

Exploring Multimodal Ways of Knowing  
to Develop Primary Students' Writing Skills

by

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### **Abstract**

The primary purpose of this project was to develop a manual which incorporated multimodal ways of knowing, specifically drama and talk, to increase primary students' proficiency with writing. This project provides a literature review based on the areas of multimodality and multiliteracies, including a review of the professional literature on drama and talk.

The manual is intended for Grade 1 teachers and includes prescribed learning outcomes from the British Columbia Ministry of Education Integrated Resource Packages in the subjects of English Language Arts (2006a) and Arts Education Drama (2010). The manual offers adaptations of the activities included, which incorporate prescribed learning outcomes from the British Columbia Ministry of Education Integrated Resource Package in the subject of Health and Career Education (2006b). The manual includes dramatic strategies that provide an exploration of differing points of view reflected in three children's picture books. I explored differing points of view in order to fulfill a secondary purpose of increasing students' empathy towards others.

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## **Chapter 1**

### **Introduction**

The decision to begin working on my Master's was big for me, but a decision that I believe had been in the making for a number of years. I constantly worried about my writing program. My students, for the most part, didn't seem to be engaged with writing. They always wanted to know 'how much more' and would sometimes put periods in anywhere just to show me they wrote 5 sentences. I began to play around with partner talk and drawing prior to writing. My students responded well to this and it was about this time that I decided that I would begin working on my Master's in order to find even more successful ways to motivate my students. Around this time, a colleague of mine was taking a drama course as part of her Master's coursework and she introduced me to the strategies she was learning. We began to create units based on picture books using these dramatic strategies and we immediately found a significant change. Students actually wanted to write. The language they were using became richer and the ease with which they wrote increased. I decided that this was what I would explore throughout my Graduate studies. One year later, I registered for the drama course and quickly discovered the power that drama can have over a group of people. Through the activities we were engaged in, we quickly became a community of learners who were eager to support one another and felt comfortable to share elements from our personal lives. One of the most important lessons I learned from this course however, was Article 13 from the Convention on the Rights of the Child.

### **Convention on the Rights of the Child**

The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice. (Article 13, UN General Assembly, *Convention on the Rights of the Child*)

Article 13, stated above from the United Nations Convention on the Rights of the Child (1989), is particularly important in Education as it lends support for and identifies the need for the implementation of multimodal teaching and learning in Canadian classrooms. Multimodality is the belief that communication does not consist solely of language. Rather, what we say is one piece of the communication act. The message we are trying to convey is also transferred through gesture, intonation, posture, and image, to name a few. Each mode has the potential to enhance or change the meaning of the communicational act and therefore holds potential to effect learning outcomes for students (Jewitt, 2009a).

The requirement by governing bodies for the use of standardized assessment and reporting tools continues to be the primary focus within many of our schools, however, numbers “usually don’t provide a complete picture of what children know and can do” (Wilson, Martens, & Arya, 2005, p. 622). Standardized tests do not provide all children the opportunity to communicate their learning in ways that best suit them. A child who is in fact “knowledgeable” may not be recognized as such because of ‘poor’ results under traditional standardized instruction and assessment.

As our Canadian classrooms are becoming more multicultural, teachers are faced with and challenged by the prospect of employing differentiated instructional techniques in order to achieve best practices that are relevant and supportive to all students' learning needs and styles. Each cultural community brings to the classroom slightly (or sometimes considerably) differing ways of knowing and ways of making meaning from the world around them. As well, students bring with them variations of the English Language based on accent, origin, culture, and community. There is no longer one single 'Standard English'. This concept has been termed multiliteracies by the New London Group in 1996. The second important factor to multiliteracies is technology. Technology is changing the ways in which individuals communicate as we employ various abbreviations and symbols to represent words and ideas. These two factors, English Language variations and technology, greatly influence language and communication and therefore need to be taken into account to provide effective communication.

Traditional ways of schooling that rely heavily on rote learning are no longer applicable to or desirable in our ever-changing world. Increasingly, employers are requiring individuals who are able to take initiative and find creative solutions for problems encountered (Kalantzis & Cope, 2008). These changes in workforce requirements mean that educators are responsible to integrate creative pedagogical practices and create a learning atmosphere that promotes acceptance of diverse modalities throughout the learning process. Indeed the concepts of multiliteracy and multimodality must be forefront in the creation of lessons that have the potential to enable all students to learn to their fullest ability.

## **Why Use Multimodal Ways of Learning to Improve Writing?**

Multimodality, to me, is the key to unlocking greater opportunity and potential for learners. Children, by nature, love to move and creating opportunity for them to participate in active learning may increase their love for learning and school. Modes, such as mime, gesture, and movement, may be better suited to primary students' needs than solely methods of discussion or pencil to paper activities. As most primary students love picture books, it seemed logical to use picture books as the basis for writing and the encouragement of movement, such as mime and gesture, in my manual.

The British Columbia Language Arts IRP (2006a) recognizes that our classrooms include students from varied backgrounds, with diverse interests and abilities, and therefore encourages teachers to provide curricular opportunities that meet the needs of all students. The IRP document encourages early years teachers to provide opportunity for purposeful play. Specifically, the IRP encourages teachers to “provide an atmosphere that encourages risk-taking, structures that encourage children to interact with one another, and an environment where they can make choices about their learning” (British Columbia Ministry of Education, English Language Arts, 2006a, p. 19). It is my belief that the manual included in the appendix fulfills each of these opportunities.

I chose to create a manual because as I ‘played with’ multimodal ways of knowing (specifically dramatic strategies), children’s literature, and writing in my classroom, I found a marked increase in student production and writing ability. I therefore decided to offer additional strategies to teachers who may have been experiencing some of the same issues as me, for example, a lack of motivation on behalf of the student to write and the eternal question of ‘how much do I have to write’.

Drama, to me, is the opportunity for students to use movement and language to engage with fictional or real-life experiences. Drama encourages children to ‘become’ someone else and explore that person’s thoughts, feelings, and actions. Drama incorporates modes such as gesture, gaze, voice, and enables students to create images, all of which have the potential to enable students to co-create meaning as well as increase individual understanding of the situation being explored.

The multimodal nature of drama can provide children with the time for oral rehearsal of what they want to write before they start writing. Oral rehearsal can provide students with the opportunity to clarify ideas and information and has the potential to make the writing process less arduous. As evidenced by the research (Grant, Hutchinson, Hornsby, & Brooke, 2008), I believe that enabling children to work in role using a voice that is not their own from which they can create their writing, has the potential to remove the stigma of not being ‘good enough’.

The additional focus of exploring differing points of view was important to me due to the fact that as teachers and parents we are always trying to increase children’s empathy. It is my hope that through the picture books and activities provided within the manual, students will be able to identify with various and diverse characters in the situations that are depicted.

This manual is intended to be teacher-friendly with ready-made assessments, worksheets, a glossary of terms, and the Prescribed Learning Outcomes which will be achieved through the activities provided.

In Chapter 1, I discussed the influences that encouraged me to realize this project as well as my intention for the manual. In Chapter 2, I review the current literature which

served as the foundation for this project. The review includes work on multimodality, multiliteracies, drama, and talk. In Chapter 3, I make connections between the professional literature and the manual included in the appendix. Finally, the appendix contains a manual which provides three explorations into picture books using drama and talk as a starting point for writing.

## **Chapter 2**

### **Review of the Literature**

In this chapter I review the literature in the areas of multiliteracies, multimodality, picture books, drama, and talk in the classroom. All of these topics are connected through the recognition that students require a variety of ways to express their personal knowledge and experiences as well as a way to access new knowledge and meaning. Before each of these topics is reviewed, I explore the theoretical foundation on which I base this work.

#### **Theoretical Foundation**

The collaborative environment which is created through multimodal or multiliterate types of instruction is based on a sociocultural theory which involves students actively making contributions for the co-construction of meaning (Adomat, 2010; Vygotsky, as cited in Berk & Winsler, 1995). When considering the demands of dramatic inquiry to support comprehension of text, collaboration is key. Students will not be able to successfully participate in drama without collaborating with peers and with this collaboration comes the co-construction of meaning. Students can enhance comprehension through the insight they offer one another on their varied life experiences which can then strengthen and deepen meaning made from the texts.

Kelin II, the Director of Drama Education in Honolulu, has traveled to China and India to implement drama programs, using drama as an imaginative exploration of differing topics. According to Kelin II (2007) “drama becomes a tool for the exploration of the ideas, relationships and language of the story. The children are not limited to the facts or words in the story, since the story per se is not the prime focus” (p. 280). From

this point of view students are engaging with and connecting to text in a way that is not accessible through reading alone. Through dramatic inquiry students can identify with characters' personalities and emotions, and appreciate the events of the story on a more personal and unique level.

Additional theoretical support for the implementation of dramatic practices is provided by Rosenblatt's (1978) transactional theory of reading. According to Rosenblatt's transactional theory of reading, readers bring to a text a personal collection of experiences that reflect culture as well as social and personal history. The text is simply symbols on a page until the reader and the text transact, which stimulates an individualistic construction of meaning. Rosenblatt differentiates between two distinct ways of transacting with a text, the efferent stance versus the aesthetic stance. The efferent stance focuses on what the reader will be 'taking away' from the text. From this stance, meaning is made from the objective assessment of facts performed after the text has been read. Examples of an efferent reading are "a newspaper, a history textbook, or a legal brief" (1986, p. 124). The aesthetic stance focuses on what the reader is bringing to the text; it focuses on "what is being lived through in relation to the text *during* the reading event" (1986, p. 124). Under the aesthetic stance, meaning is subjective and will therefore vary from reader to reader. Rosenblatt (1978) encourages teachers to incorporate a variety of aesthetic activities to enhance the lived experience and reminds teachers that it is these lived experiences that connect reading and drama.

Following with Rosenblatt's theory that text is simply symbols on a page, Rowe (1998) discusses Vygotsky's belief that children's ability to take an abstract item (a block) and give it a specific role (a car) in play is the equivalent to children's ability to

look at print as an abstract sign for items and ideas. In other words, both require something abstract to be regarded as something concrete. Booth (1987) echoes Vygotsky's idea and states that the idea of symbolization is paramount to both drama and reading. Drama and reading are related by the shared trait of using symbols to communicate meaning.

Drama and reading have many commonalities and it would appear that the incorporation of drama into picture book based instruction is salient in the development of comprehension and higher-order thinking skills.

### **Multiliteracies**

Multiliteracies, along with multimodality, provide the collaborative environment which is the basis for the theoretical foundation of this project. Multiliteracies is a concept that requires educators to recognize that the social environment within which our students are learning is changing in two distinct ways (New London Group, 1996). First, as noted in the previous chapter, English is evolving and there is no longer one 'Standard English', but multiple variations based on accent, origin, culture, and community (Kalantzis & Cope, 2008). Second, technology is changing the ways in which we interact as individuals turn to differing modes of communication and make use of abbreviated forms of communication, such as IRP for Integrated Resource Package or IEP for Individual Education Plan, as well as symbols such as @ for at. The term 'multiliteracies' was coined by the New London Group (1996) at a week long meeting held in New London, New Hampshire, 1994. The group of 10 individuals from the USA, Australia, and Great Britain all shared an interest in "the changing word and the new demands being placed upon people as makers of meaning" (Kalantzis & Cope, 2008, p.

196). The New London Group (1996) introduced the important idea of ‘Design’, meaning that individuals are not only “inheritors of patterns and conventions of meaning,” but they are also “active designers of meaning” (p. 65).

The first of two important aspects in the conceptualization of multiliteracies is the growing use of English as a world language. This globalization has in turn created many “differentiated ‘Englishes’” which are “marked by accent, national origin, subcultural style and professional or technical communities” (Kalantzis & Cope, 2008, p. 197). The idea of having not one, single, Standard English has great implications for Education. The way that teachers talk and the language portrayed within texts, may not correspond with the ways that students talk and therefore the meanings implicit in the texts that are provided in learning environments may not be equally accessible for all students. The only way to minimize the negative effects of this language issue, and therefore the learning gap, is for teachers to make allowances for the differences in the English present in their classrooms. A teacher needs to understand and accept the different dialects as well as be able to effectively communicate ideas to the students of these differing dialects. This type of teacher is participating in culturally responsive teaching (CRT) which is defined as “a way of teaching used to empower students intellectually, socially, emotionally, and politically by the use of cultural references that impart knowledge, skills, and attitudes” (Ladson Billings, 1994, as cited in Santamaria, 2009, p. 222).

Five important aspects of culturally responsive teaching that need to be addressed in order to enable teachers to work with students of diverse backgrounds are identified by Gay (2002). First, teachers need to develop a culturally diverse knowledge base. Knowledge of diverse cultural values, traditions, and communication and learning styles

is paramount. Second, teachers need to design a curriculum that is culturally relevant. They need to be aware of how instructional materials can strengthen or weaken the message being communicated. For example, if only images of Caucasians are used in a text, students from diverse backgrounds may not relate with the information to be learned as much as if the images portray people from their own cultural background. Third, teachers need to demonstrate cultural caring and build a learning community. It is important to create an atmosphere within which all children feel supported and safe. Fourth, teachers need to build effective cross-cultural communications. Knowing students' cultural ways of learning and teaching to these can aid in becoming a more effective teacher. And finally, teachers need to deliver culturally responsive instruction. In other words, they need to know how to match individual teaching styles with cultural learning styles (Brown, 2007, p. 58).

A second and equally important aspect of multiliteracies is the growing influence of technology on the ways in which information is communicated among individuals as well as throughout the economic world. The ways in which texts are used is quickly changing with each new technology that is introduced. The internet and interactive multimedia are two examples of these changing technologies. Meaning is not solely being displayed in a written-linguistic mode, but is also becoming “visual, audio, and spatial” (Kalantzis & Cope, 2008, p. 197), in other words, meaning is being displayed in ways that are multimodal. There is a greater reliance on abbreviated forms of communication (e.g., ID, OAC) as well as a use of symbols to depict ideas or goods.

Both of these aspects, the differences between Englishes and the effects of technology, have changed the traditional ways in which language is used. Literacy

learning needs to become more flexible in order to encompass the language differences and textual variations that are prevalent in our communities, schools, and workplaces. This flexibility needs to encompass a movement away from “time honoured, ‘quality’, classical English literature”, towards an “informal, open-ended, multimodal (form) of communication” (Mills, 2009, p. 105). It is easy to see why a multiliteracies pedagogy may be difficult to accept by a “cultural heritage approach” (Mills, 2009, p. 105) to education as with multiliteracies it becomes necessary to portray ‘the classics’ in an alternative form, which some educators may not believe fully respects the integrity of such ‘time-honoured’ literature. However, by using multiliteracy pedagogy, which includes multimodal ways of making meaning, these classic selections can have a further breadth of impact on a wider variety of students who are better able to construct meaning.

Multiliteracies provide opportunities for “alternative reading positions and practices for questioning and critiquing texts” (Mills, 2009, p. 105) to be explored, thereby allowing for cultural differences in understanding from within a single text. These alternative reading positions require a departure from the “dominant cultural values of the West” to frame literacy in a manner that takes “into account the interests of all students in increasingly diverse communities” (Mills, 2009, p. 105). According to Mills, students and teachers should be reading texts in order to critique and question cultural assumptions rather than reading with the purpose to transmit culture.

In order to embrace the differing cultural practices and knowledge that are provided through these alternative reading positions, it is critical to recognize the “(p)rior knowledge, skills, beliefs, and concepts” of learners, as these aspects “significantly influence what learners notice about their environment and how they organize and

interpret it” (Cummins, 2006, as cited in Gallagher & Ntelioglou, 2011, p. 326). With the validation of prior knowledge, skills, beliefs, and concepts, Cummins believes literacy practices can become more purposeful and students will appear “more willing to invest themselves in their learning process” (Gallagher & Ntelioglou, 2011, p. 326).

