986) outlined a difference between scientific and spontaneous concepts. The spontaneous concepts are developed informally while the scientific concepts are the ones the child learns in school. Vygotsky saw a dialectic between the concepts acquired through everyday experiences and the concepts taught at school. Through the contextual drama, the students were using both their spontaneous concepts about early Native peoples alongside the scientific concepts taught to them at school. There was a continual backward and forward movement between these two concepts. For example, the students understood from everyday experience how to be part of a community and who the Native peoples are. They then used the scientific concepts or their new knowledge about Native peoples gained at school to extend their understanding about a Native community. This led to true learning as the children experienced, in a most authentic way, what it was like to be part of a tribal community living in another time in Alberta. They became the people. This meant that they spoke, wrote, and problem solved as the native people. Drama was therefore a highly effective way for Kelti to help her students undergo a conceptual change about the role of the Native peoples in Alberta's history. This has led me to believe that drama is an important way for educators to involve children in social studies learning.

A fourth implication in this study for teachers and future researchers relates to the age and teaching experience of the teacher who participated in this study. I believe that teachers who have a similar profile to Kelti would be the most appropriate to collaborate with in order to implement drama as education into their language arts program. Hundert (1996) suggests "mid-career female teachers assigned to the youngest grade levels and experienced in one or more drama courses are the most likely teachers to use drama in the classroom" (p.30). Kelti is an experienced mid-career female teacher, but she does not teach the youngest grades and she has not taken one or more drama courses. Her exposure to drama as education came about when I volunteered in her classroom and used drama in different areas of the curriculum. Later, we began to collaborate and plan together. Kelti became interested in including drama in her classroom and therefore pursued her interest by reading different literature pertaining to drama as education.

Lang (1998) supports the type of collaboration that had occurred between Kelti and me. She states, "Perhaps educational drama researchers whose goal is to extend the instructional practice of educational drama in school classrooms should seek more opportunities to work with experienced rather than beginning or pre-service teachers" (p.168). Kelti's confidence in her ability as an established grade four teacher was important. She was not grappling with the basics of classroom teaching and could therefore spend time researching what she

needed to understand and know in order to teach through drama. Adding drama to her existing unit plans enriched her teaching and her students learning. McCaslin's (1990) statement more readily reflects Kelti's experience. She states, "Some of the best work with children is done by experienced teachers who really understand what they are doing and yet strangely enough, have very little knowledge of drama" (p.443). The implication arising from this statement is pertinent to this study. Kelti had moved from a novice drama teacher to one who could use drama as a tool for learning in her classroom. Her learning was first established through collaboration with someone who was immersed in the world of drama. I believe that other experienced teachers could embrace drama and place it in their classroom curriculum through collaboration with a drama educator.

CONCLUSION

This study has answered some of my questions but has left me with many more. Two questions that plague me the most at the end of this study are:

1. If both drama and language educators are correct in their assessment pertaining to drama's power to support and enhance language development, then what is the most appropriate way to establish drama in today's language arts classrooms?

2. If teachers fitting Kelti's profile collaborated with a language arts and drama educator, how long, and to what extent would the collaboration have to continue so that they readily use drama as a tool for learning in their classrooms?

References

- Alberta Education. (2000). Program of Studies: Elementary Schools.
- Bainbridge, Joyce & Malicky, Grace. (2000). Constructing Meaning: Balancing Elementary Language Arts. Second Edition. Toronto, Harcourt Canada.
- Bainbridge, Joyce & Pantaleo, Sylvia. (1999). Learning with Literature in the Canadian Elementary Classroom. Edmonton: University of Alberta Press.
- Barnes, D. (1976) From Communication to Curriculum. Markham, Ontario: Penguin Books.
- Barnes, D. & Todd, F. (1995). Communication and Learning Revisited: Making Meaning Through Talk. Portsmouth, NH. Boynton Cook Publishers.
- Beane, J. (1993). Problems and Possibilities for an Integrative Curriculum. Middle School Journal. September, 18-23.
- Bolton, Gavin. (1980). Towards a Theory of Drama in Education. Essex: Longman Group.
- Bolton, G. (1984). Drama as Education: An Argument for placing drama at the centre of the curriculum. Essex, UK: Longman Group Ltd.
- Bolton, G. (1986). Selected Writings on Drama Education. New York: Longman.
- Bostroom, R. (1994). Learning to Pay Attention. Qualitative Studies in Education 7 (1), 51-64.
- Booth, D. & Mulcahy, D. (1985). Young People and the Theatre Experience. Professional Development Journal. Newfoundland Teachers Association 73 (1) 3-8
- Booth, D. (1987). Drama Words. Toronto: Toronto Board of Education.
- Booth, D. (1989). Talking in Role, Thinking for Life. 2 D Drama. Summer 8.(2). 40-49.

- Booth, D. (1994) Story Drama: Reading, Writing and Role Playing Across the Curriculum. Markham: Pembroke Publishers.
- Brazeo, E. N. & Capelluti, J. (1995). Dissolving Boundaries: Toward an integrative curriculum. Columbus, OH: National Middle States Association.
- Brain Siks, Geraldine. (1983). Drama with Children, Second Edition. New York: Harper and Row Publishers
- Britton, J. (1970). Language and Learning. Markham: Penguin Books.
- Burgess, (1999). In Scott, S. & Usher, R. (1999). Researching Education: Data, methods and theory in educational enquiry. New York: Cassell.
- Clarke, Jim., Dobson, W., Goode, T., & Neelands, J. (1997). Lessons for the Living: Drama and the integrated curriculum. Ontario: Mayfair Cornerstone Limited.
- Cornett, E. Claudia. (1999). The Arts as Meaning Makers: Integrating literature and the arts throughout the curriculum. Upper Saddle River, New Jersey: Merrill Prentice Hall.
- Dewey, J. (1934). Art as Experience. New York: Capricorn Books.
- Edward, J. & Payne, P. (1994). A drama support group: Context for teacher change. Youth Theatre Journal. 8. 19-23.
- Ellis, J. (1998). Teaching from Understanding: Teacher as interpretive inquirer. New York: Garland Publishing Ltd.
- Flynn, R.M. & Carr, G.A. (1994). Exploring Classroom Literature through Drama: A specialist and a teacher collaborate. Language Arts 71 (1) 38-43.
- Fogarty, R. (1991). Ten Ways to Integrate Curriculum. Educational Leadership. October, 61-65.
- Gillham, Geoff. (1984). In Bolton, Gavin. (1984). Drama as Education: An argument for placing drama at the centre of the curriculum. Essex UK: Longman Group Ltd.
- Goodman, Kenneth. (1986). What's Whole in Whole Language? Richmond Hill, Ontario: Scholastic

- Greene, Maxine. (1988). In Egan, Kieran & Nadaner, Dan. (1988). Imagination in Education. New York: Teachers College Press.
- Halliday, M.A.K. (1973). Explorations in the Functions of Language. London: Arnold.
- Halliday, M.A.K. (1975). Learning How to Mean: Explorations in the development of language. London: Edward Arnold.
- Heathcote, Dorothy. (1980). Drama as Context. Great Britain: The National Association for the Teaching of English, Aberdeen University Press.
- Hundert, D. (1996). Teacher Perceptions of the Value and Status of Drama in Education: A study of one Ontario School Board Youth Theatre Journal 10 25-31.
- Jacobs, H. (1989). Interdisciplinary Curriculum: Design and Implementation. Alexandria, VA: Association for Supervision and Curriculum Development.
- Jacobs, H. (1991). In Brandt, Ron. On Interdisciplinary Curriculum: A Conversation with Heidi Hayes Jacobs. Educational Leadership. October 1991. 24 – 31.
- Johnson, Liz. & O'Neill, Cecily (Editors). (1984). Dorothy Heathcote: Collected writings on education and drama. Hutchinson.
- Kaaland-Wells, C. (1994) Classroom Teachers' Perceptions and Uses of Creative Drama. Youth Journal 8 (4) 21-26.
- Kramer, Stephen. (1995). Theodoric's Rainbow. New York: W.H. Freeman & Co.
- Krauss-Dixon, Lisbeth. (1996) Vygotsky in the Classroom: Mediated Literacy Instruction and Assessment. New York: Longman Publishers.
- Lang, Linda. (1998). Teaching with Drama: A collaborative study. Thesis submitted to University of Alberta.
- Littledyke, Mike & Baum, Chris. (1986). Structures for Drama. 2D Drama. 5 (2) 72-77.
- Marshall, C. & Rossman, G.B. (1999). Designing Qualitative Research. Third Edition. Thousand Oaks, CA: Sage.