In order to successfully implement multiliteracy practices four components are suggested by the New London Group (1996). These four components are Situated Practice, Overt Instruction, Critical Framing, and Transformed Practice. The New London Group believes that implementation of a multiliteracies pedagogy will enable students to access the ever-changing language of work, power, and community, as well as aid in the creation of students’ social futures and ability to achieve success.

According to the New London Group (1996), Situated Practice is the engagement and immersion of learners in an authentic environment where the community is made up of experts who can mentor and design learners’ experiences. Learners, who are at multiple levels of understanding, are able to practice new skills and acquire new meanings under the careful guidance of experts. Throughout Situated Practice, evaluation should be used to guide students in areas that require further development. For example, the expert will be able to assess the learners’ acquisition of skills and determine if any gaps in knowledge or deficits in skill are present. If any deficits are present, the expert may prepare further guidance in that particular area.

Overt Instruction is the engagement of learners in learning activities which have been designed by the experts (New London Group, 1996). During Overt Instruction the experts are actively engaged in scaffolding and explicit teaching, and the learners are able to experience a greater level of success with tasks that are slightly more difficult than he

or she would be able to accomplish alone. The goal of the “collaborative efforts” between teacher and student present in Overt Instruction is to obtain “conscious awareness and control over what is being learned” (New London Group, 1996, p. 86), meaning that the student will have an understanding of the how and why of learning.

According to the New London Group (1996), the purpose of Critical Framing is to “denaturalize” what the students have already “learned and mastered” (p. 86) in order to create the distance necessary to critique and reframe the learning as well as make a connection between meaning and alternative contexts. This connection allows students to experience knowledge or meaning from different perspectives in order to develop a deeper understanding, which in turn can promote critical thinking.

Transformed Practice is the re-practicing of what has been learned in order to put the learning into new and different contexts. Transformed practice is a “return to . . . situated practice . . . where theory becomes reflective practice” (New London Group, 1996, p. 87). In other words, the learner is applying new learning to existing goals and values. Transformed Practice provides the expert with the opportunity to assess whether or not the learner has successfully made the learning his or her own. At this point it may be necessary to re-engage in one or more of the other components.

The New London Group argues that these components of a multiliteracy pedagogy are not “a linear hierarchy” (1996, p. 85), rather an interrelated set that may be revisited as the need arises. This pedagogy has the potential to make knowledge and therefore meaning accessible to all learners in a way that rote learning and memorization of the ‘correct answer’ cannot.

### **Why is Multiliteracies Pedagogy Important?**

Kalantzis and Cope (2008) discuss the importance of multiliteracies pedagogy to the ever-changing needs of our world. They discuss the ‘old’ economy and learning atmosphere versus the new “knowledge economy” (2008, p. 199) and how these two economies relate to approaches educators should be employing to best prepare modern learners for life beyond school. Under the ‘old’ learning atmosphere, students were expected to learn “to accept received authority and to do exactly as they were told” (Kalantzis & Cope, p. 199). Under the old economy, employers used an unskilled workforce which required “minimized human skill” (p. 198). The ‘old’ learning atmosphere and ‘old’ economy fit together nicely as knowledge of ‘the basics’ was acquired mostly by rote learning and teachers/employers expected that students/workers would commit the ‘correct answers’/skills to heart. This rote style of pedagogy is also known as the transmission model of teaching. From this model it is expected that students can learn most effectively from being told what and how to think. In contrast, under the new ‘knowledge economy’ it is expected that workers are able to think on their feet, be flexible with the use of multiple skills, and be comfortable with interpersonal contact. From this description, it is clear that the traditional way of learning does not fit into constructive pedagogy. Students need to be introduced to not only a wide range of technologies, but also to multiple ways of making meaning. For example, students need to view mathematics as a method of reasoning, and literacy as a way of communicating (Kalantzis & Cope, p. 202). Specifically to literacy, students need to understand the differences between contexts, that is, students need to be able to recognize the differences in acceptable language/grammar between friends, prospective employers, and colleagues.

Literacy, as defined by Kalantzis and Cope (2008), is not only “about rules and their correct application,” but includes being able to engage with a variety of unfamiliar texts, being able to successfully comprehend meaning and create personal meaning, and being able to effectively communicate in unfamiliar contexts (p. 203).

From this description of the ‘new knowledge economy’ it is evident how the four pedagogical components described by the New London Group can prepare learners to be the successful thinkers that are now required under the new knowledge economy.

Learners are encouraged to be practical thinkers who are able to apply learned theories to existing goals in order to make meaning. Learners are also encouraged to employ various written-linguistic modes which may be utilized in differing contexts. These skills will be in high demand as learners leave school and enter the work force.

### **Multimodality**

As stated above, the goal of multiliteracies is to “situate teachers and students as active participants in social change, the active designers of social futures” (Jewitt, 2008, p. 245). This goal cannot be accomplished by relying on language alone. Multiple modalities need to be used in pedagogical strategies in order to access and represent information and therefore create meaning. Students should be presented with the opportunity to access modes that are relevant in their lifeworlds such as the internet and digital texts for older students, and movement for younger students. Capitalizing on students’ interests can make learning more relevant and interesting, which can further motivate the learners.

Before one can fully understand the meaning of multimodality, it is important to have a firm grasp of what a ‘mode’ is. Kress (2009) defines mode as “a socially shaped

and culturally given resource for making meaning” (p. 54). Some research traditions consider speech or writing to hold the dominant position in meaning making, while others consider that all modes work together in the co-creation of meaning (Bezemer & Jewitt, 2010, p. 183).

A communicational resource can be considered a mode if it has the ability to aid in the meaning making of a community. As stated above, speech and writing are considered by many to be the two dominant modes, but other modal resources included within a community are gesture, gaze, image, posture, movement, intonation, music, and 3-D objects to name a few (Jewitt, 2009a, p. 22). It is important to keep in mind that communities will differ in their beliefs as to which resources are to be considered modes.

According to Kress (2009) there are three functions, based on Halliday’s theoretical terms, that any “communicational resource” (p. 59) must fulfill in order to be considered a mode. First, the ideational function questions if the resource is able to characterize what “‘goes on’ in the world” (p. 59). Second, the interpersonal function asks whether the resource is able to “represent the social relations of those engaged in communication” (p. 59). And third, the textual function, requires the semiotic system to function as a text. If a communicational resource meets all three requirements it can then be regarded as a mode capable of implying further meaning to the communicational resource.

Kress (2009) discusses another interesting characteristic of modality: framing. Each mode makes use of frames which separate what is to be included from what is to be excluded from the meaning. Each mode relies on different types of frames. For example, writing relies on punctuation and different punctuation creates different meaning. Speech

relies on intonation and pauses, and differences in these aspects greatly change the meaning of what has been uttered. Images can use borders, blank space, and bands of colour to distinguish what is “within the frame and what is outside” (p. 66). Frames ask the receiver of information to regard what is within and what is outside the frame as different in some way.

Another important characteristic of modes is ‘modal affordance’. Modal affordance is what a mode is capable of communicating and signifying without difficulty (Kress, 2009). For example, the affordances of speech include reliance on sequence and time. In order for an utterance to have meaning, one must put words in a certain order. Without this order, there is no logic. Alternatively, an image’s affordances are based on space. All information is represented at one time, however the placement of each representation is how meaning is gleaned. For example, differences in layout and sizing can draw the viewers attention to alternate focal points in the image (Kress, 2009).

### **What is Multimodality?**

Considering the above information about mode, multimodality can then be regarded as the understanding that “communication and representation” include “the full range of communication forms people use – image, gesture, gaze, posture, and so on – and the relationships between them” (Jewitt, 2009, p. 14). Meaning is made not only by what we write, say, and read, but also by images we see and create, gestures and gazes, to name a few, and the contribution each mode makes to the creation of meaning. The concept that “all interactions are multimodal” (Norris, 2004, as cited in Jewitt, 2009, p.14) and that all modes can prospectively be of equal significance in the making of meaning is one of the most salient aspects of multimodality. Relying on only language

may omit important detail and therefore may distort the intended meaning. It cannot be denied that language has and will continue to have a strong presence in communication; however, these additional communicational resources need to be acknowledged for the support they lend to making meaning.

Jewitt (2009) discusses how any mode that can be used in any given communicational act will imply a slightly different meaning outcome than if a different, yet also relevant, mode was chosen. Each mode is socially created and therefore socially understood in differing ways. The mode chosen to purvey information will have “differential potential effects for learning” (p. 15). The heavy reliance on language as the primary means of making meaning has a different outcome for the way knowledge is shaped when compared to the outcome if another mode, say image, was used. These differences in meaning made by differing modes are important because they emphasize the importance of using multiple modes that have the ability to co-create a more meaningful representation of information and therefore understanding.

Multimodality is a social practice. Communities of people decide which modes are capable of making meaning for them. It is these users who transform existing modes and create new modes to meet their own collective needs (Jewitt, 2009, p. 22). Kress (2009) states “(w)hat is done by speech in one culture may be done by gesture in another; what may be well done through image in one culture may be better done in three-dimensional forms in another; and so on” (p. 57). For example, in a community of people who are blind, gesture, image, and body posture cannot be considered modes. A greater emphasis would be placed on verbal intonation and pause in comparison with communities of people who rely on sight.

Similarly, as Bezemer and Jewitt (2010) claim, “in order for something to ‘be a mode’ there needs to be a shared cultural sense within a community of a set of resources and how these can be organized to realize meaning” (p. 184). This statement has great implications for implementing teaching and learning practices with multimodal texts in school. The teacher has the responsibility to provide students with opportunities to access texts in different ways such as gesture/drama, image/illustrations, and talk to name a few.

### **Why is Multimodality Important?**

Multimodality is becoming increasingly important in meeting the education needs of a variety of learners. Multimodality can create a learning atmosphere in which differentiated instruction may reach culturally diverse students. It can enable students to express their knowledge in ways that make sense to them, whether through a more traditional mode (speech and writing) or through a combination of traditional mode with a supporting mode such as image, drama, or possibly with the added support of technology.

Jewitt (2009) states that “different modes have differential potential effects for learning” (p. 15). Jewitt argues that language is only capable of making partial meaning and that the interaction between differing modes can create a deeper and more significant meaning. This concept holds great potential for the education of students. Multimodal learning can enable students to access meaning in different, more complete ways, can offer the possibility of enabling students who struggle with traditional methods, the opportunity to succeed, and can provide students who already succeed with traditional methods the opportunity to surpass their current level of understanding.

Multimodality can offer ESL /ESD students and students with learning disabilities the opportunity to engage with and to create meaning in ways that are best suited to their needs. When students are given the opportunity to use interviews, images and representations, as well as performance to connect with and create text they are enabled to create meaning, and possibly a deeper connection to the text, which can in turn enrich students' learning experiences.

Stein argues that making room for multimodal representations can enable students to apply cultural practices, which will in turn have a significant impact on literacy (2003, as cited in Jewitt, 2009, p. 21). A culturally responsive teacher understands that cultures find differing ways to make meaning and provides opportunities for students to employ those cultural modes. Students who are struggling with a language barrier can be given the opportunity to explore text in a way that allows them to be successful.

Multimodality can create learning environments that are better suited towards the demands of a rapidly changing economy. Students are enabled to access information in creative ways and may even be exposed to the creation of meaning in ways that are new to them, but which challenge each individual to develop as a learner. Multimodality has the potential to aid in the development of learners (and citizens) who are creative problem solvers of communication.

### **Picture Books in the Classroom**

A multimodal resource that is found in many classrooms is picture books. Picture books are polysemic, that is, "they have two different signing systems which interact: the pictures and words are of equal importance" (Tulk, 2005, p. 89).

The multimodal nature of picture books enables students to draw “on their extensive visual knowledge, readers have the potential to gain a deeper sensitivity to the characters’ emotions and intentions, and greater insight in to the issues and struggles portrayed in the books, than may be possible when reading text alone” (Burke & Stagg Peterson, 2007, p. 74). This aspect is important to primary students as text alone may lead to comprehension problems, even when the text is read by the teacher. The addition of pictures offers a second mode to aid students in the creation of meaning.

Although the text in many picture books “is not dependent on illustrations to convey its essential message” (Nikolajeva & Scott, 2000, p. 227), there are many picture books, according to Nikolajeva and Scott (2000), that use text and illustrations as complementary to one another. That is, either the picture or text provides further information that the other may lack. According to Morgan (2009), “the combination of words and pictures is likely to provide students with more stimulation and understanding” (p. 220); good picture books have the power to catch students’ interest and keep them engaged.

The combination of text and illustrations, along with the social context in which picture books are read in a classroom, can all benefit students’ comprehension. “The meanings that children construct are influenced by what they see in picturebooks, sometimes as a solitary act, but more often from a social context that contains opportunities for interactions with peers and adults” (Soundy & Drucker, 2010, p. 449). Therefore, the use of picture books can create the opportunity for students and teachers to engage in the social construction of meaning. Learning becomes “a social process” (Soundy & Drucker, 2010, p. 457).

An important use of picture books in the classroom is to teach students to look at situations through multiple perspectives (Morgan, 2009). “Teaching students to have multiple perspectives at a young age is likely to reduce problems involving prejudice or discrimination and is an important component of early childhood education” (Morgan, 2009, p. 219). Although Morgan discussed multiple perspectives from a cultural standpoint, relying on picture book biographies, the teaching of multiple perspectives continues to have social benefits for students when exploring ‘simpler’ concepts such as the multiple perspectives on friendship included in the manual of the appendix. Students will begin to understand that any situation will be experienced differently by the individuals involved and therefore each individual will have a different perspective and experience different feelings.

An extraordinary way to incorporate picture books and drama in classroom instruction is through interactive read-alouds which incorporate performative responses (Adomat, 2010). Performative responses incorporate multiple modalities including gesture, mime, vocal intonations, sound effects, and dramatizations. These multimodal ways of knowing can enrich discussion and allow for children’s differing interpretations and perspectives to be explored. Similarly, Morgan believes “interactive read-alouds are one of the best teaching strategies to use because they can lead children to be better readers and also offer the guidance of a teacher during reading time” (2009, p. 221).

Adomat (2010) argues that children have individualistic interpretive styles of participating in creating understanding from texts and therefore, enabling children to talk, mime, and dramatize throughout the reading can assist them in building understanding as they are being read to. Adomat suggests that this interaction allows for the children’s life

experiences to assist in the creation of meaning. She cautions that although it is important for the teacher to prepare a variety of open-ended questions, it is equally important for the teacher to be flexible and follow the students' path. Adomat (2010) found that through the dramatic processes incorporated into interactive read-alouds, the Grade 2 children who were not active contributors in a whole class setting were more likely to become active group members when working in a small group setting.

According to Fisher, Flood, Lapp, and Frey (2004), there is a common set of implementation practices that expert teachers use when conducting picture book read-alouds. These components enable students to engage with the text as well as increase the connections they make. The addition of having a teacher model active engagement will encourage the children to take 'risks' to fully and actively engage. The seven components that were observed to be used by all 25 expert teachers were: (1) Texts were selected to meet students' interests as well as developmental level. (2) The teacher had previewed and practiced reading the text. (3) There was a clear purpose for the read aloud. (4) The teacher modeled fluent reading. (5) The teacher read with animation and expression. (6) Teachers stopped occasionally to ask questions and discuss the text. (7) Connections needed to be made to independent reading and writing tasks (Fisher et al., 2004). According to Fisher et al. when a teacher is incorporating all seven of these components, they are encouraging students to actively engage and connect with the text in order to take performative risks.

### **Drama and Children's Comprehension of Literature**

Drama offers students the opportunity to create meaning and demonstrate knowledge in multimodal ways. Comprehension is one of many literacy skills that can

be developed through dramatic representations of text. Rowe (1998) states that one explanation for the improvement of comprehension skills is the fact that dramatic reenactments enable students to mentally reconstruct story events and through the repetition which these reenactments provide, comprehension increases. As well, Rowe suggests that reenactments of texts lead to the creation of story schemata. A story schema is a concept of what parts are included in a typical story and how those parts are related to one another. Through dramatic play, children can develop their understandings about how stories work and which aspects of stories are important to assist in the creation of meaning.

Macy (2004) argues that when drama is used to explore text, it allows what is implicit to be illustrated explicitly. When ideas or concepts are made explicit, students have a greater ability to connect the text directly to their own life experiences and feelings, which in turn increases the students' understanding of not only the story events, but characters' perspectives as well.

Similarly, Kelin II (2007) argues that providing students with experiences to role play characters gives them the opportunity to investigate how characters feel and develop a deeper understanding of actions and thoughts. When students are encouraged to role play a variety of characters from the same story it can assist them to see issues from differing perspectives. For example, if a character is being bullied by others, role playing the victim has the potential to enable the student to see how it feels to be alone, but also by role playing the bullies, the same student has the potential to develop an understanding of the possible driving force behind the aggressive actions. According to Lyle (2002), role play requires students to "speak from a given perspective" which "provides a moral

experience for the children as they are expected to listen respectfully to each other's 'views' and 'opinions'" (p. 305).

In addition to providing students with the opportunity to explore multiple perspectives, Kelin II (2007) discusses the aspect of student choice and the possible effects it has on the co-creation of meaning in dramatic activities. Kelin II explains that when students are encouraged to make choices about how to act during dramatic inquiry it can enable them to experiment with new ideas and feelings. Depending on how students choose to engage in the drama, the activities are influenced in substantial ways, therefore the outcome or meaning that is created is also affected. It is this level of student control that makes drama so powerful.

Peck and Virkler (2006) say it most succinctly when they state that students use drama to "imagine, act, embody, shape, and feel their way into a deeper knowledge of the course content" (p. 788). Peck and Virkler reiterate Kelin II's statement that dramatic inquiry into stories enables students to develop a deeper understanding of the characters and engage with the story in "meaningful and active ways" (p. 788).

In addition to increasing comprehension, drama can also give students practice at collaboration (Adomat, 2010) and negotiation with respect to co-creation of meaning. Students need to be able to work towards a common goal with other people as well as be able to negotiate with one another when group members have dissimilar points of view or ideas about what the creative process should look like. Both of these skills are vital when considering the 'new knowledge economy' as described by Kalantzis and Cope (2008). Kalantzis and Cope discuss the importance of creating flexible thinkers who have a multitude of communicational tools in order to be successful in life beyond school. Skills

acquired through dramatic inquiry can just be the needed ingredient to enable students to co-create meaning from text both within school and in life beyond school.

Transmediation, another skill which is important in the ‘new knowledge economy’ as described by Kalantzis and Cope (2008), is developed through the use of drama. Transmediation requires that students translate “meaning from one sign system . . . into another” and is beneficial because it promotes the “invention of new connections and meanings” (Siegel, 1995, p. 456). The creation of a connection between two different sign systems requires students to engage in generative thinking (Siegel, 1995), that is, the connection requires students to create a link that was not already present; the students are making new meaning. Transmediation requires students to explain and enhance the meaning created within the original sign system by means of the secondary sign system. The explanation and enhancement of meaning that is involved in the translation from one sign system to another “forces (students) to confront ambiguity” (McCormick, 2011, p. 581) because they are required to express meaning in a new way. Providing students with the opportunity to translate meaning made from a picture book into a secondary source, drama, requires the students to fill any gaps in understanding they may have experienced within that primary source.

### **Drama and Writing**

According to Britton, Burgess, Martin, McLeod, and Rosen (1975), the process of writing incorporates three important stages: Conception, incubation, and production. The first stage, conception, requires the student to summon “up all his powers, his knowledge, his feelings, and attitudes” (p. 24) and relate these to the understanding of what the student has to do. If the student is required to do a familiar task this stage may only be

momentary; however, if the student is required to do an unfamiliar task the student may need more time to reflect and question as the students' lack of understanding can lead to this stage being "harder than the writing itself" (p. 25). The second stage, incubation, is frequently called planning and is extremely important for the writer's organization of thoughts in the preparation to write. However, Britton et al. state that "often in school the assumption seems to be that, unless writing is done at once, vital ideas or information will be lost" (p. 29). Two planning strategies that Britton et al. discuss are talk and drama, which are both good starting points for writing. They explain that talk enables the writer to express, explore, clarify, interpret, and explain. These are all integral pieces in making meaning and each can be met through drama as well. The third stage is production. Production may include time for pauses as students may be taking part in additional planning or re-reading what has already been written and possibly making alterations. Britton et al. suggest that scanning back is necessary to the production of writing as it enables the writer to "keep overall control of what he is doing" (p. 35). In the pages that follow, the incubation stage is explored specifically looking at the benefits of drama and talk.

According to Crumpler (2005) the value of dramatic strategies and the impact drama can have on children's compositional output has been overlooked by some educators. However, drama is becoming a more popular choice for teachers who are looking for multimodal ways to engage children in literacy learning. Due to the multimodal nature of drama, students have the opportunity to draw on multiple meaning systems to negotiate texts (Crumpler, 2003; Crumpler & Schneider, 2002; Grant et al., 2008). Through drama, students are enabled to use mime, gesture, and voice to explore

characters and situations in order to create a deeper understanding of and connection to the text. When students are given the opportunity to work in role as a character from a text, they have the opportunity to explore the thoughts and feelings of that character with the added safety that what they are expressing is the thoughts and feelings of someone else. According to Crumpler (2003) and Crumpler and Schneider (2002), when asked to write in role or create personal writing based on participation in drama as well as conversations in-role, students have the power to express the character's perspective after being fully immersed in an exploration of the character's thoughts and feelings about the situation depicted. Students therefore have had the opportunity to generate ideas and create textual relationships. This oral rehearsal has the potential to make writing easier and more fluent. Thus, it would seem that drama can fuel imagination as a writer (Crumpler, 2003).

Similarly, Edmiston (2011) believes that drama enables students to enter the thoughts and feelings encountered by characters in children's literature, thereby offering students the opportunity to explore the situations depicted in meaningful ways. Edmiston believes that within the dramatic world students have the opportunities to examine the differing perspectives of the characters portrayed with the hope that students will extend the meaning and understanding created within the dramatic world to real events encountered. To reach this goal, students are encouraged to work independently, in partners, and in small or large groups to access knowledge and make meaning through the multimodal nature of drama.

Aside from drama being an excellent way to engage students in making meaning and making connections to children's literature, drama is also proving to be a powerful way

to engage students in writing activities. Cremin, Gooch, and Blakemore (2006) found that children were more actively involved in writing processes that incorporated creative drama. Cremin et al.'s study consisted of two groups of children from two schools in Southern England. The first group included 10-11 year olds and the second group included 6-7 year olds. The case study children, who were identified at the beginning of research, were three girls and three boys (in each class). In each gender group there was an able writer, an average writer, and a less able writer, as defined by the teacher. Researchers hoped to identify the link between the writing features present in the students' work and the drama processes used. Results showed that students demonstrated a higher level of motivation and engagement, and created work of a consistently higher quality when engaged in seize-the-moment drama and writing strategies. Seize the moment drama was defined by Cremin et al. (2006) as allowing the students to "choose their own form and purpose" for writing based on the teacher's "intuitively selected moments" (p. 276) from the drama sessions they planned. Seize the moment drama is in contrast with a genre specific approach in which teachers have pre-selected the genre of writing and planned a drama session which will best elicit the genre selected. Cremin et al.'s findings echo an earlier study conducted by Moore and Caldwell (1993), who researched two second- and two third-grade classes in order to determine if drama and/or drawing could be used as beneficial pre-planning activities for writing. Students either participated in a 45 minute drama or drawing session, or in a traditional 45 minutes language arts lesson. The drama activities included pantomime, improvisation, mime, role play and presentations. Drawing activities included drawing characters, beginning and ending scenes, and settings. Traditional Language Arts activities focused on the

“nature of language, speech sounds, word formation, sentence structure, conventions and dictionary skills” (p. 105). Through the analysis and scoring of writing samples, Moore and Caldwell found that drama and/or drawing had the potential to be more successful than traditional language arts discussions when used as planning activities for writing.

One particular dramatic strategy that has been the focus of many researchers is role play. Role play enables students to work in role in order to relate to each other, make choices, and explore the situations and issues presented within the text. Role play has also been found to generate the language necessary to engage in writing due to its association with oral rehearsal (Edmiston, 2011, Grant et al., 2008, Myhill & Jones, 2009). The benefits of oral rehearsal have also been recognized by Crumpler (2003) as providing the opportunity for students to generate ideas and create textual relationships before they begin to write. Grant et al. (2008) found that the oral rehearsal provided during role play enabled students to extend their thinking for writing and therefore feel more comfortable when writing, reading, and speaking.

Gallagher and Ntelioglou (2011) suggest that dramatic strategies, and the opportunities they provide for students and teachers to focus on students’ prior knowledge, culture, and identity, enable students to engage in a more personally relevant learning process as well as increase students’ personal investment to generate meaningful writing. Providing students with the opportunity to access background knowledge and life experiences to relate to literature can enable students to create deeper connections with the text. Creating deeper connections with the text can make the text more personally relevant to students and therefore enable students to create writing from a more personal space.

### **Insight into Implementation of Dramatic Strategies**

Kelin II (2007) offers some excellent insight for teachers who are interested in implementing dramatic strategies. Kelin II suggests that teachers should focus on the dramatic process itself and not on technicalities such as projection or staging. As the purpose of educational drama is to increase students' comprehension as well as engagement with the text and characters, adding in a requirement for technical skill may decrease student focus on what is really important. Kelin II reminds teachers that they are working with students as collaborators who are working towards a common goal and therefore need to recognize the relationships that they are building as a community.

Kelin II (2007) argues for the importance of reflection time after each dramatic event to review the day's work, otherwise the purpose behind the explorations may be lost. A simple, yet effective, method of reflection is for students to keep a journal to consider how their thoughts or feelings were transformed by the dramatic process. It is also important to give students time to reflect together on the feelings and thoughts that they encountered either in role or as a viewer / listener (Kelin II, 2007).

A final insight from Kelin II (2007) is that drama can be used before, during, and after reading. When drama is used before reading students' interest in the text can be increased and the teacher can activate prior knowledge as well as build background knowledge. Students can make predictions about what they are about to read. During reading, drama can be used to support comprehension through an active co-creation of meaning. And finally, drama may be used after reading to aid in the reflection process as well as support in the formation of thoughts from within and beyond the text (Kelin II, 2007).

## **The Importance of Talk**

Drama provides students with the opportunity to engage in discussions throughout the learning process. The importance of talk is increasingly being acknowledged at all levels of education. Edmiston (2011) notes that reflection and analysis on experiences (both real and drama-based) can enable students to develop a deeper understanding of those events. When students are provided with the opportunity to talk, they are provided with the opportunity to make connections between experiences of characters within the text and their own personal, real-life experiences. The opportunity to make connections can enable students to develop a more meaningful understanding of what is being read and of the events that take place during a dramatic process. In addition to creating meaningful connections, students who participate in exploratory talk may be enabled to co-create meaning from text as well as investigate differing perspectives portrayed within the text (Edmiston, 2011& Whitin, 2005). The sharing of ideas and the co-creation of meaning are both necessary in order for students to develop a more complete understanding of fictional or real-life events and therefore students may be encouraged to reflect on these events from multiple perspectives. Talk has the power to continually assist in creating new ideas and restructuring current viewpoints (Whitin, 2005). It would seem that talk has the potential to open up multiple possibilities for students' personal perspectives by expanding and deepening pre-existing ideas through the exploration of perspectives of their peers.

One type of talk that is beneficial to students' understanding is exploratory talk. "Exploratory talk is hesitant and incomplete because it enables the speaker to try out ideas, to hear how they sound, to see what others make of them, to arrange information

and ideas into patterns” (Barnes, 2008, p. 5). Exploratory talk provides students with the opportunity to explore new ideas and perspectives as well as the opportunity to collaborate with peers and extend their thinking. According to Lyle (2008), collaborative talk is “a key component of success in all existing models for teaching thinking skills” (p. 282). Collaborative talk, which is situated in a socio-cultural approach, “involves students working together to use talk as a meaning-making strategy to [achieve] common goals” (Lyle, 2008, p. 279). Collaborative talk also enables students to express their understanding of their peers’ perspectives (Lyle, 2002) which can result in clarification of misconceptions of understanding, and therefore develop a deeper understanding of how their peers think and feel. The participation in small group, partner, and whole class collaborative talk provides students with the opportunity to use talk to assist understanding (Lyle, 2008) and the manual included in the appendix provides students with time for collaborative talk in all of these settings. In addition, the open-ended nature of the dramatic strategies in the manual provide students with the opportunity for exploratory talk to “impose meaning, to make judgements, [and] to produce multiple solutions” (Lyle, 2008, p. 282), all of which according to Lyle (2008) are necessary factors to increase the effectiveness of the learners’ collaborative talk.

Explicit teaching combined with students’ collaborative talk and the co-creation of written text, which are aspects of interactive writing, can have a great impact on students’ early literacy development (Button, Johnson, & Furgerson, 1996). Button et al.’s September to May study of 17 kindergarten children, the teacher conducted multiple readings of a picture book and then engaged the students in a discussion to increase recall of events and characters. The researchers found this collaborative talk had the potential

to trigger memory and increase retention of story elements, both of which are required to successfully engage in writing tasks. Although the students involved in this study were of kindergarten age and the writing task they engaged in was collaborative in nature, the value of talk should not be overlooked. According to Vygotsky (as cited in Berk & Winsler, 1995) and his theory on the process of internalization, “what first appears as an external mediator of social behaviour later becomes an internal psychological process” (p. 22). External (social) practice with story elements and differing perspectives within a text will affect students’ abilities to use these skills independently. Speech is “a tool of the mind” that has the potential to increase an individual’s “quality of mental processes” (Berk & Winsler, 1995, p. 22).

Bomer and Laman (2004) raise an important concern that needs to be at the forefront of teachers’ thoughts when engaging students in talk. They suggest that although talk can be helpful to students’ generation of ideas, teachers need to be cautious that the type of talk is not reinforcing a hierarchy of power, and therefore not resulting in beneficial outcomes for students. Through student observation, Bomer and Laman found that Grade 1 and 2 students engaged in differing talk types, either seeking help or ignoring requests, based on a perceived hierarchy of power that was created by students’ perceptions of capability. As learning to interact with other writers and readers is a large part of learning to write, students need to be encouraged to learn from one another regardless of capability. If students are encouraged to engage in open communication regardless of capability, students who are perceived to be less capable have the potential to learn thinking and writing skills and processes from the more capable students.

Further research conducted by Laman (2011) found that talk provided students with the opportunity to express their learning on writing processes, practices, and identities and therefore provided teachers with the ability to gain insight into students' writing. Laman visited a Grade 4 class of 17 students once or twice a week to participate in 90 minute writing workshop lessons. Each lesson incorporated a mini writing lesson, independent writing time, conferences, and sharing time. The time allotted to sharing enabled students who were perceived to be less capable in the writing process to access insight into the process as understood by a more capable writer. In addition, Laman suggested that when a student is invited to engage in a one-on-one shared thinking space with the teacher, the teacher is able to gain insight into the students' writing and thinking. This insight is invaluable to the teacher as it can assist the development of further writing lessons, and it is invaluable to students as it provides them with the opportunity to focus on their learning and progress as a writer.