- Mauch, James E. & Birch, Jack W. (1998). Guide to the Successful Thesis and Dissertation: A handbook for students and faculty. Fourth Edition. New York: Marcel Dekker, Inc.
- Merriam, S. (1998). Qualitative Research and Case Study Applications in Education. San Francisco, Jossey-Bass Publishers.
- Moffett, James and Wagner, Betty J. (1976). Student-Centred Language Arts and Reading, K-13. Boston: Houghton Mifflin Company.
- Moffet, J. & Wagner, B.J. (1983). Student-Centred Language Arts and Reading, K-13: A handbook for Teachers. Boston: Houghton Mifflin.
- Morgan, Norah. & Saxton, Juliana. (1987). Teaching Drama: A mind of many wonders. London: Hutchinson Education.
- Neelands, J. (1984). Making Sense of Drama: A guide to classroom practice. London: Heinemann Educational Books.
- Neelands, J. (1990). Structuring Drama Work: A handbook of available forms in theatre and drama. Cambridge, UK: Cambridge University Press.
- Neelands, J., Booth, D. & Ziegler, S. (1993). Writing in Imagined Contexts: Research into Drama-Influenced Writing. (Unpublished research report). Toronto; Toronto Board of Education.
- O'Neill, C. & Lambert, A. (1982). Drama Structures: A practical handbook for teachers. London: Hutchinson Education.
- Paulsen, Gary. (1987). Hatchet. New York: Aladdin Paperbacks.
- Payne, P. (2000). In Bainbridge, J. & Malicky, G. (2000). Constructing Meaning: Balancing elementary language arts. Second Edition. Toronto: Harcourt Canada.
- Rosenblatt, Louise. (1978). The reader, the text, the poem: The Transactional theory of the literary work. Carbondale, IL: Southern Illinois University Press.
- Schaffner, Megan. (1985). Drama and Language. 2 D Drama 4 (2) 35-44.
- Seidman, I.E. (1991). Interviewing as Qualitative Research. New York: Teacher's College Press.

- Sowell, Evelyn. (2001). Educational Research: An Integrative Introduction. McGraw Hill.
- Speare, Elizabeth George. (1983). The Sign of the Beaver. New York: Bantam Doubleday Dell Books for Young Readers.
- Stewig, John Warren. (1983). Informal Drama in the Elementary Language Arts Program. New York: Teacher's College Press, Columbia University.
- Stewig, J.W. (1984). Teachers' Perceptions of Creative Drama in the Elementary Classroom. Children's Theatre Review 33 (2) 27-30.
- Tarlington, C. (1985). "Dear Mr. Piper . . .": Using Drama to Create Context for Children's Writing. Theory into Practice 24 (3) 199-204.
- Templeton, Shane. (1991). Teaching the Integrated Language Arts. Princeton, New Jersey: Houghton Mifflin Company.
- Vygotsky, Lev Semenovich. (1962). Thought and Language. Cambridge, Massachusetts: Massachusetts Institute of Technology.
- Vygotsky, L.S. (1978). Mind in Society: The Development of Higher Psychological Processes. London: Harvard University Press.
- Vygotsky, L.S. (1986). Thought and Language. MA, MIT Press.
- Wagner, B.J. (1988). Research Currents: Does Classroom Drama Affect the Arts of Language? Language Arts 65 (1) 46-55.
- Weininger, Otto. (1988). In Egan, Kieran. & Nadaner, Dan. (1988). Imagination in Education. New York: Teachers College Press. 141-149.
- Wells, Gordon. (1996). In Power, Brenda Miller & Hubbard, Ruth Shagoury. (1996). Language Development: A Reader for Teachers. Englewood Cliffs, New Jersey: Merrill Prentice Hall.
- Yin, R.K. (1994). Case Study Research: Design and methods. Second Edition. Thousand Oaks: Sage Publications International Educational and Professional Publishers.

Appendix A

Second Interview: Questions and Responses

Question 1:

Kelti, I feel that I don't always have the bits I see connected to the whole. Let's start with the science topic "Plant Growth". In interview one, you spoke to me about "The Magic School Bus" video activity. I observed the students sharing their "cruel" experiments with the puppet queen of all plants, Plantina. Could you tell me how language learning through drama was used and why you selected the activities you did? Provide me with real connections.

"MAGIC SCHOOL BUS"

Background Information:

The "Magic School Bus" video was a spontaneous drama activity. Initially, I set the viewing activity to focus solely on specific science objectives. Through a teachable moment, students took on cartoon characters identities as they watched the video and interacted with each other and the video as it continued. For the period of time of the video, most students "became" television characters calling out, "That's me." and "Madame Spencer, you are Mrs. Frizzle. Can you take us on a trip like that?" It made a simple video come alive enhanced with the personalities of my students.

Science Objectives from Topic E: Plant Growth and Changes:

- Identify and describe the general purpose of plant roots, stems, leaves, and flowers.
- Recognize that plants of the same kind have a common life cycle and produce similar plants.
- Describe various ways that flowering plants can be propagated.

Drama Techniques:

- Teacher-in-role as Mrs. Frizzle
- Students-in-role as Mrs. Frizzle's students.

Language Arts Objectives:

- 2.1 Comprehend new ideas and information by responding personally and discussing ideas with others.
- 2.2 Connect the thoughts and actions of characters portrayed in oral, print and other media texts to personal and classroom experiences.
- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.

- 5.1 Describe similarities and differences between personal experiences and the experiences of people or characters from various cultures portrayed in oral, print and other media texts.

“PLANTINA AND THE CRUEL EXPERIMENTS”

Background Information:

Students had just completed a unit of study on Plants. I chose these activities to review key science objectives in a fun and imaginative way delving into the plant's point-of-view as opposed to the experimenter's point-of-view. I wanted students to understand plant needs and resulting consequences of manipulating a plant's environment first hand. It was a dramatic conclusion to our first science unit. This particular drama and language integrated science activity reviewed key objectives of the science unit and focused on the following specific objectives:

Science Objectives from Topic E: Plant Growth and Changes:

recognize plant requirements for growth

describe the care and growth of a plant that students have nurtured including focus on light, temperature, water, growing medium, life stages, and reproductive structures

nurture a plant through one complete life cycle

Drama Techniques:

Teacher-in-role as queen of the plants, Plantina.

Students-in-role as plants who read their life journals.

Meeting - Students meet “in role” with Plantina to share journals.

Language Arts Objectives:

- 1.2 Identify other perspectives by exploring a variety of ideas, opinions, responses and oral, print and other media texts.
- 1.2 Use talk, notes, personal writing and representing to record and reflect on ideas, information and experiences.
- 2.2 Experience oral, print and other media texts from a variety of cultural traditions and genres - journal or diary format.
- 2.4 Use a variety of strategies for generating and organizing ideas and experiences in oral, print and other media texts - journal format.
- 3.1 Focus topics appropriately for particular audiences.
- 3.1 Ask relevant questions, and respond to questions related to particular topics
- 3.4 Communicate ideas and information in a variety of oral, print and other media texts, such as short reports, talks and posters.
- 4.3 Add interest to presentations through the use of props - puppets.
- 4.3 Adjust volume, tone of voice and gestures appropriately, to suit a variety of social and classroom activities.

- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.
- 4.3 Appreciate that responses to some oral, print or other media texts may be different.
- 5.2 Take responsibility for collaborating with others to achieve group goals.
- 5.2 Ask for and provide information and assistance, as appropriate, for completing individual and group tasks.
- 5.2 Share personal knowledge of a topic to develop purposes for research or investigations and possible categories of questions.
- 5.2 Use brainstorming, summarizing and reporting to organize and carry out group projects.

Question 2:

The novel and social studies were connected. I saw how the students attempted to decide where in Alberta the crash could have happened. Once again I feel that I have not effectively connected the bits I saw. Could you explain the connection especially in regard to language across the curriculum through drama?