Kissel (2009), although investigating the relationship between pre-kindergarten children's *images* and talk, found that talk was an important factor for students to create meaning from peers' texts; the images created were not able to stand alone and therefore talk was needed in order to create meaning. Kissel regards images to be an important precursor for the creation of writing in pre-kindergarten aged children. He found that the children used talk to generate and share ideas for the creation of their texts and talk continued to shape their creation of text during the writing process, by means of peer scaffolding for the creation of images. Kissel's concept of peer scaffolding echoes Bomer and Laman's (2004) insight that learning to interact with other writers and readers

is a large part of learning to write. Interaction among peers provides students with opportunities to learn from one another.

Myhill and Jones (2009) also discuss the importance of oral rehearsal for creation of written text. Myhill and Jones suggest introducing the idea of oral rehearsal to children as “say it, write it.” The five factors of oral rehearsal as defined by Myhill and Jones are: children support one another with oral rehearsal; children use oral rehearsal to capture thinking; children re-form sentences orally; children say the sentence as they write; and the teacher is required to support the oral rehearsal (p. 275). In order for teachers to access the greatest possible success it is important for them to make it clear to students that the purpose of oral rehearsal is to create a sentence aloud which will be put into writing. From the video data gathered during their study with 5 to 7 year old children, Myhill and Jones discovered that oral rehearsal was easily distinguished from other types of talk due to the “slower, more deliberate delivery” (p. 276). This difference is important as with this knowledge teachers may be able to have greater success in the implementation of strategies that will lead to the improvement of students’ text. In addition to discovering differences between oral rehearsal and other talk types, Myhill and Jones found that students were able to successfully use talk to rehearse their unwritten text and through oral rehearsal students of lower-ability were able to improve their written output. Oral rehearsal is important in the transition of spoken language to written text (Myhill & Jones, 2009) and no difference was found in the written output generated when the oral rehearsal was used by an individual or used as an interactive process between peers.

In summary, the literature reviewed in this chapter offers strong evidence for the benefits of multimodal and multiliteracies pedagogy. Drama and talk are two aspects that have the potential to develop primary students' writing skills.

In Chapter 3 I make connections between the literature reviewed and the manual included in the appendix.

## Chapter 3

### Making Connections

In this Chapter the information presented in the literature review on theoretical foundations, multimodality, multiliteracies, drama, and talk is connected to the manual that is included in the appendix.

#### Theoretical Foundations

The activities included in the manual are based on a sociocultural theory of learning (Adomat, 2010; Vygotsky, as cited in Berk & Winsler, 1995) in which collaboration is key. Students are provided with opportunities throughout the activities to co-create multimodal expressions of their learning with their peers. Each of the dramatic strategies included in the manual requires that the students work together to create meaning from the events and situations depicted within the picture books. Each of the writing tasks that follow the dramatic strategies build upon the meanings that were created among peers through the drama.

According to Kelin II (2007), students can identify with characters' personalities and emotions, and appreciate the events of the story on a more personal and unique level through collaborative dramatic inquiry. The manual provides students with the opportunity to 'become' one or more of the characters from the picture books with the intent that they will be better able to explore the ideas, relationships, and language of the stories.

The dramatic strategies included in the manual are intended to enable students to access and use their personal experiences to identify with the characters in the text. The students' personal experiences that are brought to the text enable the reader to create

individualistic meaning. As described in Chapter 1, Rosenblatt's (1978) transactional theory of reading describes how the reader transacts with the text in order to create individualistic meaning.

### **Multiliteracies**

As discussed previously, one of the main building blocks of multiliteracies is the understanding that there is not one Standard English. English has many dialects which need to be honoured and teachers need to make an attempt to understand these differences and the affect they have on students. In order for this understanding to have beneficial influences on student learning, teachers need to be culturally responsive. Teachers need to understand the ways in which cultures differ in communicational patterns and styles and be aware of the ways in which their particular cultural patterns may affect learners. Creating a safe and welcoming learning community is foremost in this process. Teachers need to create a caring environment in which alternative reading positions from diverse communities are not only acknowledged, but also valued. Allowing for alternative reading positions can enable students to make connections and create meaning through prior knowledge, skills, and beliefs. The dramatic strategies presented in the manual allow for students to control the outcome of the drama. Students are empowered to weave their cultural beliefs and positions throughout the activities.

The manual included in the appendix incorporates the four components required by the New London Group (1996) in order to successfully implement multiliteracy practices. First, Situated Practice is included in every aspect of each lesson. Students are required to engage in dramatic strategies and writing tasks within their proximal zone of development under the guidance of the teacher. Throughout each activity the teacher is

available to offer insight and assist the students in the learning of new skills. Second, Overt Instruction is included as the activities have been designed with the intention to keep students within their zone of proximal development and to require scaffolding by the expert. Third, Critical Framing is included as students are enabled to experience knowledge and meaning from the differing perspectives of their peers throughout the dramatic strategies. This interaction of differing perspectives encourages students to engage in critical thinking as they are required to explain and refine their thinking in group discussions. Finally, Transformed Practice, the application of the students' new learning surrounding the writing process will be applied to future writing tasks. As students progress through the lesson sequences it is hoped that their writing will become more fluent and students will more readily apply strategies such as oral rehearsal to all writing tasks. As the New London Group states, these components are not linear in nature, but may be revisited as deemed necessary.

A goal of multiliteracies is to have students co-create meaning and therefore become more flexible thinkers. This goal is echoed within the manual as it is my intention to engage students in strategies that they can apply to other areas of their education and life, such as the ability to see a situation, or an unfamiliar text, from multiple perspectives to successfully create meaning.

### **Multimodality**

In Chapter 2 I discussed how multimodality states that there are inherent cultural differences between the modes that create meaning. A mode that is successful in creating meaning for one cultural group may not be successful in another. Allowing for multimodal ways of knowing can enable students to engage in cultural practices which

have the potential to increase their understanding. The manual incorporates many modes in an attempt to enable students to create meaning in a way that is best suited to their individual needs. Although the modes of reading and writing are included, the dramatic strategies and activities included in the manual incorporate many other modes such as speech, gesture, mime, and posture.

### **Picture books**

In Chapter 2 I discussed the multimodal nature of picture books. All of the drama and writing activities within the manual stem from the reading of a picture book. The combination of text and illustration within the picture books will further support students' comprehension of the story. The manual incorporates read-alouds of the picture books along with the use of dramatic strategies in order to create a community of learners in which learning is a social process. The illustrations in the picture books also provide opportunities for students' exposure to multiple characters' feelings as facial expressions are depicted within the illustrations.

### **Drama and Talk**

Perhaps one of the most interesting potentials of drama and talk are the ability of each to make ideas and concepts explicit. Textual events can be brought to life through strategies such as role play and tableau. Characters' thoughts and feelings can be explored through conducting interviews and activities such as hot seat. When these features are brought to life they have the potential to increase student comprehension as students may be better able to make connections between the text and their real-life experiences. Through the exploration of characters' thoughts and feelings, both through drama and talk as well as writing, students can expand on and deepen their pre-existing

ideas. In each lesson included in the manual, dramatic strategies are engaged in prior to the students being asked to write. This collaboration and oral rehearsal have the potential to fuel the students' imagination and to enable the students to engage in the writing activities with a deeper understanding of the situations they are writing about.

As noted previously, Kelin II (2007) has many interesting insights into the implementation of drama in the classroom. He suggests that the teacher should focus on the outcome of the drama rather than the technical aspects of drama such as staging and projection. The manual does not offer any assessment for dramatic techniques and focuses solely on student participation and outcome of the drama. Secondly, Kelin II advocates for students to have time for reflection on the day's work. At the end of each lesson in the manual, students are given time to reflect, connect, discuss, and predict based on the day's work. And finally, Kelin II suggests that drama be used before, during, and after reading to increase students' interest and activate prior knowledge. The activities presented in the manual are embedded throughout the reading of the text in order to actively engage the students.

In conclusion, the manual included in the appendix incorporates important factors from each of the topics presented in the literature review.

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## Appendix

Interactive Strategies to  
Increase Students' Proficiency in Writing:

A Manual

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## **Rationale**

The potential value of dramatic strategies and the impact drama can have on children's compositional output has been historically ignored (Crumpler, 2005) by researchers and teachers alike. Drama can enable teachers to access students' knowledge and can provide students with access to new ways of making meaning through collaboration with peers.

The collaborative environment which is created through dramatic inquiry is based on a sociocultural theory, which involves students actively making contributions for the co-construction of meaning (Adomat, 2010). Under the theoretical foundation of sociocultural learning the importance is placed upon "the shared understanding of the *many*, rather than the private knowledge of the *one*" (Alexander & Fox, 2004, p. 46). Students are enabled to offer insight to one another which can strengthen and deepen meaning based on students' varied life experiences, which in turn can enhance comprehension of the text read.

In addition to the creation of a shared learning community, dramatic inquiry has the potential to meet more students' needs through drama's multimodal nature. Multimodality can enable students to gain understanding, as well as express their knowledge in ways that make sense to them individually. A key understanding of multimodality is that "communication and representation are more than about language, and . . . attend to the full range of communication forms people use – image, gesture, gaze, posture, and so on – and the relationships between them" (Jewitt, 2009, p. 14).

Jewitt (2009) discusses how any mode that can be used in any given communicational act will imply a slightly different meaning outcome than if a different,

yet also relevant, mode was chosen. Each mode is socially created and therefore socially understood in differing ways. The mode chosen to purvey information will have “differential potential effects for learning” (p. 15). Multimodal learning can facilitate students to access meaning in different, more inclusive ways, can offer the possibility of enabling students who struggle with traditional methods the opportunity to succeed, and can provide students who already succeed with traditional methods the opportunity to surpass their current level of understanding.

According to Kelin II (2007) “drama becomes a tool for the exploration of the ideas, relationships and language of the story. The children are not limited to the facts or words in the story, since the story per se is not the prime focus” (p. 280). Students are engaging with and connecting to text in a way that is not accessible through reading alone, enabling them to identify with characters’ personalities and emotions, and to appreciate the events of the story on a more personal and unique level. With a deeper understanding of the text and the added benefit of the exploration of character’s thoughts, feelings, and intentions through in-role activities, students may be better equipped to create personal writing (Crumpler, 2003). In other words, drama can fuel students’ imaginations as writers (Crumpler).

Drama has been found to be more successful for improving students’ writing when used as a planning activity than language arts instructional methods that are based on discussion alone, especially if that discussion is teacher - rather than student-centered (Moore & Caldwell, 1993). Crumpler and Schneider (2002) found process drama to be a powerful way for Grades 1, 2, and 3 students to generate ideas before they began to write. The use of in-role activities can provide students with opportunities to explore the

perspectives portrayed in the text thereby extending students' thinking for writing. Students may feel more comfortable when writing, reading, and speaking in role because the ideas they are contributing are not their own, the ideas belong to the character(s) (Grant, Hutchinson, Hornsby, & Brooke, 2008). An added benefit of drama is oral rehearsal, that is, the ability for students to generate and practice the language necessary to engage in the writing process (Edmiston, 2011; Grant et al., 2008; Myhill & Jones, 2009).

Another positive outcome created through the use of dramatic strategies is transmediation. Transmediation is the translation of meaning from within one sign system to another which "forces (students) to confront ambiguity" (McCormick, 2011, p. 581) because they are required to express meaning in a new way. Enabling students to create a secondary communication system, such as dramatic works including role play or tableau, based upon a primary communication system, such as a picture book, is an example of transmediation. Transmediation requires students to explain and enhance the meaning created within the original sign system by means of the secondary sign system.

The ability to translate meaning from one sign system to another is one of the demands that the new 'knowledge economy' puts on workers. Workers are expected to be able to think on their feet, be flexible with the use of multiple skills, and be highly attuned in interpersonal contact, according to Kalantzis and Cope (2008). The transmediation that is required within this manual "promotes thinking that goes beyond a reiteration of received ideas to 'the invention of new connections and meanings'" (McCormick, 2011, p. 581). The manual, therefore, is engaging students in activities that

may facilitate the development of skills required of them by employers under the ‘new knowledge economy.’

The activities in the manual are intended to extend students’ writing abilities by means of the multimodal nature of picture books and of drama. Students are encouraged to access the picture books through a variety of dramatic strategies intended to broaden student understanding of and connection to the events and characters therein. The students are required to participate in the co-creation of meaning through mime, gesture, image, and the sharing of written text.

### **Curricular Connections**

The activities presented in the manual teach prescribed learning outcomes from British Columbia’s Integrated Resource Package (IRP) in the subjects of Grade 1 English Language Arts (British Columbia Ministry of Education, 2006a) and Arts Education (British Columbia Ministry of Education, 2010). Additionally, aspects from Health and Career Education (British Columbia Ministry of Education, 2006b) may also be integrated. Please see *Adaptations* (p. 17) for Health and Career learning outcomes.

### ***English Language Arts Curriculum***

The English Language Arts curriculum aims to provide opportunities for students’ personal and intellectual growth through speaking, listening, reading, viewing, writing, and representing to construct meaning (British Columbia Ministry of Education, 2006a). The English Language Arts curriculum is organized into three areas: oral language, which includes speaking and listening; reading and viewing; and writing and representing. All three of these areas are represented in each of the activities included in this manual.

The BC Integrated Resource Package (British Columbia Ministry of Education, 2006a) follows four principles of learning and the activities in the manual have been formed by these principles. The four principles are as follows:

- ✓ learning requires the active participation of the students
- ✓ people learn in a variety of ways and at different rates
- ✓ learning is both an individual and a group process
- ✓ learning is most effective when students reflect on the process of learning and set goals for improvement (p. 3)

Each of the activities presented in the manual incorporates each of the four principles in an effort to provide instruction that is best suited for all students. Although time for goal setting is not built into each activity outline, it is expected that teachers will engage the students in writing conferences in order to talk about each child's needs and set goals for future writing and instruction. Please refer to the glossary for an explanation of writing conferences.

The curriculum document identifies six essential elements of assessment (British Columbia Ministry of Education, 2006a) which are also addressed in the manual. The six elements are as follows:

- ✓ Setting and using criteria
- ✓ Self-Assessment
- ✓ Feedback for learning
- ✓ Setting goals
- ✓ Collecting evidence
- ✓ Communicating using evidence of learning (p. 28)

Teachers need to *set criteria* with students prior to engaging in drama activities in order to create a comfortable and safe environment for students, as well as to set a purpose and expectations. Criteria for writing will be set through the writing goals that are explained later in the manual. It is expected that teachers will *use the criteria* to help students reflect on their work and *set goals* for future work. At the end of the manual in the assessment tools section are three *self-assessment* worksheets for students; one for writing, one for discussion, and one for drama. The use of these self-assessments worksheets is to be at the teacher's discretion and may be used as many times as necessary. *Feedback for learning* will occur during the daily writing conferences that teachers will be engaging in with individual students. Writing conferences are also a time in which students are able to *communicate using evidence of learning* in order to show their understanding of new knowledge and skills. Teachers need to be using products, observations, and conversations as a *collection of evidence* of student learning and ability.

### ***Arts Education Curriculum***

The Drama portion of the Arts Education Curriculum aims to encourage students to investigate issues, ideas, feelings, and events through roles and situations that are taken from either reality or imagination (British Columbia Ministry of Education, 2010). Students are required to use voice, movement, and their bodies to engage in dramatic activities that represent ideas and feelings.

The Arts Education Drama Curriculum is organized into four areas: exploring and creating; drama forms, strategies and skills; context; and presenting and performing (British Columbia Ministry of Education, 2010, p. 7). *Exploring and creating* encourages

students to consider the thoughts, feelings, beliefs, and actions of themselves as well as others through imagination, interaction, and reflection. Drama can offer a rich experience through which students can gain understanding of a variety of issues and relationships. *Drama forms, strategies, and skills* can enable students to express themselves and explore imaginary worlds by assuming roles and interacting with others in role. The present day *context* of the activities presented in the manual provide students with opportunities to draw upon their personal life experiences to develop understanding and therefore learning is personally relevant. Although students will not be evaluated based on their technical understanding of dramatic strategies, but rather on the knowledge and ideas they are demonstrating, it remains important for students to have opportunities to practice and present their work. Through *presentation*, students can reflect on and revise their thinking.

The assessment tools section of the manual offers a variety of rubrics to assess the various dramatic strategies applied within the activity outlines. The rubrics provide specific learning outcomes alongside criteria to assess student achievement. Before students commence their drama work, it is important for teachers to be explicit about what they are looking for and what is expected of the students by sharing the criteria with them.

### **What is Included in this Unit**

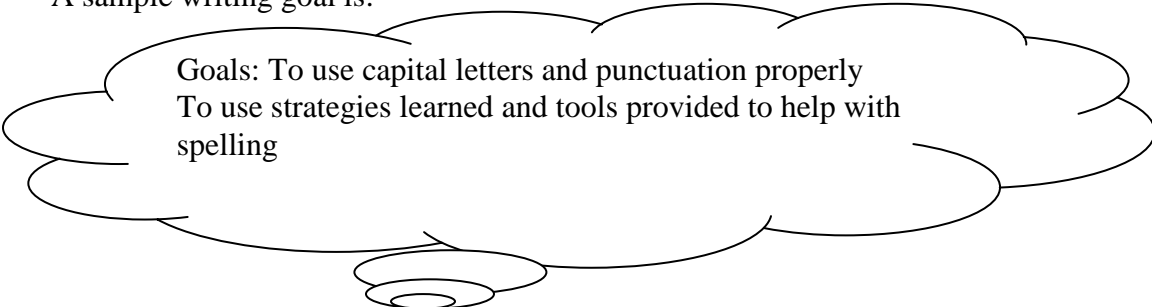
- Prescribed Learning Outcomes from the British Columbia Ministry of Education
  - ✓ A list of all the outcomes reached from participation in the activities from English Language Arts and Arts Education
- Annotated Bibliographies
  - ✓ A brief overview of each of the picture books used in the activities

- Activity Outlines
  - ✓ An overview of each activity
- Glossary
  - ✓ A reference list for all the strategies and terms encountered throughout the activities
- Worksheets
  - ✓ A collection of worksheets the teacher and students will complete throughout the activities

### **What is Not Included in this Unit**

The activity outlines included in this unit provide an overview of what teachers and students are expected to do during each lesson. In addition to the writing activities included in the manual, teachers need to continue with regular curricular goals such as word identification and guided reading activities. When engaging in the writing activities in the unit, teachers should continue to model for and remind students to use writing conventions such as spelling, punctuation, and capital letters. Creating and displaying a Writing Goal can be a successful and immediate way to draw attention to these features. The use of writing conferences is an additional way to work with students to gain proficiency in their writing capabilities.

A sample writing goal is:



Goals: To use capital letters and punctuation properly  
To use strategies learned and tools provided to help with spelling

### **Introduction to the Unit**

It is important to engage students in conversations regarding the use of drama as well as set some ground rules for positive participation by all.

- ✓ Tell students they will be engaging in dramatic strategies to enable them to develop their understanding about how a character is feeling and what he/she is thinking
- ✓ Encourage students to share personal feelings and stories related to the topics being explored in the picture books and to be respectful of other's contributions
- ✓ Engage students in a discussion about appropriate audience behaviours before, during, and after presentations
- ✓ Discuss the importance of creating and maintaining a safe and respectful environment

An important feature to consider while engaging students in dramatic activities is that students can connect with concepts introduced by the picture books in an emotional way. It is therefore vital for the teacher to not only be sensitive to students' emotions and stories, but also to ensure that students remain sensitive to one another as well. Co-creating and posting a Y-Chart for what positive dramatic experiences should sound like, look like, and feel like is one way to keep students accountable for their actions. The creation of a positive and supportive learning environment will contribute to students reaching their fullest potential.

Teachers will need to introduce the term 'point of view' before the lesson sequences are started. Teachers will need to explain to students that as they work through the literature-based activities they will be focusing on how each character's thoughts and feelings about particular situations will differ.

In addition, it is important that students are enabled to orally rehearse what they wish to write. Therefore, teachers need to be accepting of a low level of classroom noise. However, it is important that the noise level does not become excessive as concentration

is required on the part of the student. Remind students that oral rehearsal is beneficial in a whisper.

### **Resources and Materials**

#### Resources

- ✓ Please refer to the annotated bibliography to see the titles of the literature that will be explored

#### Materials

- ✓ Student Worksheets (included at the end of the manual)
- ✓ Student Journals – ½ page interlined
- ✓ Pencils, pencil crayons
- ✓ Chart paper
- ✓ Sticky notes
- ✓ Large paper cutouts – two male, two female
- ✓ Markers
- ✓ 5” by 2’ strips of paper (for caption making)
- ✓ Legal size blank paper

## British Columbia Curriculum Prescribed Learning Outcomes

The following Prescribed Learning Outcomes are from the British Columbia Ministry of Education Integrated Resource Packages (2006, 2010).

English Language Arts (ELA) – Grade 1

### Oral Language (Speaking and Listening): Purposes

It is expected that students will . . .	Activity
A1 – use speaking and listening to interact with others for the purposes of A1.1 - exchanging ideas on a topic A1.2 - making connections A1.3 - completing tasks	<ul style="list-style-type: none"> <li>✓ Whole class discussion</li> <li>✓ A/B partner talk</li> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tapping In</li> </ul>
A2 – use speaking to explore, express, and present ideas, information, and feelings, by A2.1 - using descriptive words about people, places, things, and events A2.2 - telling or retelling stories and experiences in a logical sequence A2.3 - sharing connections made	<ul style="list-style-type: none"> <li>✓ Whole class discussion</li> <li>✓ A/B partner talk</li> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tapping In</li> </ul>
A3 – listen for a variety of purposes and demonstrate comprehension, by A3.1 - retelling or restating A3.2 - asking questions for clarification and understanding	<ul style="list-style-type: none"> <li>✓ Whole class discussion</li> <li>✓ A/B partner talk</li> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tapping In</li> </ul>

### Oral Language (Speaking and Listening): Strategies

It is expected that students will . . .	Activity
A4 – use strategies when interacting with others, including A4.1 - making and sharing connections A4.2 - asking questions for clarification and understanding A4.3 - taking turns as speaker and listener	<ul style="list-style-type: none"> <li>✓ Whole class discussion</li> <li>✓ A/B partner talk</li> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tapping In</li> </ul>
A5 – use strategies when expressing and presenting ideas, information, and feelings, including A5.1 - accessing prior knowledge	<ul style="list-style-type: none"> <li>✓ Whole class discussion</li> <li>✓ A/B partner talk</li> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Role Play</li> </ul>

	<ul style="list-style-type: none"> <li>✓ Conscience Alley</li> <li>✓ Tapping In</li> </ul>
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### Oral Language (Speaking and Listening): Thinking

It is expected that students will . . .	Activity
A8 – engage in speaking and listening activities to develop a deeper understanding of texts A8.1 - make reasonable predictions A8.2 - make personal connections A8.3 - make simple inferences about character’s feelings A8.4 - tell what they like about a text or activity and give a reason A8.6 - ask questions that have not been answered in a text	<ul style="list-style-type: none"> <li>✓ Whole class discussion</li> <li>✓ A/B partner talk</li> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tapping In</li> </ul>
A9 – use speaking and listening in group activities to develop thinking by identifying relationships and acquiring new ideas A9.1 - make connections between new ideas and prior knowledge A9.3 - ask questions during inquiry activities A9.4 - use “because” to relate cause and effect A9.5 - offer opinions and begin to provide reasons A9.6 - recognize differing viewpoints, with teacher support A9.7 - use imagination to look for alternative outcomes	<ul style="list-style-type: none"> <li>✓ Whole class discussion</li> <li>✓ A/B partner talk</li> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tapping In</li> </ul>

### Writing and Representing: Purposes

It is expected that students will . . .	Activity
C1 – create straightforward personal writing and representations that express simple ideas, feeling, likes and dislikes, featuring C1.1 - ideas represented through words, sentences, and images that connect to a topic C1.2 - developing sentence fluency by using simple sentences that relate to each other C1.3 - developing word choice by attempting to use descriptive words and	<ul style="list-style-type: none"> <li>✓ Connection Worksheets</li> <li>✓ Reflection Worksheets</li> <li>✓ Caption Making</li> </ul>

<p>interesting details</p> <p>C1.4 - developing voice by showing some evidence of individuality</p> <p>C1.5 - an organization that follows a form or text presented or modeled by the teacher, such as a list, card, or letter</p>	
<p>C3 – create imaginative writing and representations, often modeled on those they have read, heard, or viewed featuring</p> <p>C3.1 - ideas represented through sentences and images that generally connect to a topic</p> <p>C3.2 - developing sentence fluency by using simple sentences, dialogue, phrases, and poetic language</p> <p>C3.3 - developing word choice by attempting to use new descriptive words</p> <p>C3.4 - developing voice by showing some evidence of individuality</p> <p>C3.5 - an organization that generally follows a form presented or modeled by the teacher; stories include a beginning, middle, and end</p>	<ul style="list-style-type: none"> <li>✓ Diary Entries</li> <li>✓ Letters</li> <li>✓ Posters</li> <li>✓ Message in a Bottle</li> <li>✓ Newspaper Report</li> <li>✓ Caption Making</li> </ul>

#### Writing and Representing: Thinking

It is expected that students will . . .	Activity
C7 – use writing and representing to express personal responses and likes or dislikes about experiences or texts	<ul style="list-style-type: none"> <li>✓ Connection Worksheets</li> <li>✓ Reflection Worksheets</li> </ul>
C8 – use writing and representing to extend their thinking	<ul style="list-style-type: none"> <li>✓ Caption Making</li> </ul>

#### Writing and Representing: Features

It is expected that students will . . .	Activity
<p>C10 – use some features and conventions of language to express meaning in their writing and representing, including</p> <p>C10.1 - complete simple sentences</p> <p>C10.2 - “s” to form plural of familiar words</p> <p>C10.3 - capital letters at the beginning of people’s names and of sentences, and capitalize the pronoun “I”</p> <p>C10.4 - a period to mark the end of a sentence</p> <p>C10.5 - words from their oral language</p>	<ul style="list-style-type: none"> <li>✓ Diary Entries</li> <li>✓ Letters</li> <li>✓ Posters</li> <li>✓ Message in a Bottle</li> <li>✓ Newspaper Report</li> <li>✓ Connection Worksheets</li> <li>✓ Reflection Worksheets</li> <li>✓ Caption Making</li> </ul>

<p>vocabulary as well as less familiar words from class-displayed lists</p> <p>C10.6 - knowledge of consonant and short vowel sounds to spell phonically regular one-syllable words</p> <p>C10.7 - spelling phonically irregular high-frequency words from memory</p> <p>C10.8 - attempting to spell unknown words through phonic knowledge and skills and visual memory</p> <p>C10.9 - appropriate spacing between letters and between words</p>	
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## Arts Education Drama (D) – Grade 1

## Exploring and Creating

It is expected that students will . . .	Activity
<p>A1 – use exploration and imagination to create drama</p> <p>A1.1 - retell or alter stories</p> <p>A1.2 - work in role</p> <p>A1.3 - explore situations in role, including who, what, where, and with whom</p>	<ul style="list-style-type: none"> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Mime</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tableau</li> <li>✓ Tapping In</li> <li>✓ Retelling</li> </ul>
<p>A2 – demonstrate engagement in drama activities</p> <p>A2.1 - participate actively in drama activities</p> <p>A2.2 - demonstrate willingness to explore ideas through drama games and activities</p>	<ul style="list-style-type: none"> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Mime</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tableau</li> <li>✓ Tapping In</li> </ul>
<p>A3 – demonstrate co-operation in drama activities</p> <p>A3.1 - demonstrate willingness to work with others</p> <p>A3.2 - work co-operatively in pairs and groups</p>	<ul style="list-style-type: none"> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Mime</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tableau</li> <li>✓ Tapping In</li> <li>✓ Soundscape</li> <li>✓ Caption Making</li> </ul>
<p>A4 – reflect on classroom drama experiences</p> <p>A4.1 - respond to teacher prompts to reflect during and after drama experiences</p> <p>A4.2 - share responses to classroom drama experiences</p>	<ul style="list-style-type: none"> <li>✓ Reflection Worksheet</li> </ul>

## Drama Forms, Strategies, and Skills

It is expected that students will . . .	Activity
B1 – use voice to explore a range of ideas and feelings B1.1 - use vocal elements including high/low pitches and loud/soft volume, to explore	<ul style="list-style-type: none"> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tapping In</li> </ul>
B2 – use movement and their bodies to explore a range of ideas, feelings, and actions B2.1 - use movement elements and their bodies to explore ideas and feelings B2.2 - use movement elements and their bodies to explore a variety of imagined environments B2.3 - use movement elements and their bodies to explore representation of action	<ul style="list-style-type: none"> <li>✓ Role Play</li> <li>✓ Mime</li> </ul>
B3 – represent ideas and feelings through a variety of drama forms B3.1 - individually and in groups, create tableaux to represent ideas and feelings B3.3 - use mime to depict an imaginary object	<ul style="list-style-type: none"> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Mime</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Caption Making</li> <li>✓ Tableau</li> <li>✓ Role on the Wall</li> <li>✓ Tapping In</li> </ul>
B4 – participate safely in drama activities B4.1 - find and use in their own personal space throughout drama activity B4.2 - demonstrate appropriate spacing and distance from other students within general space B4.3 - demonstrate appropriate vocal control and volume in the given working space B4.4 - follow rules and guidelines for safe participation in drama B4.5 - respond appropriately to directions related to movement and voice	<ul style="list-style-type: none"> <li>✓ Mime</li> <li>✓ Role Play</li> </ul>

## Context

It is expected that students will . . .	Activity
C1 – participate in drama from a variety of contexts (participant, audience member) C1.1 - engage in drama activities from a	<ul style="list-style-type: none"> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Mime</li> </ul>

variety of contexts (participant and audience member)	<ul style="list-style-type: none"> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tableau</li> <li>✓ Tapping In</li> </ul>
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### Presenting and Performing

It is expected that students will . . .	Activity
D1 – participate in and share drama work D1.1 - demonstrate willingness to participate in and informally present drama work D1.2 - demonstrate respect for the contributions of others in drama presentations	<ul style="list-style-type: none"> <li>✓ Hot Seat</li> <li>✓ Interviews</li> <li>✓ Mime</li> <li>✓ Role Play</li> <li>✓ Conscience Alley</li> <li>✓ Tableau</li> <li>✓ Tapping In</li> <li>✓ Caption Making</li> </ul>
D2 – describe their responses to a drama work D2.1 - identify and demonstrate positive ways an audience member expresses respect D2.2 - use stories, pictures, movement, etc. to communicate personal thoughts, images, and feelings experienced in response to drama presentations and performances D2.3 - reflect on drama work and give reasons for their responses	<ul style="list-style-type: none"> <li>✓ Discussion</li> </ul>

## **Adaptations**

### ***Genre Specific Versus Seize the Moment Drama***

The writing tasks presented within the manual are genre specific as it is impossible to foresee how individual classes and students will react to the literature chosen here. As Cremin, Gooch, and Blakemore (2006) suggest, seize the moment drama is a more powerful way to engage students in writing activities. When working through the manual's activities please follow the lead of your students and alter any of the suggested activities in order to create opportunities that will most greatly benefit your students' growth as writers and thinkers.