“BRIAN MEETS WITH REPORTERS”

Background Information:

During October, students had been working on the social studies unit on Alberta geography and people. The novel, *Hatchet*, and this unit connect well because it is in northern Canada that the main character crashes and struggles for survival. It is also a connection to this novel that his father works in the oil fields which links it again to the natural resources concepts of the social unit. A novel study question at the end of the unit asks students to surmise the location of the crash on a map of Canada. Due to the dramatic nature of the teacher-in-role as Brian, this question and resulting predictions developed earlier than planned. It is very interesting to me that the students took this novel so seriously that they felt a need to know where it took place. They suspended their disbelief very effectively; the event did not happen but they were searching for more information to give the story further realism. The jostled with each other's suppositions and used the Canada map to find an L-shaped lake that fit the description the author, Gary Paulson, provided. They also used their own student-developed natural resource map to try to find out where his dad might have been working. This particular drama and language integrated activity resulted in additional social studies objectives being explored as well as the main language arts objectives such as the following:

Language Arts Objectives:

- 1.2 Identify other perspectives by exploring a variety of ideas, opinions, responses and oral, print and other media texts.

- 1.2 Use talk, notes, personal writing and representing to record and reflect on ideas, information and experiences.
- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.
- 2.2 Experience oral, print and other media texts from a variety of cultural traditions and genres - news report format.
- 2.2 Identify the main events in oral, print and other media texts; explain their causes, and describe how they influence subsequent events.
- 2.2 Develop own opinions based on ideas encountered in oral, print and other media texts.
- 2.2 Retell events of stories in another form or medium.
- 2.4 Use a variety of strategies for generating and organizing ideas and experiences in oral, print and other media texts - news report format.
- 3.1 Focus topics appropriately for particular audiences.
- 3.1 Ask relevant questions, and respond to questions related to particular topics
- 3.4 Communicate ideas and information in a variety of oral, print and other media texts, such as short reports, talks and posters.
- 4.3 Add interest to presentations through the use of props - news booth.
- 4.3 Adjust volume, tone of voice and gestures appropriately, to suit a variety of social and classroom activities.
- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.
- 5.1 Appreciate that responses to some oral, print or other media texts may be different.
- 5.2 Share personal knowledge of a topic to develop purposes for research or investigations and possible categories of questions.

Drama Techniques:

Teacher-in-role as Brian, the main character in the survival novel, Hatchet.

Students-in-role as reporters interviewing Brian after being rescued.

Students-in-role as newsanchors reporting the story.

Social Studies Knowledge Objectives from Topic A: Alberta: Its Geography and People

Geographic regions of Alberta; e.g., mountains, foothills, plains, lowlands and rivers/lakes; with emphasis on the natural resources specific to each region.

The ways in which the environment affects people and the way they live.

The natural and human-made components of the environment.

Natural resources available in Alberta.

People modify and change the environment according to their needs.

ways in which natural resources affect people and the way they live; e.g., oil industry in Fort McMurray provides jobs, so people move there.

Question 3

Kelti, in the social studies activities letter from Bert, the mouse, from the U.S. (a) Why did you decide to use a mouse and not a boy or girl? (b) Explain your feelings in regard to the student responses to the activity. (c) Discuss why you decided to do the drama lesson on the imagination. (d) The imagination seems an area that you are intensely interested in. Could you talk to me a little bit about your focus on developing the child's imagination? (e) Lastly, could you help me make connections with language learning through drama in this part of your planning?

“BERT, THE TRAVELING MOUSE”

Background Information:

Bert, the little blue mouse, was a lucky accident. I was searching for “Bert” from Sesame Street fame but could not find him. An adorable blue mouse and a flower power Volkswagen Beetle caught my eye. Thus “Bert” the mouse was born. I have always wanted to use a character to travel Alberta to creatively explore the social studies geography objectives. Students were left with a letter from Bert detailing his wish to visit Alberta if it was a great place to visit. Students needed to respond to the letter to convince Bert to visit Alberta. Students had very mixed feelings about Bert's authenticity and the authenticity of the letter he wrote. Students varied widely in their reactions. Some students were not able to suspend their beliefs and they looked for clues to prove that indeed the writing was mine and that a blue mouse could not really drive a car. These statements worried me; obviously these students needed some basic imagination skill development before they could complete this activity and the subsequent activities to follow. Thanks to the three students with highly developed imaginations, this activity flourished. These imaginative students jumped in with statements such as “I saw him hand you the note this morning, Madame Spencer.”, “I think I heard him leave in his little car.” and “I think I see him on the street.” I realized the majority of students in the class needed to master some basic drama concepts including suspension of belief, imagining yourself as someone else or somewhere else or doing something else. In my school, we focus on the Suzuki method which includes sequential step-by-step mastery of skills. It was obvious to me that I needed to retreat and provide the necessary building blocks of drama for those students who have not had much, if any, background in dramatic play. Another essential component of the Suzuki method is establishing a supportive environment for learning. It was essential to discuss drama and the creation of the imagination as valid learning skills and processes. I wanted students to enjoy the drama integration but also take each other seriously when “in-role” and respect other's dramatic self-expression. This discussion

reinforced the need for respectful listening and interaction “in role” as in any other aspect of classroom learning. After these lessons, students were so excited about Bert coming, that they dreamt about him, imagined what he might look like, and painted and drew pictures of him. Students did not feel that they needed to critically dissect the realism of the drama activity; they were part of building the realism and collective suspension of belief needed for a drama activity to be successful. The day after the “Creation of the Imagination” lessons, students felt an unrelenting desire to see Bert and forced me into their imaginative drama, as they convinced me that Bert was visiting today and not on Monday as I had planned. When all of your students see a little car with a tiny blue mouse pull up outside, you know that the drama lesson on suspending belief was highly effective or they are collectively hallucinating. This mouse will be used to facilitate many objectives including the focus social studies as well as language arts objectives. The drama techniques added interest and creativity to the lesson. These building block activities were expanded with a Language Arts lesson using the novel, Hatchet, in which students practiced facial expression and body language pretending that they were Brian opening a survival kit and seeing the pilot in the sunken plane.

Social Studies Skills Objectives from Topic A: Alberta: Its Geography and People:

Use and interpret aerial photographs and maps of Alberta.

Describe the location, using cardinal and intercardinal directions.

Locate and describe major geographical regions and specific geographical features such as lakes, rivers, cities and mountains.

Use maps of different scales and themes.

Social Studies Attitude Objectives from Topic A: Alberta: Its Geography and People:

Appreciation of and pride in the beauty of the natural environment.

Respect for someone’s opinion, viewpoint and property.

Language Arts Objectives:

- 1.2 Use talk, notes, personal writing and representing to record and reflect on ideas, information and experiences - letter format.
- 2.1 Comprehend new ideas and information by responding personally and discussing ideas with others.
- 2.2 Connect the thoughts and actions of characters portrayed in oral, print and other media texts to personal and classroom experiences - travel experience.
- 2.2 Experience oral, print and other media texts from a variety of cultural traditions and genres - letter format.
- 2.4 Use a variety of strategies for generating and organizing ideas and experiences in oral, print and other media texts - letter format.
- 3.1 Focus topics appropriately for particular audiences.

- 3.4 Communicate ideas and information in a variety of oral, print and other media texts, such as short reports, talks and posters.
- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.
- 5.1 Appreciate that responses to some oral, print or other media texts may be different.
- 5.2 Ask for and provide information and assistance, as appropriate, for completing individual and group tasks.
- 5.2 Share personal knowledge of a topic to develop purposes for research or investigations and possible categories of questions.

Drama Techniques:

Initiating item - letter from Bert, the traveling mouse.

Meeting - with the teacher to read the letter and respond to it in writing.

Question 4

Kelti, you used games such as Jeopardy to review work in math and Alberta geography. Could you discuss this in light of language across the curriculum through drama? What ideas did you have in mind?

Background Information:

As an opportunity for math and social studies review, I selected to use games such as Jeopardy, Concentration, Find Your Family, and Pictionary. Games are a fun way to review information before a test or to introduce new concepts that need to be reinforced for comprehension. While reviewing math concepts, I was also able to integrate language arts objectives and try out the drama technique of game simulation. Drama allows me to enrich skills objectives with higher-level language arts objectives.

Language Arts Objectives:

- 1.1 Ask questions, paraphrase and discuss to explore ideas and understand new concepts.
- 2.1 Comprehend new ideas and information by responding personally and discussing ideas with others.
- 2.2 Connect the thoughts and actions of characters portrayed in oral, print and other media texts to personal and classroom experiences - television contestants.
- 2.2 Experience oral, print and other media texts from a variety of cultural traditions and genres - game show format.
- 2.4 Use a variety of strategies for generating and organizing ideas and experiences in oral, print and other media texts - game show contestant teams.
- 3.1 Ask relevant questions, and respond to questions related to particular topics.