### ***Health and Career Education Curriculum***

Although these lesson activities aim to explore the differing perspectives of characters, these lessons may also serve to explore friendship and positive and negative behaviours students may encounter with their friends. The Health and Career Education curriculum aims to "provide students with the knowledge, skills, and attitudes necessary to be informed decision makers and to make healthy and safe choices" (British Columbia Ministry of Education, 2006b, p. 13). The picture books and strategies included in the manual may also be used to teach concepts around healthy relationships. From a Health and Career point of view, students will be encouraged to explore how to recognize and respond to both healthy and unhealthy relationships as well as to identify feelings and behaviours and consider how each relates to interpersonal relationships.

The following Health and Career Education prescribed learning outcomes have been included for teachers who wish to focus on the friendship issues raised in these picture books as an extension to the lessons provided.

## Health and Career Education (HC) – Grade 1

## Healthy Relationships

It is expected that students will:	Activity
<p>C4 – demonstrate an understanding of appropriate and inappropriate ways to express feelings</p> <p>C4.1 - use appropriate terminology to express feelings</p> <p>C4.2 - show connections between feelings and the circumstances that cause them</p> <p>C4.3 - select and use appropriate ways to express feelings</p> <p>C4.4 - list inappropriate ways to express feelings</p> <p>C4.5 - give specific examples to describe how different people may have different reactions to the same situation</p>	<ul style="list-style-type: none"> <li>✓ Discussion</li> <li>✓ Reflection</li> <li>✓ Journal entries</li> </ul>
<p>C5 – differentiate between positive and negative behaviours in friendships</p> <p>C5.1 - identify ways of being a good friend</p> <p>C5.2 - identify behaviours that are negative or hurtful in friendships</p> <p>C5.3 - compare the feelings caused by positive and negative behaviours</p>	<ul style="list-style-type: none"> <li>✓ Discussion</li> <li>✓ Reflection</li> <li>✓ Journal entries</li> </ul>
<p>C6 – describe strategies for dealing with common interpersonal conflicts</p> <p>C6.1 - list situations where common interpersonal conflicts can arise</p> <p>C6.2 - identify one or more possible solutions to specific interpersonal problems</p> <p>C6.3 - describe which solution they think works the best for them in a specific situation, and explain why</p>	<ul style="list-style-type: none"> <li>✓ Discussion</li> <li>✓ Reflection</li> <li>✓ Journal entries</li> </ul>

**Annotated Bibliography of Picture Books**

The following three picture books were chosen as they incorporate multiple perspectives for students to explore.

**Breathed, B. (2008). *Pete and Pickles*. New York, NY: Philomel Books.**

Pete lived a perfectly predictable life until he met Pickles, a perfectly surprising elephant. Pickles takes Pete on an imaginative trip around the world until one day it becomes too much for Pete and he has a big decision to make.

**Child, L. (2011). *My best, best friend*. New York, NY: Dial Books for Young Readers.**

Lola and Lotta are best friends who do everything together until Evie, the new girl, joins their class. Suddenly Lola finds herself on the outside of Evie and Lotta's friendship, until Charlie helps out.

**Vulliamy, C. (2001). *Small*. London, UK: HarperCollins Publishers Ltd.**

When Tom goes to Grandma's house to stay the night, he encounters trouble packing his suitcase and his favourite toy Small gets left behind. Small goes on an amazing journey through the dark of the night and eventually finds Tom at Grandma's house.

## Activity Outlines

Each lesson sequence will vary in the length it takes to complete to allow for variances in student experiences. Each lesson includes the following components:

Topic	Each lesson is based on the concept of differing perspectives on friendship
Outcomes	Specific prescribed learning outcomes for English Language Arts as well as Arts Education Drama can be found in a table at the beginning of each exploration
Objectives	The objectives for the activities that students will engage in are listed
Resources and Materials	All the items that are required to complete the lesson are listed
Activity Sequence	This section provides an explanation of how the lesson is likely to unfold with a consideration that all students differ and slight variances may occur (The first time an activity is listed it will be <b><i>bold &amp; italicized</i></b> and can be found in the glossary)
Assessment	A list of students' products to be assessed

**Exploration #1****Suggested time line: 3 days****Topic:** Differing Perspectives on Friendship**English Language Arts Outcomes:**

	Day #1	Day #2	Day #3
<b>Outcomes</b>			
<b>A1</b>	✓	✓	✓
<b>A2</b>	✓	✓	✓
<b>A3</b>	✓		✓
<b>A4</b>	✓	✓	✓
<b>A5</b>	✓	✓	✓
<b>A8</b>	✓	✓	✓
<b>C1</b>	✓		
<b>C3</b>	✓	✓	✓
<b>C7</b>	✓		
<b>C8</b>		✓	
<b>C10</b>	✓	✓	✓

**Arts Education Drama Outcomes:**

	Day #1	Day #2	Day #3
<b>Outcomes</b>			
<b>A1</b>	✓	✓	
<b>A2</b>	✓	✓	✓
<b>A3</b>	✓	✓	✓
<b>A4</b>	✓	✓	✓
<b>B1</b>	✓	✓	
<b>B2</b>			
<b>B3</b>	✓	✓	
<b>B4</b>			
<b>C1</b>	✓	✓	
<b>D1</b>	✓	✓	
<b>D2</b>	✓	✓	✓

## Day 1

### Objectives:

- ✓ Students will participate in small group and whole class discussions
- ✓ Students will create a list of character attributes during *Role on the Wall*
- ✓ Students will participate in *Hot Seat* to gain understanding of Lola
- ✓ Students will *Write in Role* as Lola
- ✓ Students will make and share connections to Lola and Lotta's relationship

### Assessment:

- ✓ Participation in discussions
- ✓ Participation and accuracy of attribute for Role on the Wall
- ✓ Participation in Hot Seat
- ✓ Journal entry
- ✓ Completion of connection

### Resources and Materials:

- ✓ Child, L. (2011). *My best, best friend*. New York, NY: Dial Books for Young Readers.
- ✓ Connection worksheet
- ✓ Chart paper and markers
- ✓ Two female cutouts, one labeled Lola, the other labeled Lotta
- ✓ Chart paper word wall
- ✓ Sticky notes
- ✓ Student Journals
- ✓ Pencils and pencil crayons

### Activity Sequence:

#### Think, Pair, Share

- Teacher prompts for *think*: Think about your best friend or someone who is very special to you. Picture him or her in your mind. What do you like to do together? Why is he/she special to you?
- *Pair: A/B Partners* to discuss then *share*
- List the attributes students share about their friends on chart paper

#### Discussion

- What are some of the activities we like to do with our friends?
- How are the things we like about our friends the same? Different?
- Use this discussion as an introduction to *My Best, BEST Friend*

**Read Aloud**

- Read to “‘Oh,’ says Lola.”
- Draw students’ attention to pictures (facial expressions of characters, etc.) focusing on Lola
- Discuss how Lola is feeling, what she is thinking, connect to students lives, etc.

**Role on the Wall**

- Lola and Lotta  
Independently, students will write words or phrases to describe Lola and Lotta on sticky notes and then post the words and phrases on life size cutouts of the characters

**Hot Seat**

- Lola  
Select one student be in role as Lola and answer questions asked by classmates. The nature of questions should enable students to develop a deeper understanding of Lola’s character

**Write in Role**

- Brainstorm words to add to Word Wall
- Draw and colour picture of how Lola is responding to Lotta’s new friendship to accompany journal entry
- Share picture with a partner for oral rehearsal of what will be written
- Letter to Lotta about how you are feeling and what you are thinking

**Close: Connection Worksheet**

- After students complete worksheet, select students who wish to share their connections to and reflections on Lola and Lotta’s friendship
- Brainstorm and add words to *Word Wall*

## Day 2

### Objectives:

- ✓ Students will participate in small group and whole class discussions
- ✓ Students will *build lists*
- ✓ Students will participate in *conscience alley* to explore Lotta's feelings
- ✓ Students will participate in *tableau* and *caption making* to gain understanding of Lotta
- ✓ Students will write in role
- ✓ Students will reflect on the day's work

### Assessment:

- ✓ Participation in discussions and list building
- ✓ Participation in hot seat, tableau, and caption making
- ✓ Journal entry
- ✓ Completion of reflection

### Resources and Materials:

- ✓ Child, L. (2011). *My best, best friend*. New York, NY: Dial Books for Young Readers.
- ✓ Lola and Lotta (Role on Wall)
- ✓ Student Journals
- ✓ Pencils and pencil crayons
- ✓ Chart paper word wall
- ✓ Blank chart paper and markers
- ✓ 5" by 2' strips of paper for captions
- ✓ Reflection Worksheet

### Activity Sequence:

#### Recap

- Review story, show pictures focusing on Evie
- Review Roles on Wall
- Review Hot Seat and journal entry

#### Building Lists

- Topic: Tell about a time when you were 'new' to something. How did it make you feel?
- Connect to Evie

#### Discussion

- Lotta
  - Why is Lotta an important character?
  - How might Lotta be feeling?
  - Is Lotta aware of how Lola feels?

**Think, Pair, Share**

- In A/B partners: Think of a time when you or someone you know was ‘in the middle’. Share this time with your partner and talk about how it made you feel.

**Conscience Alley**

- Explore how Lotta feels and what actions she may take by having students act as a collective conscience, offering Lotta single words or short phrases to represent her thinking
- Students form two lines facing one another. One student is selected to be in role as Lotta. The other students say one word or short phrases to describe how Lotta is feeling and what she should do tomorrow.

**Tableau and Caption Making**

- In groups of three have students create a tableau to depict what they think will happen next with the girls’ friendship
- Have groups make a caption for their tableau before they present
- Share

**Write In Role**

- Students are in role as the character they portrayed during the tableau. Provide sentence stems on board.
- Provide students with independent oral rehearsal time after viewing sentence stems
- Dear Diary,  
Today at school \_\_\_\_\_ . I feel \_\_\_\_\_ .  
Tomorrow I will \_\_\_\_\_ .

**Close: Discussion**

- What did you like about making a tableau?
- What was easy about creating a tableau? Hard?
- Have students complete the reflection worksheet
- Share

### Day 3

#### Objectives:

- ✓ Students will participate in small group and whole class discussions
- ✓ Students will create a *story map*
- ✓ Students will participate in role play (retelling)

#### Assessment:

- ✓ Participation in discussions
- ✓ Participation in Retelling
- ✓ Story Map

#### Resources and Materials:

- ✓ Child, L. (2011). *My best, best friend*. New York, NY: Dial Books for Young Readers.
- ✓ Lola and Lotta (Role on Wall)
- ✓ Captions
- ✓ Story Map
- ✓ Pencils and pencil crayons
- ✓ Chart paper word wall
- ✓ Legal-sized blank paper
- ✓ Blank chart paper and markers

#### Activity Sequence:

##### Recap

- Review story, show pictures focusing on Lotta
- Review Roles on Wall
- Review Hot Seat and journal entry
- Review Conscience Alley
- Review tableau, caption making, and journal entry

##### Read Aloud

- Read to the end of the story
- Draw students' attention to pictures (facial expressions of characters, etc.)

**Retelling**

- In groups of six students retell the story's events from the point of view of either a) Lola b) Lotta or c) Evie
- One student takes on each role:
  - 1) Lola
  - 2) Lotta
  - 3) Evie
  - 4) Brother
  - 5) Brother's friend
  - 6) Narrator (from one of the three points of view)
- Share with other groups

**Story Map**

- Complete a story map based on the important events in the story
- Allow time for students to talk in partners before beginning and throughout the development of the story map
- Story map can include pictures and words

**Close:**

- Discuss the differences in point of view brought to life from the retellings

**Exploration #2****Suggested time line: 3 days**

Tom and Small

**Topic:** Differing Perspectives on Friendship**English Language Arts Outcomes:**

	Day #1	Day #2	Day #3
<b>Outcomes</b>			
A1	✓	✓	✓
A2	✓	✓	✓
A3	✓	✓	✓
A4	✓	✓	✓
A5	✓	✓	✓
A8	✓	✓	✓
C1			
C3	✓		✓
C7		✓	
C8			
C10	✓	✓	✓

**Arts Education Drama Outcomes:**

	Day #1	Day #2	Day #3
<b>Outcomes</b>			
A1	✓	✓	✓
A2	✓	✓	✓
A3	✓	✓	✓
A4	✓	✓	✓
B1		✓	✓
B2	✓		✓
B3	✓		✓
B4	✓		✓
C1	✓		✓
D1	✓		✓
D2	✓	✓	✓

## Day 1

### Objectives:

- ✓ Students will participate in small group and whole class discussions
- ✓ Students will participate in *mime*
- ✓ Students will write in role as Tom
- ✓ Students will reflect on the day's work

### Assessment:

- ✓ Participation in discussions
- ✓ Participation in mime
- ✓ Journal Entry
- ✓ Participation in reflection

### Resources and Materials:

- ✓ Vulliamy, C. (2001). *Small*. London, UK: HarperCollins Publishers Ltd.
- ✓ Role on the Wall cutouts
- ✓ Chart paper and markers
- ✓ Student journals
- ✓ Sticky notes

### Activity Sequence:

#### Discussion

- A/B Partner talk: Have you ever slept over at a grandparents' house (or uncle's, friend's, etc.)? Explain how you felt.
- Share

#### Read Aloud

- Read to "Tom snuggled down."
- Focus on pictures, especially Tom's and Grandma's expressions

#### Mime

- Students are in role as Tom. Teacher facilitates an independent mime activity through carefully spaced, well thought-out instructions and details. For example:
  - You have just snuggled down in bed, it's an unfamiliar bed, but grandma is giving you a goodnight hug and kiss
  - Grandma leaves the room and you roll over to look for Small
  - You look under the blankets and pillow, but he's not there
  - You quietly sneak out of bed and look under the bed (follow Tom's progression in the story)
  - You can't find him, so eventually you walk back to bed and slowly get back in, snuggle down, close your eyes, and try to get to sleep

#### Write in Role

- Students write a letter, in role as Tom, to Small
- Draw and colour picture to accompany journal entry

- Share picture with a partner for oral rehearsal of what will be written
- Write sentence stems on board. Create a chart paper word wall.
- Provide students with independent oral rehearsal time after viewing sentence stems
- Dear Small,
  - I feel \_\_\_\_\_ because \_\_\_\_\_
  - I am worried because \_\_\_\_\_
  - I miss you because \_\_\_\_\_
  - Etc.
- Share in partners or small groups

**Close: Role on the Wall**

- Tom – reflect on what Tom is like as a character

## Day 2

### Objectives:

- ✓ Students will participate in small group and whole class discussions
- ✓ Students will participate in *soundscapes*
- ✓ Students will connect with Small in a journal entry
- ✓ Students will reflect on the day's work

### Assessment:

- ✓ Participation in discussions
- ✓ Participation in soundscape
- ✓ Journal Entry
- ✓ Reflection

### Resources and Materials:

- ✓ Vulliamy, C. (2001). *Small*. London, UK: HarperCollins Publishers Ltd.
- ✓ Role on the Wall cutouts and markers
- ✓ Connection sheet
- ✓ Chart paper word wall
- ✓ Sticky notes
- ✓ Student journals

### Activity Sequence:

#### Recap

- Review previous day's work
- Review story and pictures

#### Read Aloud

- Read to "Poor Small."
- Focus on pictures, especially Small's expressions

#### *Soundscape*

- Students are in groups of four or five.
- Students in the group create a **soundscape** for Small running through the city (i.e., horns honking, people talking/yelling, Small huffing and puffing, etc.)
- Share

#### *Think of a Time*

- Students are given approximately one minute to think of a time when they felt scared or worried like Small does now
- Students share these experiences / feelings with a partner

#### Write in Journal

- Draw and colour picture to accompany journal entry
- Share picture with a partner for oral rehearsal of what will be written

- Write sentence stems on board. Create a chart paper word wall.
  - This reminds of when I \_\_\_\_\_.
  - I felt \_\_\_\_\_.
  - Etc.
- Provide students with independent oral rehearsal time after viewing sentence stems
- Share in partners or small groups

**Close: Connection sheet**

- Have students connect to Small's desire to get to Tom
- Does Small feel abandoned? How is he feeling about Tom?

### Day 3

#### Objectives:

- ✓ Students will participate in small group and whole class discussions
- ✓ Students will participate in role on the wall
- ✓ Students will participate in role play
- ✓ Students will write in role
- ✓ Students will write a reflection

#### Assessment:

- ✓ Participation in discussions
- ✓ Participation in drama strategies
- ✓ Participation in role play
- ✓ Journal entry
- ✓ Reflection

#### Resources and Materials:

- ✓ Vulliamy, C. (2001). *Small*. London, UK: HarperCollins Publishers Ltd.
- ✓ Role on the Wall cutouts and markers
- ✓ Student journals
- ✓ Chart paper word wall
- ✓ Sticky notes
- ✓ Reflection sheet

#### Activity Sequence:

##### Recap

- Review previous two day's work
- Review story and pictures

##### Read Aloud

- Read to "Tom, is that you?" she says.
- Focus on pictures, especially Tom's expressions

##### Role on the Wall

- Grandma
- Remind students that although we don't know much about the Grandma, we can make inferences based on her actions we have already seen

##### Role Play

- In groups of three students will role play what they believe will happen next in the story
- Share as a class

**Write in Role**

- Students will write in role as the character they role played. Write sentence stems on board.
- Draw and colour picture to accompany journal entry
- Share picture with a partner for oral rehearsal of what will be written
- Write sentence stems on board. Create a chart paper word wall.
- Provide students with independent oral rehearsal time after viewing sentence stems
- Dear Diary,  
After today I feel \_\_\_\_\_ because \_\_\_\_\_.  
I hope \_\_\_\_\_.
- Share in role play groups

**Read Aloud**

- Read to end of story

**Close: Reflection sheet**

**Exploration #3**  
Pete and Pickles

**Suggested time line: 3 days**

**Topic:**  
Differing perspectives on Friendship

**English Language Arts Outcomes:**

	Day #1	Day #2	Day #3
<b>Outcomes</b>			
A1	✓	✓	✓
A2	✓	✓	✓
A3	✓	✓	✓
A4	✓	✓	✓
A5	✓	✓	✓
A8	✓	✓	✓
C1			
C3	✓	✓	✓
C7			
C8			
C10	✓	✓	✓

**Arts Education Drama Outcomes:**

	Day #1	Day #2	Day #3
<b>Outcomes</b>			
A1 A1.2	✓	✓	✓
A2	✓	✓	✓
A3	✓	✓	✓
A4	✓	✓	✓
B1	✓	✓	✓
B2		✓	
B3	✓	✓	✓
B4		✓	
C1	✓	✓	✓
D1	✓	✓	✓
D2	✓	✓	✓

## Day 1

### Objectives:

- ✓ Students will participate in small group and whole class discussions
- ✓ Students will participate in role on the wall and a *retelling* of the story
- ✓ Students will write in role

### Assessment:

- ✓ Participation in discussions
- ✓ Participation in dramatic strategies
- ✓ Journal entry

### Resources and Materials:

- ✓ Breathed, B. (2008). *Pete and Pickles*. New York, NY: Philomel Books.
- ✓ Role on the Wall cutouts and markers
- ✓ Student journals
- ✓ Pencils and pencil crayons
- ✓ Chart paper word wall
- ✓ Sticky notes

### Activity Sequence:

#### Discussion

- Define ‘predictable’, ‘practical’, ‘uncomplicated’ with students help
- Talk about what they think someone would be like who has these characteristics
  - Would they be fun? Friendly? Playful?

#### Read Aloud

- Read to “Pete looked in to see Pickles sitting in a very dark corner of a very dark tent wearing a very locked chain.” (Do not show picture on this page)

#### Role on the Wall

- Pickles

#### Retelling

- Have students work in homogenous groups of two (Pete with Pete, Pickles with Pickles) and retell the events of the story from that character’s perspective. Students need to be ready to express what their character is thinking or feeling at that moment

#### Write in Role

- In role as the character students do a retelling for, write an apology letter to the other character (Pete writes to Pickles, Pickles writes to Pete)
- Draw and colour picture to accompany journal entry
- Share picture with a partner for oral rehearsal of what will be written
- Write sentence stems on board. Create a chart paper word wall.

- Provide students with independent oral rehearsal time after viewing sentence stems
- Sentence stems on board
  - Dear Pete/Pickles,
  - I'm sorry I \_\_\_\_\_.
  - I wish I could \_\_\_\_\_.
- Share in heterogeneous groups of two (Pete with Pickles)

**Close: Reflect and Predict**

- Discuss the differences between Pete's and Pickles's points of view and make notes on chart paper
- What do you think Pete will do next? Why?

## Day 2

### Objectives:

- ✓ Students will participate in small group and whole class discussions
- ✓ Students will participate in role play
- ✓ Students will write in role
- ✓ Students will participate in reflections and predictions

### Assessment:

- ✓ Participation in discussions
- ✓ Participation in role play
- ✓ Journal entry

### Resources and Materials:

- ✓ Breathed, B. (2008). *Pete and Pickles*. New York, NY: Philomel Books.
- ✓ Role on the Wall cutouts and markers
- ✓ Student journals
- ✓ Pencils and pencil crayons
- ✓ Chart paper word wall

### Activity Sequence:

#### Recap

- Review previous day's work

#### Read Aloud

- Read to "It's time you probably left!"

#### Role Play

- In partners, improvise a scene beginning with, "It's time you probably left!"
- Take the time to get students in role as either Pete or Pickles by reviewing roles on wall and character's thoughts and feelings already discovered (students must be silent and teacher may decide to have students close their eyes for concentration)
- Share

#### Write in Role

- Students write a diary entry as the character students were in role as. Provide sentence stems as necessary.
- Draw and colour picture to accompany journal entry
- Share picture with a partner for oral rehearsal of what will be written
- Write sentence stems on board. Create a chart paper word wall.
- Provide students with independent oral rehearsal time after viewing sentence stems
- Dear Diary,  
Today \_\_\_\_\_.
- I feel \_\_\_\_\_ because \_\_\_\_\_.
- Share

**Close: Reflect and Predict**

- What feelings did you have in role as Pete / Pickles?
- What will become of Pete's and Pickles's relationship?

### Day 3

#### Objectives:

- ✓ Students will participate in small group and whole class discussions
- ✓ Students will participate in an *interview*
- ✓ Students will write a 'newspaper report'

#### Assessment:

- ✓ Participation in discussions
- ✓ Participation in interview
- ✓ Newspaper report

#### Resources and Materials:

- ✓ Breathed, B. (2008). *Pete and Pickles*. New York, NY: Philomel Books.
- ✓ Role on the Wall cutouts and markers
- ✓ Legal sized paper
- ✓ Pencils and pencil crayons
- ✓ Chart paper word wall

#### Activity Sequence:

##### Recap

- Review previous two day's work

##### Read Aloud

- Read to the end of the story

##### Interview

- One student is in role as Pete, another as Pickles, and the rest of the students ask questions in role as reporters to find out answers to Who, What, Why, as well as to discover each character's thoughts and feelings

##### Write in Role

- As reporters create a legal sized poster for heroes Pete and Pickles
- Include a picture, title and information on what they did
- Draw and colour picture to accompany poster
- Share picture with a partner for oral rehearsal of what will be written
- Write sentence stems on board. Create a chart paper word wall. Sentence stems on the board:  
 Pete and Pickles \_\_\_\_\_ (what) \_\_\_\_\_  
 by \_\_\_\_\_ (how) \_\_\_\_\_  
 because \_\_\_\_\_ (why) \_\_\_\_\_.  
 Pete feels \_\_\_\_\_.  
 Pickles feels \_\_\_\_\_.
- Provide students with independent oral rehearsal time after viewing sentence stems

**Close: Discussion**

- Who are you more like: Pete or Pickles? Why? Support with evidence.

## Glossary of Strategies and Terms

The following pages contain definitions of the drama and language arts strategies, activities, and terms that are encountered in the lesson sequences. This glossary is not intended to be an exhaustive list of all drama strategies and terms. It is intended to clarify those strategies and terms encountered in the manual's activities.

Some of the definitions listed below are taken directly from the British Columbia Ministry of Education Drama Integrated Resource Package (2010). Others are taken from the book *Into the Story* by Carole Miller and Julianna Saxton (Miller & Saxton, 2004).

A/B Partners	students talk in partners on varying topics assigned by the teacher. One student is 'a' the other is 'b'. The teacher gives instructions such as 'a, your job is to . . . b's job is to . . .' (listen, talk, or share with class). Students must sit knee to knee and eye to eye. Give one-minute for each partner to share.
Building Lists	on poster paper list ideas shared by students in order to explore individual's thoughts and gain a collective understanding for the group
Caption Making	a brief statement, written or spoken, that explains or contextualizes a drama presentation; often used with tableau
Conscience Alley	students form two lines facing each other. One student is selected to be in role to represent a character that is faced with a choice. As the student in role walks slowly down the 'alley', the line acts as a collective conscience giving one word or a short phrase as advice to guide the character's decisions or express the character's thinking or feelings.
Discussion	students should have the opportunity to engage in meaningful, respectful discussion to explore ideas. The teacher should record on chart paper points raised by the students
Hot Seat	a student is selected to be in role to answer questions asked by classmates in order to develop understanding of a character
Improvisation	movement, dialogue, or action that is created spontaneously

Interview	an in role activity designed to reveal characters' attitudes, motivations, and information about events. Students, rather than the teacher, need to be asking the questions.
Mime	a drama form involving the presentation of ideas or feelings through movement and "pretend" objects, without dialogue
Recap	review previous work from the lesson sequence, remind students of thoughts, feelings, etc, by asking and answering questions
Read Aloud	when reading to students, allow extra time for looking at details in pictures and asking question, making connections, inferring, etc.
Retelling	students retell the events of the story through the perspective of a character in the story. This strategy encourages multiple perspectives.
Role, in role	taking on and exploring the thoughts, perceptions, feelings, and beliefs of another
Role on the Wall	life size blank cutouts (male or female) are posted and students write words or phrases on sticky notes that describe the character's traits, thoughts, and feelings and then attach the words to the cutout
Role Play	students work in role to relate to each other, make choices, and explore situations and issues
Story Map	a visual representation of the sequence, setting, characters, problem, events, solution, and conclusion
Soundscape	a drama form that creates a sonic composition using any arrangement of sounds, and any combination of voices, traditional instruments, non-traditional instruments, voices, body percussion, natural sounds, found sounds, synthetic sounds, etc.
Tableau	a drama form in which one or more people create a still picture with their bodies to represent an idea or concept

Think, Pair, Share	in A/B partners and with eyes closed, students have time to think about the subject the teacher suggests. The teacher slowly gives details or ideas for the students to consider. After ample thinking time, students open their eyes and each take a turn to share their thoughts or feelings.
Think of a Time	students are given time to reflect on (or think of a time when . . . ) they had similar feelings or experiences to those of the character being explored
Wanted Poster	includes name, height, weight, eye colour, hair colour, attributes, and a picture
Word Wall	create a themed word wall on poster paper for students to refer to when writing
Write in Role	students participate in a writing activity (such as a diary entry or letter) in order to reflect the thoughts and feelings of the character they are representing
Writing Conference	for each day of the week the teacher selects 5-6 students he/she will work with individually regarding the student's writing. During this time teachers are able to target the specific needs of each child and give individualized instruction to increase proficiency with writing features as well as set goals for students' future work.

Worksheets

Name: \_\_\_\_\_

Today I felt . . .



when . . .

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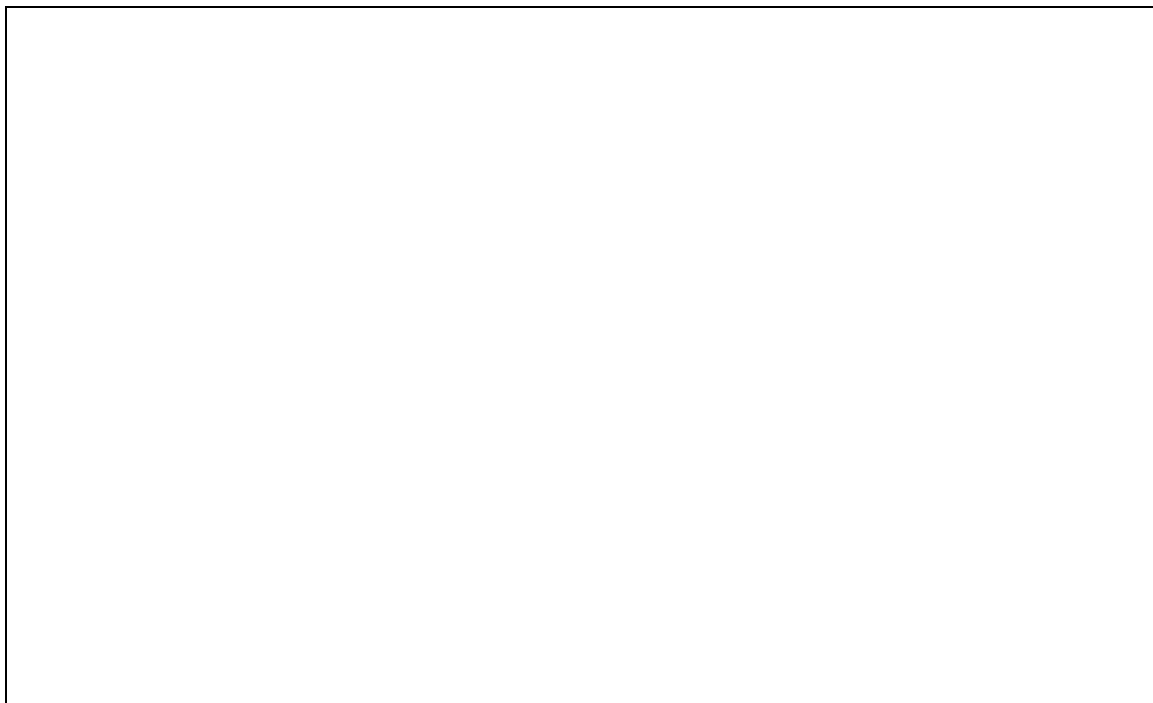
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Name: \_\_\_\_\_

Connection to *My Best, BEST friend*



This reminded me of a time when . . .

\_\_\_\_\_

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\_\_\_\_\_

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\_\_\_\_\_

-----

\_\_\_\_\_

-----

Name: \_\_\_\_\_

### Connection to *Small*

This reminded me of a time when . . .