- 3.4 Communicate ideas and information in a variety of oral, print and other media texts - game show format.
- 4.1 Experiment with combining detail, voice-over, music and dialogue with sequence of events.
- 5.1 Appreciate that responses to some oral, print or other media texts may be different.
- 5.2 Take responsibility for collaborating with others to achieve group goals.
- 5.2 Ask for and provide information and assistance, as appropriate, for completing individual and group tasks.

Question 5

The novel you used and the language learning that happened through drama - were you pleased with the way the students responded? What would you redo next year and what would you change? Please explain why.

I was very pleased with how the students responded to the drama activities. The excitement displayed by the students was highly motivating for me as well. I was excited to try new ideas and creative mediums for students to express themselves and expand their comprehension and this receptive group was up to any challenge. I was particularly pleased with the growth demonstrated in the depth of understanding of character and the retention of plot information.

I would definitely repeat the drama techniques: "Voice in the Head" as students passed the hatchet and expressed their thoughts and feelings, "Collective Drawing" in which small groups discussed and designed the setting using novel information, "Sound Scapes" involving students creating an aural experience retelling story events, "Meeting"/"Teacher-in-Role"/"Students-in-Role" as reporters interviewed Brian after the rescue and then reported the news story on a television news program, and "Student-in-Role"/"Hot Seating"/"Still Images"/"Caption making" as the moose is interviewed about his actions ramming Brian and the subsequent "human photographs" created and captioned. All activities were well received, provided ample opportunities for exploring the novel in depth and were successful.

I would change a few things for next year. I would add instruments to the sound scape activity. Students naturally wanted to include them and as a teacher in a music-oriented school, I should have looked for another opportunity to integrate music when it presented itself. I really like how the "Role on the Wall" activity was finally completed but during the lesson, I realized that most students found this drama technique too abstract. I needed to rework the assignment to include a written activity and complete a sample model with students to ensure the success of all groups. Students added the idea of saying "Click" when their drama movement was halted in a still image. This student-generated idea is a

definite improvement I will use throughout the year. Instead of a paper and pencil activity, I might try doing a collective drawing activity using plasticene. The idea of a three dimensional setting is appealing to students and will fulfill the objectives for the collective drawing activity as well. The assessment of drama activities was an interesting challenge. I learned throughout the month that anecdotal records are helpful but I would like to try developing and using rubrics as a more quantitative measure of student performance.

Question 6

Kelti, as we begin the new month, what will you be doing as far as taking language across the curriculum through drama?

In November, students will be exploring the main topic of First Nations People as well as studying about Wheels and Levers in science and Multiplication and Division in mathematics.

In language arts, students will be reading the novel, Sign of the Beaver, about a young pioneer boy who is left alone in the wilderness and befriends a boy from a first nation tribe. Drama techniques will be used to facilitate deeper understanding, retention of information and expression of understanding such as collective drawing using plasticene and contextual drama about settlers taking over tribal lands. Although, students are learning the social studies Topic B: Alberta: Its People in History with Mr. Szalasci, this background information as well as our field trip to the Provincial Museum exhibit on First Nations People will provide enriching contextual experience to extend understanding of the novel.

The art focus is First Nations art. I will be integrating drama techniques with language and art concepts using many books about Haida art. Some techniques I have planned to implement are unfinished story to complete the journal of Etienne, reader's theatre and mimed activity to extend the story, Storm Boy, role drama of a potlatch including ritual, celebration, retelling, and dance. Students will be completing masks and graphic Haida animal images.

After students have designed their wheeled inventions, I would like to try setting up a role drama of an invention convention for them to display and present their inventions to other students in the school including a ritual of presenting awards. As well I would like students to work together to become a working machine with moving parts set to robotic music.

Students enjoyed the review game simulations so much that they have requested "Games Monday". I will monitor its effectiveness and continue using this drama technique this month to review math knowledge.

Question 7

Kelti, is there any other area that you would like to discuss that you feel is critical in this case study that represents language across the curriculum through drama that I may not have mentioned in this interview?

This case study is very comprehensive.

Question 8

Kelti, I wonder if you could tell me a little bit about the Language Arts Program of Studies in regard to language across the curriculum.

In the Language Arts Program of Studies it states "All the language arts are interrelated and interdependent; facility in one strengthens and supports the others." One could add that drama techniques facilitate the development of the language arts and provide meaningful contexts for the exploration and expression of thoughts, ideas, feelings and experiences. Using drama techniques, students naturally accomplish the general outcomes of listening, speaking, reading, writing, viewing and representing, as they communicate and receive information from others. Language arts becomes that much more meaningful to students as they delve into the plot first hand and explore character personally.

The general outcomes are to be achieved through a variety of experiences and I contest that drama is an ideal medium to use to facilitate student growth in language arts. Through the context of a dramatic experience students: explore thoughts, ideas, feelings and experiences; comprehend and respond personally and critically to oral, print and other media texts; manage ideas and information; enhance the clarity and artistry of communication; and respect, support and collaborate with others. Specific outcomes are meaningfully demonstrated within a variety of dramatic experiences such as those previously stated.

A good reader and writer places him/herself in the role of the main character to understand motivation and better comprehend the plot. What better way to help students understand literature than having them concretely become characters and physically understanding the circumstances surrounding them, before abstractly reading about their actions. In mathematics, we encourage students to use manipulatives before using pictorial representations and more abstract thinking; drama provides the language arts building blocks for deeper and more individualized language arts comprehension.

Question 9

You used a visit to the Edmonton Art Gallery as a final activity for your art unit on the Group of Seven. Could you help me make connections with language arts and drama? I only really saw what they did at the gallery but was amazed at how much they knew about the Group of Seven.

Students watched a video of A.Y. Jackson tromping through a wintry Canadian wilderness to paint. As well they explored books about Tom Thomson and the Group of Seven including pictures of items Tom Thomson used to sketch his paintings. After initiating activities, students went outside to sketch trees. We were the Group of Fifteen (although we only really traveled to the front yard of the school). Students used these sketches to develop pastel landscapes back in our "studio" a.k.a. our classroom. To extend our art activity, students were invited to choose an extension project such as drawing a portrait of a member of the Group of Seven, writing about a favorite painting, completing a wheelie report using internet research on a favorite artist in the Group of Seven or Tom Thomson, or write a poem inspired by a favorite work of art. The culmination of a wonderful unit was the visit to the Edmonton Art Gallery for the Tom Thomson exhibit and the acrylic painting activity. Students were able to see art work they had only researched and viewed second hand before; through this field trip, they really appreciated and were motivated to share their knowledge and experiences. I planned another drama activity involving the drama techniques of unfinished materials and role drama using a box of items found after Tom Thomson was discovered drowned involving detectives on the case surmising what may have happened to him and students-in-role as members of the group of seven conversing about his life and their past experiences together. I felt that the resulting drama activities could prove based on violence and therefore not appropriate for my group. The art gallery tour gave me an idea to use for next year. Students could complete future predictions and small group role plays of what would have happened if Tom Thomson had faked his death.

Appendix B

Lesson Background and Information

“A Stimulating Simulation”

Background Information:

At the end of the first term of study, all parents are invited to an interactive open house called a “Celebration of Learning”. On this evening, students demonstrate their knowledge through various activities and take the leadership role in showcasing their wide variety of activities and caliber of their projects. To enable students to lead their parents through this evening of activities, students were given the opportunity of guiding a classmate in the role of a parent through these activities. The process was then reversed and the student leading became the parent. Students in the role of a parent had to ask questions, give compliments, and focus attention on their “children”. Students leading, had an opportunity to lead a peer before taking on the task of leading an adult. Students followed a guiding booklet developed with teacher and student input. This particular drama and language activity reviewed key objectives of the first term and focused on the following specific objectives:

Drama Techniques:

- Student-in-role
- Small group dramatization

Language Arts Objectives:

- 1.1 Ask questions, paraphrase and discuss to explore ideas and understand new concepts
- 1.1 Share personal responses to explore and develop understanding or oral, print and other media texts
- 1.1 Identify areas of personal accomplishment and areas for enhancement in language learning and use
- 1.2 Identify other perspectives by exploring a variety of ideas, opinions, responses and oral, print and other media texts.
- 1.2 Use talk, notes, personal writing and representing to record and reflect on ideas, information and experiences.
- 2.2 Experience oral, print and other media texts from a variety of cultural traditions and genres.
- 2.2 Make general evaluative statements about oral, print and other media texts.
- 2.3 Identify various ways that information can be recorded and presented visually.
- 2.4 Use a variety of strategies for generating and organizing ideas and experiences in oral, print and other media texts.

- 3.1 Focus topics appropriately for particular audiences.
- 3.1 Ask relevant questions, and respond to questions related to particular topics
- 3.4 Communicate ideas and information in a variety of oral, print and other media texts.
- 4.3 Add interest to presentations through the use of props.
- 4.3 Adjust volume, tone of voice and gestures appropriately, to suit a variety of social and classroom activities.
- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.
- 4.3 Give constructive feedback, ask relevant questions, and express related opinions in response to oral and visual presentations.
- 5.1 Use appropriate language to acknowledge special events and to honour accomplishments in and beyond the classroom.

“Resourceful Presentations”

Background Information:

Students had been researching the natural resources of Alberta in small groups. Each group had to complete a flip book answering eight different inquiry questions using correct paragraph structure. To complete this social studies unit of study, students were told that Mr. Klein telephoned the school and was very interested in knowing about the natural resources of Alberta because he was very confused about them and their importance. Students were given the task of creating informative posters to present to Mr. Klein when he came. When Mr. Klein arrived, research groups took turns presenting their findings and answering questions. Many objectives were completed such as the following

Drama Techniques:

- Teacher-in-role
- Role of the expert
- Meeting

Social Studies Knowledge Objectives for Topic A - Alberta: Its Geography and People:

Geographic regions of Alberta.

The ways in which the environment affects people and the way they live.

The natural and human-made components of the environment.

Natural Resources in Alberta.

Difference between a renewable and a non-renewable resource.

People modify and change the environment according to their needs.

Ways in which natural resources affect people and the way they live.

Changes in technology can affect our use of natural resources.

Reasons for conservation.

Ways to conserve our natural resources and protect our environment.

Language Arts Objectives:

- 1.1 Ask questions, paraphrase and discuss to explore ideas and understand new concepts.
- 1.1 Share personal responses to explore and develop understanding of oral, print and other media texts.
- 2.1 Use text features, such as headings, subheadings and margin organizers, to enhance understanding of ideas and information.
- 2.2 Develop own opinions based on ideas encountered in oral, print and other media texts.
- 2.4 Use a variety of strategies for generating and organizing ideas and experiences in oral, print and other media texts.
- 3.1 Focus topics appropriately for particular audiences.
- 3.1 Ask relevant questions, and respond to questions related to particular topics
- 3.4 Communicate ideas and information in a variety of oral, print and other media texts, such as short reports, talks and posters.
- 4.3 Add interest to presentations through the use of props.
- 4.3 Adjust volume, tone of voice and gestures appropriately, to suit a variety of social and classroom activities.
- 5.1 Appreciate that responses to some oral, print or other media texts may be different.
- 5.2 Take responsibility for collaborating with others to achieve group goals.
- 5.2 Share personal knowledge of a topic to develop purposes for research or investigations and possible categories of questions.

“Writing Inspired by Drama”

Background Information:

I thought it might be interesting to see how drama would inspire story writing. Previously, students had been invited to complete a story starter using a pair of moccasins' point of view at the Student-Led Conference. To my astonishment, this was a confusing and unengaging activity for my students. I decided to do some background work and change my approach to make this more appealing and more “real” for the students. To initiate native adventure journal writing, students were reminded of the Bert Journal and introduced to the Journal of Etienne Mercier. Students were given background information on how to write a journal and an explanation of how authors use different viewpoints - third person and first person to tell stories in different ways. Our current novel, Sign of the Beaver, is written in third person, so students were given the opportunity to retell part of the story in first person using “I”. First students were asked to speak as Matt, the pioneer boy who couldn't seem to do anything right in front of his native pupil, as the “rattle” was passed from one person to the next. Then students were asked to express the feelings and thoughts of Attean, the native boy who was to learn how to read

English but instead taught his young tutor how to survive in the wilderness. Using this new understanding of first person writing, students were asked to work in small groups to develop interesting story beginnings using the parameters of historical fiction and native characters and/or explorers. Students then used these initial plans to develop a short drama to engage other students to know more about their drama. In a second session, students were able to develop their story plot lines further and in most cases adding an ending to the drama as it concluded. Using these drama sessions as first-hand research and exploration of ideas, students were invited to write at least five journal entries to develop a historical fiction story. Because they had envisioned the setting, portrayed the characters, and expressed the actions and emotions, I thought they would have an easier time understanding writing in the first person using a journal format, and develop more vivid imagery based on their experiences.

Drama Techniques:

Voice-in-the-head

Small group role play

Language Arts Objectives:

- 1.1 Compare new ideas, information and experiences to prior knowledge and experiences.
- 1.1 Share personal responses to explore and develop understanding of oral, print and other media texts.
- 1.2 Identify other perspectives by exploring a variety of ideas, opinions, responses and oral, print and other media texts.
- 1.2 Use talk, notes, personal writing and representing to record and reflect on ideas, information and experiences - letter format.
- 2.1 Use ideas and concepts, developed through personal interests, experiences and discussion, to understand new ideas and information.
- 2.1 Comprehend new ideas and information by responding personally and discussing ideas with others.
- 2.2 Retell events of stories in another form or medium.
- 2.2 Connect the thoughts and actions of characters portrayed in oral, print and other media texts to personal and classroom experiences.
- 2.4 Produce narratives that describe experiences and reflect personal responses.
- 2.4 Use a variety of strategies for generating and organizing ideas and experiences in oral, print and other media texts.
- 3.4 Communicate ideas and information in a variety of oral, print and other media texts, such as short reports, talks and posters.
- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.

- 5.1 Appreciate that responses to some oral, print or other media texts may be different.
- 5.2 Take responsibility for collaborating with others to achieve group goals

“Flat Tires Creative Movement”

Background Information:

Students had completed their social studies unit on natural resources and were ready to begin their next science unit exploring “Wheels and Levers”. As a fun initiating activity for the unit, students were invited to not only explore wheels, but to become them using the magic of drama. Since I don’t teach them physical education, I needed to let students know my signals for movement, grouping, and listening in the gym. Students needed to practice moving without colliding or moving as small groups. For this activity, students needed to move as individual wheels. When the movement procedures were established, students were led step-by-step through the different parts of a creative movement sequence called “Flat Tires”. Students explored moving and spinning as wheels, using different levels of movement, different speeds, and different pathways to add interest to their movement. Adding the German music, “99 luft ballons” by Nena, students listened and imagined themselves moving as wheels through the different segments of the movement piece. Next, students were invited to find a space in the gym, make an interesting beginning tire shape and freeze. Students used the music to engage themselves in the activity of inflating, patching leaks, moving, rolling, spinning faster and faster, and deflating. Students were split into two groups. As one group performed the other group watched and shared their positive observations as the dance ended. Finally, students were numbered as “full tires” or “flat tires” with full tires moving as flat tires froze and vice versa.

Drama Techniques:

- Role play

Physical Education Objectives:

A4-1 and A4-3 Select, perform and refine simple locomotor and nonlocomotor sequences.

A4-2 and A4-4 Consistently and confidently perform locomotor and nonlocomotor skills and combination of skills, by using elements of body and space awareness, effort and relationships to a variety of stimuli to improve personal performance.

B4-8 Select, perform and refine basic dance steps and patterns, alone and with others.

C4-1 Articulate and demonstrate respectful communication skills appropriate to context.

C4-6 Identify and demonstrate positive behaviour that show respect for self and others

D4-3 Follow rules, routines and procedures for safety in a variety of activities.

“Contextual Drama - Phase I - Establishing the Context”

Background Information:

A contextual drama is one of the most interesting and comprehensive drama activities to plan for a class. In essence, all plans can go out the window depending on how the group reacts to the various stimulus presented. That is why it is also the most exciting. Students were given information on the historical native ritual of going on a vision quest such as fasting and traveling far from the tribe alone. In the current chapter of Sign of the Beaver, Attean had gone to find his manitou or spirit guide. Students were asked to close their eyes and go on a journey in their minds to find their own spirit guides and a new native name. Using native drumming music as background, I guided students on a journey to a deep forest, cleansing rituals, building a wigwam of branches and falling into a deep slumber - hungry and exhausted from the day's journey. Then students were asked to look deeply into the darkness they saw, searching for their spirit guide. Was it an animal? Was it a natural element? Was it the sound of an animal or element calling to them. With the knowledge of their spirit guides, students were then asked to look closely at their visions and waken with this knowledge. Students were then asked to share their visions with each other with interesting results. To conclude this activity, students created symbolic headbands depicting their new names and spirit guides. After establishing characters for the contextual drama, students were engaged in creating a background context for the upcoming dramatic events. Students were asked to write about their vision quest and biographical information about themselves.

Social Studies Knowledge Objectives Topic B - Alberta: Its People in History:

The native lifestyles before European influence.

Drama Techniques:

- Guided imagery
- Role Drama
- Ritual

Language Arts Objectives:

- 1.1 Share personal responses to explore and develop understanding of oral, print and other media texts.
- 1.2 Use talk, notes, personal writing and representing to record and reflect on ideas, information and experiences - letter format.

- 1.2 Explore ways to find additional ideas and information to extend understanding.
- 2.1 Use ideas and concepts, developed through personal interests, experiences and discussion, to understand new ideas and information.
- 2.1 Comprehend new ideas and information by responding personally and discussing ideas with others.
- 2.2 Connect the thoughts and actions of characters portrayed in oral, print and other media texts to personal and classroom experiences.
- 2.4 Produce narratives that describe experiences and reflect personal responses.
- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.
- 5.1 Appreciate that responses to some oral, print or other media texts may be different.
- 5.1 Identify and discuss main characters, plots, settings and illustrations in oral, print and other media texts from diverse cultures and communities.
- 5.2 Ask for and provide information and assistance, as appropriate, for completing individual and group tasks.
- 5.2 Share personal knowledge of a topic to develop purposes for research

“Contextual Drama - Phase II - Establishing the Life of the Tribe”

Background Information:

Given their knowledge of native communities based on social studies research on Topic B - Alberta: Its People in History, novel study information, and a field trip to the first nations' exhibit at the Provincial Museum, students were divided in small groups to design and construct a community model using plasticene. Students also needed to name their community and describe it.

Drama Techniques:

Collective Drawing/Modeling

Role Drama

Social Studies Knowledge Objectives Topic B - Alberta: Its People in History:

The native lifestyles before European influence.

How people and groups of people contributed to the development of Alberta.

Language Arts Objectives:

- 1.1 Compare new ideas, information and experiences to prior knowledge and experiences.

- 1.1 Ask questions, paraphrase and discuss to explore ideas and understand new concepts.
- 1.1 Share personal responses to explore and develop understanding of oral, print and other media texts.
- 2.3 Identify various ways that information can be recorded and presented visually.
- 2.4 Select and use visuals that enhance meaning of oral, print and other media texts.
- 3.4 Communicate ideas and information in a variety of oral, print and other media texts.
- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.
- 5.1 Appreciate that responses to some oral, print or other media texts may be different.
- 5.1 Identify and discuss main characters, plots, settings and illustrations in oral, print and other media texts from diverse cultures and communities.
- 5.2 Take responsibility for collaborating with others to achieve group goals.

“Phase II continued - Establishing the Life of the Tribe”

Background Information:

After establishing characters and setting for the contextual drama, students were engaged in creating a background context for the upcoming dramatic events. Students were asked to write about their vision quest and biographical information about themselves. Then students were invited to join at the meeting of tribes to celebrate the hunting season and feast on the spoils of the hunt. The teacher-in-role, Chief Ray of Light, thanked all tribal members for coming to the celebration and outlined what events they could expect at the POW WOW celebration. To begin all members introduced themselves and shared biographical information and/or vision quest information. Secondly, students were able to create small group dramatizations of a hunting story to present with story telling vigor to the rest of the class. Thirdly, students were asked to call the spirit of the dance, a student from another class dressed in native dress and entering when summoned by the mysterious drum music. Students followed her lead, and danced around the tribal area finally coming to rest around the fire once again. Thirdly, tribal members were asked to present a gift to the ceremonial fire. I placed a rock into the fire and its meaningfulness to me. (I had read them the book, Everybody Needs a Rock, earlier and thought they might likewise think of symbolic items to place in the ceremonial fire.) The forth activity was to feast. However the festivities were interrupted with the sound of a messenger at the tipi door .

..

Drama Techniques:

- Teacher-in-role
- Students-in-role
- Small group role drama
- Ritual
- Meeting
- Dance
- Mime
- Still Image

Social Studies Knowledge Objectives Topic B - Alberta: Its People in History:

The native lifestyles before European influence.

How people and groups of people contributed to the development of Alberta.

Language Arts Objectives:

- 1.1 Compare new ideas, information and experiences to prior knowledge and experiences.
- 1.1 Ask questions, paraphrase and discuss to explore ideas and understand new concepts.
- 1.1 Share personal responses to explore and develop understanding or oral, print and other media texts.
- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.
- 5.1 Appreciate that responses to some oral, print or other media texts may be different.
- 5.1 Identify and discuss main characters, plots, settings and illustrations in oral, print and other media texts from diverse cultures and communities.
- 5.2 Take responsibility for collaborating with others to achieve group goals.

“Contextual Drama - Phase III - Injecting the Tension”**Background Information:**

As students were preparing for a feast, a knock came on the tipi door. A mysterious message had arrived. The chief retrieved the message; it was a note from his brother, Chief Thunder Cloud. The message warned of the white settlers who were invading the native hunting grounds and explained that his tribe would help scare them away if desired. The indication that the harsh winter would soon take care of the pale-faced intruders also was revealed. Chief Ray of Light asked for assistance in deciding what to do. Tribal groups met together to debate what they should do. As they returned to meet with Chief Ray of Light, they expressed strong views of driving the pioneers out of the area with

hostile determination. Just as the debate was really getting heated, there was another knock as the door of the tipi . . .

Drama Techniques:

- Message
- Teacher-in-role
- Students-in-role
- Role Drama
- Small Group Debate
- Meeting

Social Studies Knowledge Objectives Topic B - Alberta: Its People in History:

The native lifestyles before European influence.

How the fur traders and settlers brought about change to the native people's lifestyle.

How the natives affected the lifestyle of the traders and settlers.

How people and groups of people contributed to the development of Alberta.

The changes effected by settlement and immigration.

Language Arts Objectives:

- 1.1 Compare new ideas, information and experiences to prior knowledge and experiences.
- 1.1 Ask questions, paraphrase and discuss to explore ideas and understand new concepts.
- 1.1 Share personal responses to explore and develop understanding or oral, print and other media texts.
- 2.3 Identify various ways that information can be recorded and presented visually.
- 2.4 Select and use visuals that enhance meaning of oral, print and other media texts.
- 3.4 Communicate ideas and information in a variety of oral, print and other media texts.
- 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.
- 5.1 Appreciate that responses to some oral, print or other media texts may be different.
- 5.1 Identify and discuss main characters, plots, settings and illustrations in oral, print and other media texts from diverse cultures and communities.
- 5.2 Take responsibility for collaborating with others to achieve group goals.

- 5.2 Ask for and provide information and assistance, as appropriate, for completing individual and group tasks.

“Contextual Drama - Phase IV - Finding a Solution”

Background Information:

Just as students were ready to run all pioneering newcomers out of their hunting grounds, there was a knock at the tipi entrance. The chief went to investigate. In came a shivering visitor - a new pioneer father worried for his safety and the safety of his family in the harsh wilderness, risking the terrible rumored information he heard about natives to seek help for the survival of his family. Students met with him, discussed alternatives of running him out of the area to move where it was warmer in the south, telling his friends to leave the area because they needed to hunt, and making compromises. The questions and statements back and forth were alive with emotion and empathy. Tribal members finally compromised with the teacher-in-role as a white settler. In return for survival knowledge and accommodations in the tribal community, the settler had to convince the other white settlers to leave the area. The settler left to tell his family and the chief returned with bannock for the celebration feast.

Drama Techniques:

- Teacher-in-role
- Students-in-role
- Role Drama
- Meeting

Social Studies Knowledge Objectives Topic B - Alberta: Its People in History:

The native lifestyles before European influence.

How the fur traders and settlers brought about change to the native people's lifestyle.

How the natives affected the lifestyle of the traders and settlers.

How people and groups of people contributed to the development of Alberta.

The changes effected by settlement and immigration.

Language Arts Objectives:

- 1.1 Compare new ideas, information and experiences to prior knowledge and experiences.
- 1.1 Ask questions, paraphrase and discuss to explore ideas and understand new concepts.
- 1.1 Share personal responses to explore and develop understanding or oral, print and other media texts.
- 2.3 Identify various ways that information can be recorded and presented visually.

- **2.4 Select and use visuals that enhance meaning of oral, print and other media texts.**
- **3.4 Communicate ideas and information in a variety of oral, print and other media texts.**
- **4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations.**
- **5.1 Appreciate that responses to some oral, print or other media texts may be different.**
- **5.1 Identify and discuss main characters, plots, settings and illustrations in oral, print and other media texts from diverse cultures and communities.**
- **5.2 Take responsibility for collaborating with others to achieve group goals.**
- **5.2 Ask for and provide information and assistance, as appropriate, for completing individual and group tasks.**

**Appendix C
Coding System**

CODE	EXPLANATION OF CODE
O	What I observed
CMS	Karen's classroom management strategies
Tsam	Teacher's example or sample
Torg	Teacher organization
R	Reading
IOR	Individual oral reading
ISR	Individual silent reading
DEAR	Reading time for the class in the reading corner
RCL	Related children's literature
T	Talking Activities
W	Writing activities
L	Listening activities
V	Viewing activities
Rp	Representing activities
Bst	Brainstorming
GI	Guided imagery activities
UP	Use of props
TI	Teacher's instructions
DS	Drama strategy
VH	Voice in the head
RPL	Role play
TinR	Teacher in role
RonW	Role on the wall
Int	Interview
Mm	Mime
Cold	Collective drawing
Imp	Improvisation
ContD	Contextual drama

CODE	EXPLANATION OF CODE
Tb	Tableau
WinG	Working in a group
Meet	Meetings
STr	Soundtracking
CrMv	Creative movement
G	Game
Pup	Puppets
Story	Storytelling
CapM	Caption Making
GWit	Giving Witness
Rit	Ritual
N	Narration
HS	Hotseating a character
IMG	Direct development of the imagination
Q(t) or Q(s)	Questioning - teacher - student
PS	Problem solving
Wcl	Working as a whole class
Winprs	Working in pairs
Sc	Science connection
SoSt	Social Studies connection
PE	Physical Education
Mus	Music connection
Art	Art connection
LA	Language Arts
Lrn	Sharing learning
B/info C/info	or Information on charts or on the board in the classroom related to the various activities I observed.
TCon	The theoretical connections I made as I observed
Pth	Personal thoughts I had while observing
Tfl	Teacher flexibility - working within the moment

CODE	EXPLANATION OF CODE
Rev	Review of previous learning

Appendix D

Tables Included:

Table One: Integrated Unit 'Native Peoples'

Table Two: Drama Conventions

Table Three: Kelti's Connections to Language Arts K-9 General Learner Outcomes

Table Four: Novel Study Unit – *Hatchet* by Gary Paulsen (1987)

Table Five: Social Studies Unit: Alberta: Its Geography

TABLE ONE: INTEGRATED UNIT 'NATIVE PEOPLES'

DRAMA	SOCIAL STUDIES	LANGUAGE ARTS	ART
<p>Contextual Drama: Phase One Establishing the context Techniques - See Table 2</p> <ul style="list-style-type: none"> • Narration of guided imagery • Role Drama • Ritual 	<p>Topic B: Alberta: Its People in History Knowledge Objective:</p> <ul style="list-style-type: none"> • The native lifestyle before European influence. 	<p>Language Arts Objectives- See Table 3 Reading: Novel Studies - <i>Sign of the Beaver</i> Speaking/Listening: Talk about their vision quest Writing: Vision Quest and Biographical information about themselves as Native Peoples in a tribal community.</p>	<p>Creating symbolic headbands depicting their names and spirit guide - using a variety of media. Haida Art</p>
<p>Phase Two Establishing the Life of the Tribe Techniques:</p> <ul style="list-style-type: none"> • Collective Drawing/Modeling • Teacher-in-role • Role Playing • Ritual • Meeting • Dance • Mime • Still Image/Tableau 	<p>Field Trip - First Nations exhibit at the Provincial Museum Knowledge Objectives:</p> <ul style="list-style-type: none"> • The native lifestyles before European influence. • How people and groups of people contribute to the development of Alberta. 	<p>Language Arts Objectives - See Table 3 Reading: Novel - <i>Sign of the Beaver</i>; read their vision quest and biographical information to the class Speaking /Listening: Small group interaction as they build collective model - listen to each other; in groups as they discuss hunting stories; as they present their gift to the ceremonial fire. Presenting/Viewing: Vision Quest and Biographical information; mime and narration of hunting stories; presenting gifts in the ritual.</p>	<p>Collective model using plasticine - 3 D Model Haida Art</p>
<p>Phase Three Injecting the Tension Techniques:</p> <ul style="list-style-type: none"> • Message • Teacher-in-role • Role Playing • Meeting 	<p>Knowledge Objectives:</p> <ul style="list-style-type: none"> • The native lifestyles before European influence • How the fur traders and settlers brought about change to the native lifestyle. • How the natives affected the lifestyle of the traders and settlers. The changes effected by settlement and immigration. 	<p>Language Arts Objectives - See Table 3 Speaking/Listening: Debate what to do about the settlers in small and large groups. Presenting/Viewing: Present ideas at whole group meeting.</p>	<p>Haida Art</p>

DRAMA	SOCIAL STUDIES	LANGUAGE ARTS	ART
Phase Four Finding a Solution Techniques: <ul style="list-style-type: none"> • Teacher-in-role • Role Playing • Meeting 	Knowledge Objectives: <ul style="list-style-type: none"> • The native lifestyles before European influence. • How the fur traders and settlers brought change to the native people's lifestyle. • How natives affected the lifestyle of the traders and settlers. • How people and groups of people contributed to the development of Alberta. 	Language Arts Objectives - See Table 3 Speaking/Listening: Listen to white settlers story; tell white settler how they think the problem can be resolved.	Haida Art

TABLE TWO: DRAMA CONVENTIONS
 (# 1 - 8 were also used in the pilot study.)
 NEELANDS' DESCRIPTION OF THE FORM

CONVENTIONS	DRAMATIC ACTION	
1. Voice in the head	Reflective Action: Emphasize inner thinking in the drama.	"The group use this as a means of reflecting on the complexity of a difficult choice facing a character in the drama - others represent and speak as the possibly conflicting thoughts of the character at the moment, or act as a collective conscience which gives the character advice based on moral or political choices" (p.58).
2. Narration	Reflective Action: (As explained above)	"This can be in or out of the dramatic context. The teacher/leader might provide a narrative link, atmosphere or commentary, initiate a drama, move the action on, create tension; or the participants might report back in story form, providing narrative to accompany action - "we came to the river and saw that the bridge had been destroyed, so we . . ." (p.53).
3. Role Play	Narrative Action: This convention tends to emphasize the story.	"The group behave as if they were an imagined group facing a situation as it actually unfolds around them. Language and behaviour are restricted to the situation and characters involved, so that all negotiations amongst the group must be within, and appropriate to, the symbolic dimension" (p.26).
4. Collective Drawing	Context: Building Action: A form used which sets the scene.	"The class or small groups make a collective image to represent a place or people in the drama. The image then becomes a concrete reference for ideas that are being discussed, or which are half-perceived" (p.14).
5. Mimed Activity	Poetic Action: A form used to create the symbolic potential of the drama through use of gesture and selective language.	"This activity emphasizes movement, actions and physical responses rather than dialogue or thoughts. It may include speech as an aid to enactment, encouraging a demonstration of behaviour rather than a description of it" (p.46).
6. Mantle of the expert	Narrative Action: (Previously explained)	"The group become characters endowed with specialist knowledge that is relevant to the situation: historians, scientists, social workers, etc. The situation is usually task-oriented so that the expert understanding or skills are required to perform the task" (p.23).
7. Teacher- in- role	Narrative Action: (Previously explained)	"The teacher . . . manages the theatrical possibilities and learning opportunities provided by the dramatic context from within the context by adopting a suitable role. . ." (p.32, 1990)
8. Ritual	Poetic Action: (Previously explained)	"This is stylized enactment bound by traditional rules and codes, usually repetitious and requiring individuals to submit to a group culture or ethic through their participation" (p.40).
9. Meetings	Narrative Action: (Previously explained)	"The group are gathered together within the drama to hear new information, plan action, make collective decisions and suggest strategies to solve problems that have arisen." (p.24).
10. Still Image / Tableau	Context: Building Action (Previously explained)	"Group devise an image using their own bodies to crystallize a moment, idea or theme . . ." (p.19).

CONVENTIONS	DRAMATIC ACTION	NEELANDS' DESCRIPTION OF THE FORM
11. Soundtracking	Context-Building Action (Previously explained)	"Realistic or stylized sounds accompany action, or describe an environment. ." (p.10).
12. Giving Witness	Reflective Action (Previously explained)	"Teacher-in-role, or other individual, gives a monologue purporting to be an objective account of events, but which in effect is a highly subjective re-telling from the witness' point of view" (p.57).
13. Caption Making	Poetic Action (Previously explained)	"Groups devise slogans, titles, chapter headings and verbal encapsulations of what is being presented visually" (p.44).
14. Interview	Narrative Action (Previously explained)	"These are challenging, demanding situations designed to reveal information, attitudes, motives, aptitudes and capabilities. One party has the task of eliciting responses through appropriate questioning" (p.25).

Based on: Neelands (1990) Structuring Drama Work: A handbook of available forms in theatre and drama.

TABLE THREE: KELTI'S CONNECTIONS TO LANGUAGE ARTS K -9 (2000) GENERAL LEARNER OUTCOMES

LANGUAGE ARTS OBJECTIVES ADDRESSED IN THE FOUR PHASES OF THE CONTEXTUAL DRAMA	
<p>Phase One: Establishing the Context</p> <ul style="list-style-type: none"> 1.1 Share personal responses to explore and develop understanding of oral, print, and other media texts. 1.2 Use talk, notes, personal writing and representing to record and reflect on ideas, information and experiences - letter format. 1.2 Explore ways to find additional ideas and information to extend understanding. 2.1 Use ideas and concepts, developed through personal interests, experiences and discussion, to understand new ideas and information. 2.1 Comprehend new ideas and information by responding personally and discussing ideas with others. 2.2 Connect the thoughts and actions of characters portrayed in oral, print and other media text to personal and classroom experiences. 2.4 Produce narratives that describe experiences and reflect personal responses. 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations. 5.1 Appreciate that responses to some oral, print or other media texts may be different. 5.1 Identify and discuss main characters, plots, settings and illustrations in oral, print and other media texts from diverse cultures and communities. 5.2 Ask for and provide information and assistance, as appropriate, for completing individual and group tasks. 5.2 Share personal knowledge of a topic to develop purposes for research. 	
<p>Phase Two: Establishing the Life of the Tribe</p> <ul style="list-style-type: none"> 1.1 Compare new ideas, information and experiences to prior knowledge and experiences. 1.1 Ask questions, paraphrase and discuss to explore ideas and understand new concepts. 1.1 Share personal responses to explore and develop understanding of oral, print and other media texts. 2.3 Identify various ways that information can be recorded and presented visually. 2.4 Select and use visuals that enhance meaning of oral, print, and other media texts. 3.4 Communicate own ideas and information in a variety of oral, print and other media texts. 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations. 5.1 Appreciate that responses to some oral, print or other media texts may be different. 5.1 Identify and discuss main characters, plots, settings and illustrations in oral, print and other media texts from diverse cultures and communities. 5.2 Take responsibility for collaborating with others to achieve group goals. 	
<p>Phase Three: Injecting the Tension</p> <p>Same learning objectives as in Phase Two</p> <ul style="list-style-type: none"> 5.2 Ask for and provide information and assistance, as appropriate, for completing individual and group tasks. 	
<p>Phase Four: Finding a Solution</p> <p>Same learning objectives as in Phase Two and Three</p>	

TABLE FOUR: NOVEL STUDY UNIT - HATCHET BY GARY PAULSEN (1987)

LANGUAGE ARTS	
<p>DRAMA</p> <p>Drama Techniques:</p> <ul style="list-style-type: none"> • Imaging • Collective Drawing 	<p>Reading: Descriptive paragraphs in chapter 4 about where Brian was stranded. Silent reading and out loud reading in class group.</p> <p>Speaking/Listening: Students share what they saw in their imaginations as well as speak in small groups as they do a collective drawing of Brian's environment.</p> <p>Writing: Setting Circles filled out.</p> <p>Representing / Viewing: Share their collective drawings with the class and describe what they had placed in the drawing.</p> <p>Reading: Look through novel and decide on an event that they wish to create as a soundscape.</p> <p>Speaking / Listening: In small groups about what objects they would use to create the soundscape. Whole class group share what scene they thought was represented in; the soundscape.</p> <p>Representing / Viewing: Demonstrate their soundscape to the rest of the class.</p> <p>Reading: Read the part of the novel where Brian has been attacked by the moose. Silent reading and out loud reading for the whole class group. Reading selected paragraphs with expression while other members of the group role play what is being read.</p> <p>Speaking / Listening: Asking questions - Child in role of moose is questioned by the class about the attack. Small group talk to prepare story theatre. Selected language in caption making.</p> <p>Representing / Viewing: Story Theatre</p> <p>Reading: Read the epilogue of the story. Read their news worthy story as an announcer on a TV station.</p> <p>Speaking / Listening: Students asked Brian about how he had survived in the role of reporters. One student was in role as Brian.</p> <p>Writing: Students wrote a news worthy story.</p> <p>Representing / Viewing: Presented their news worthy story to the class in a puppet tent which served as a television screen.</p>
<p>Drama Technique:</p> <ul style="list-style-type: none"> • Soundtracking 	
<p>Drama Techniques:</p> <ul style="list-style-type: none"> • Giving Witness • Caption Making • Story Theatre • Voice in the Head 	
<p>Drama Techniques:</p> <ul style="list-style-type: none"> • Student in Role • Interview 	

TABLE FIVE: SOCIAL STUDIES UNIT: ALBERTA: ITS GEOGRAPHY

<p>DRAMA</p>	<p>LANGUAGE ARTS AND SOCIAL STUDIES</p>
<p>Drama Techniques:</p> <ul style="list-style-type: none"> • Initiating Item (Letter) • Meeting (Read letter) • Imaging • Tableau • Teacher in Role 	<p>Reading: Kelti read the letter from Bert the traveling mouse to the students at a meeting. Students read the letters they had written to each other.</p> <p>Speaking / Listening: Spoke in small groups as they decided what scenic spot they would tableau. Spoke about the images they had seen in their mind of Bert.</p> <p>Representing / Viewing: Tableaux of scenic spots. Presented reports to 'Ralph Klein' about natural resources in Alberta.</p> <p>Writing: Wrote letters to Bert. Wrote reports on natural resources in Alberta.</p> <p>Language Arts Objectives covered in this unit:</p> <ol style="list-style-type: none"> 1.2 Use talk, notes, personal writing and representing to record and reflect on ideas, information and experiences - letter. 2.1 Comprehend new ideas and information by responding personally and discussing ideas with others. 2.2 Connect the thoughts and actions of characters portrayed in oral, print and other media texts to personal and classroom experiences - travel experiences. 2.4 Use a variety of strategies for generating and organizing ideas and experiences in oral, print and other media texts. 3.1 Focus topics appropriately for particular audiences. 3.4 Communicate ideas and information in a variety of oral, print and other media texts, such as short reports . . . 4.3 Connect own ideas, opinions and experiences to those communicated in oral and visual presentations. 5.1 Appreciate that responses to some oral, print and other media texts may be different. 5.2 Ask for and provide information and assistance, as appropriate, for completing individual and group tasks. 5.2 Share personal knowledge of a topic to develop purposes for research or investigations and possible categories of questions. <p>Kelti provided this list of Social Studies Objectives that she covered through drama alongside the novel and the social studies unit.</p> <p>Social Studies Skills Objectives:</p> <ul style="list-style-type: none"> • use and interpret aerial photographs and maps of Alberta. • describe the location, using cardinal and intercardinal directions. • locate and describe major geographical regions and specific geographical features such as lakes, rivers, cities, and mountains. • use maps of different scales and themes. <p>Social Studies Attitude Objectives:</p> <ul style="list-style-type: none"> • appreciation of and pride in the beauty of the natural environment. • respect for someone's opinion, viewpoint and property.