\_\_\_\_\_

-----

\_\_\_\_\_

-----

\_\_\_\_\_

-----

\_\_\_\_\_

-----

Name: \_\_\_\_\_

Today during discussion I . . .

Spoke with classmates



Listened to classmates



Used descriptive words



Made connections



Took turns as speaker and listener



Name: \_\_\_\_\_

Today in my writing I . . .

Shared my feelings



Stayed on topic



Gave reasons for my thoughts



Used capital letters



Used punctuation



Wrote in sentences



Name: \_\_\_\_\_

Today in Drama I . . .

Worked in role



Participated



Co-operated

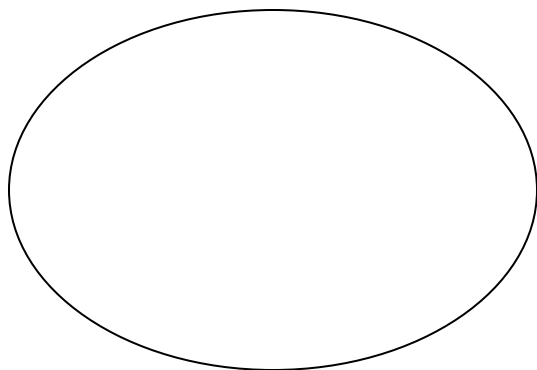
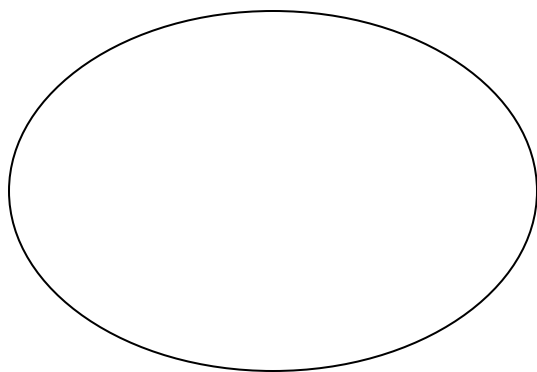
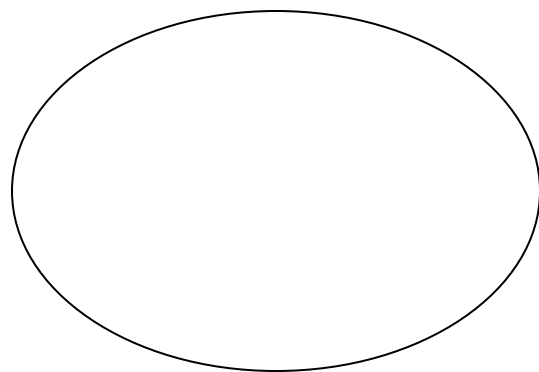
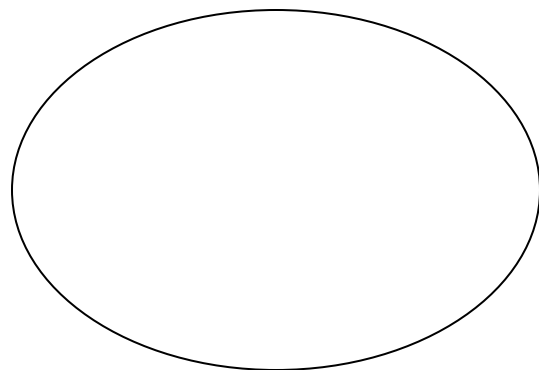
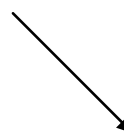
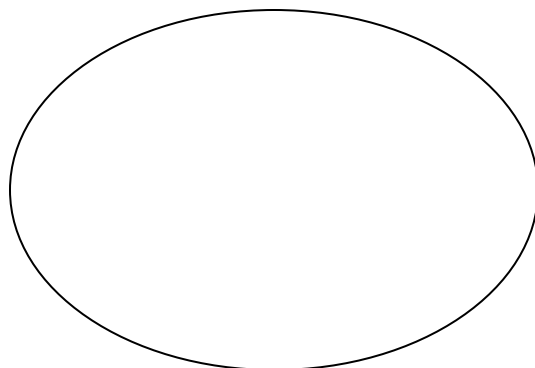


Was a respectful audience member



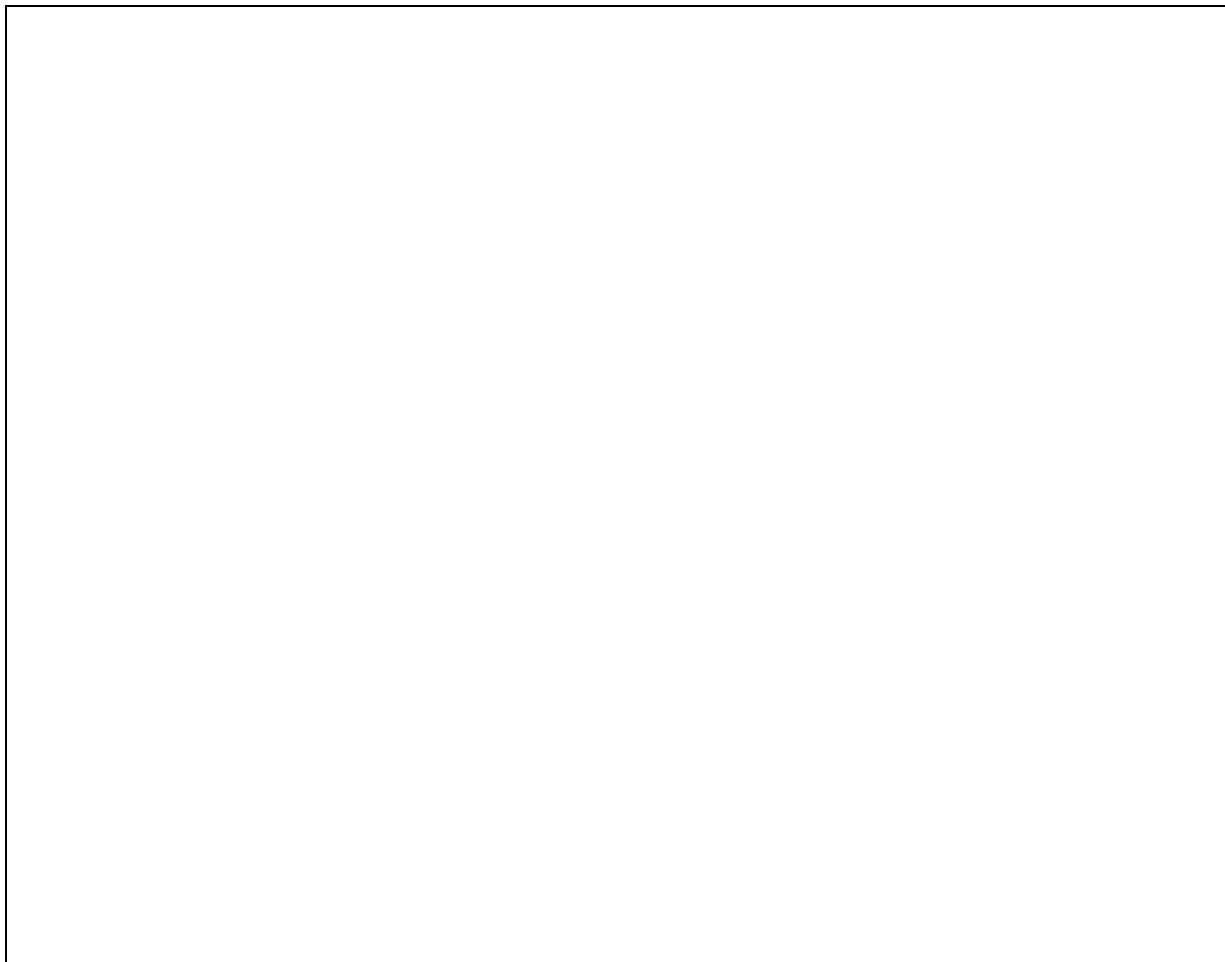
# Story Map

Name: \_\_\_\_\_



## Heroic Friends

Name: \_\_\_\_\_



Pete and Pickles \_\_\_\_\_

by \_\_\_\_\_

because \_\_\_\_\_.

Pete feels \_\_\_\_\_.

Pickles feels \_\_\_\_\_.

### **Assessment Tools**

It is important to note that each objective does not need to be assessed every time an activity takes place. It is up to the teacher's discretion which objectives they wish to assess, however, all of the objectives for each assessment is included in each assessment tool in order to enable teacher's ease of choice. It is also up to the teacher's discretion to decide if assessing the overarching Prescribed Learning Outcome will be sufficient, rather than looking at each of the more detailed aspects.

One of the challenges inherent in assessing dramatic strategies is assessing each student for each activity. As drama can be an extremely busy time in a classroom, a teacher may decide to assess certain students on certain days rather than trying to assess each student everyday. This can enable the teacher to assess each child more completely.

**Discussion Participation Outcomes:**  
**It is expected that students will:**

**ELA-A1** use speaking and listening to interact with others for the purposes of

A1.1 - exchanging ideas on a topic

A1.2 - making connections

A1.3- completing tasks

**ELA-A2** use speaking to explore, express, and present ideas, information, and feelings,  
by

A2.1 - using descriptive words about people, places, things, and events

A2.2 - telling or retelling stories and experiences in a logical sequence

A2.3 - sharing connections made

**ELA-A3** listen for a variety of purposes and demonstrate comprehension, by

A3.1 - retelling or restating

A3.2 - asking questions for clarification and understanding

**ELA-A4** use strategies when interacting with others, including

A4.1 - making and sharing connections

A4.2 - asking questions for clarification and understanding

A4.3 - taking turns as speaker and listener

**ELA-A5** use strategies when expressing and presenting ideas, information, and feelings,  
including

A5.1 - accessing prior knowledge

**ELA-A8** engage in speaking and listening activities to develop a deeper understanding of  
texts

**ELA-A9** use speaking and listening in group activities to develop thinking by identifying  
relationships and acquiring new ideas



**Writing Outcomes:****It is expected that students will:**

**ELA-C1** create straightforward personal writing and representations that express simple ideas, feeling, likes and dislikes, featuring

C1.1 - ideas represented through words, sentences, and images that connect to a topic

C1.2 - developing sentence fluency by using simple sentences that relate to each other

C1.3 - developing word choice by attempting to use descriptive words and interesting details

C1.4 - developing voice by showing some evidence of individuality

C1.5 - an organization that follows a form or text presented or modeled by the teacher, such as a list, card, or letter

**ELA-C3** create imaginative writing and representations, often modeled on those they have read, heard, or viewed featuring

C3.1 - ideas represented through sentences and images that generally connect to a topic

C3.2 - developing sentence fluency by using simple sentences, dialogue, phrases, and poetic language

C3.3 - developing word choice by attempting to use new descriptive words

C3.4 - developing voice by showing some evidence of individuality

C3.5 - an organization that generally follows a form presented or modeled by the teacher; stories include a beginning, middle, and end

**ELA-C8** use writing and representing to extend their thinking

**ELA-C10** use some features and conventions of language to express meaning in their writing and representing, including

C10.1 - complete simple sentences

C10.2 - “s” to form plural of familiar words

C10.3 - capital letters at the beginning of people’s names and of sentences, and capitalize the pronoun “I”

C10.4 - a period to mark the end of a sentence

C10.5 - words from their oral language vocabulary as well as less familiar words from class-displayed lists

C10.6 - knowledge of consonant and short vowel sounds to spell phonically regular one-syllable words

C10.7 - spelling phonically irregular high-frequency words from memory

C10.8 - attempting to spell unknown words through phonic knowledge and skills and visual memory

C10.9 - appropriate spacing between letters and between words

Student Name: \_\_\_\_\_

Activity: \_\_\_\_\_

Date: \_\_\_\_\_

<b>Aspect</b>	<b>Not Yet Within Expectations</b>	<b>Minimally Meets Expectations</b>	<b>Fully Meets Expectations</b>	<b>Exceeds Expectations</b>
<b>Meaning</b> - ideas / information - details	- may be able to 'read' own writing, but meaning often changes each time - thinking from discussion is not reflected	- little development, few details - reflects thinking from discussion but with little or no extension	- some individuality - some detail and development - adds detail to thinking reflected in discussion	- supporting details - developed ideas - adds detail to thinking reflected in discussion
<b>Style</b> - clarity and variety of language - description	- simple words - rambling or short and stilted sentences	- conversational language - repeats patterns	- mostly conversational - some description	- takes risks - uses interesting language - descriptive
<b>Form</b> - sequence	- string of letters or dictated sentences - doesn't follow form modeled by teacher	- may be brief - loose relation between ideas - attempts to follow form modeled by teacher	- mostly in a logical sequence - writing can stand alone - follows form modeled by teacher	- logical sequence - follows form modeled by teacher
<b>Conventions</b> - capital and small letters - spelling - use of phonics - punctuation - spacing - legibility	- strings of letters - not yet able to use phonics - no punctuation - may be copied or dictated	- mostly capital letters - some words spelled conventionally, many phonetically - some punctuation - parts are legible	- uses both capital and small letters - familiar words are spelled correctly - uses phonics to spell new words - some punctuation - legible	- uses both capital and small letters - most words spelled conventionally - phonics and word patterns used to solve unknown words generally written in sentences with punctuation - legible

Adapted from the BC Performance Standards for Writing (British Columbia Ministry of Education, 2009, p. 21)

## Caption Making

**It is expected that students will:**

**ELA-C8** use writing and representing to extend their thinking

**ELA-C10** use some features and conventions of language to express meaning in their writing and representing, including C10.2, C10.3, C10.5, C10.6, C10.7, C10.8, C10.9

**D-A3** demonstrate co-operation in drama activities

**D-B3** represent ideas and feelings through a variety of drama forms

**D-D1** participate in and share drama work

Aspect	Not Yet Within Expectations	Minimally Meeting Expectations	Fully Meeting Expectations	Exceeding Expectations
<b>Caption Represents Tableau</b> - meaning - ideas / information	- Meaning is changed from tableau to caption	- Meaning is basically the same, with some omissions or additions	- Meaning is logical - Caption shows individuality	- Well-developed idea - Logical - Individualistic
<b>Student Collaboration</b> - Problem solving	- Did not work together - Unable to problem solve	- Able to work collaboratively for the most part, but needed some guidance in problem solving	- All group members co-operated - May require some assistance with problem solving	- All group members co-operated - Able to problem solve independently
<b>Conventions of Writing</b> - capital and small letters - spelling - legibility	- Caption consists of strings of letters	- Parts of caption are legible - Use of some conventional spelling	- Caption is legible - Common words spelled conventionally and applied phonics to others	- Caption is legible - Most words spelled correctly - Upper / lower case letters used properly

Adapted from the BC Performance Standards for Writing (British Columbia Ministry of Education, 2009, p. 21)

## Conscience Alley, Hot Seat, and Interview

### It is expected that students will:

**D-A1** use exploration and imagination to create drama including D-A1.2

**D-A2** demonstrate engagement in drama activities

**D-A3** demonstrate co-operation in drama activities

**D-B1** use voice to explore a range of ideas and feelings

**D-B3** represent ideas and feelings through a variety of drama forms

**D-C1** participate in drama from a variety of contexts (participant, audience member)

**D-D1** participate in and share drama work

Aspect	Not Yet Within Expectations	Minimally Meeting Expectations	Fully Meeting Expectations	Exceeding Expectations
<b>Enter and Stay in Role</b> - composure - engagement	- Unable to enter into role or stay in role - Behaviour is off task	- May occasionally slip out of role or show off task behaviour	- Mostly in role and was quick to regain composure	- Stayed in role consistently
<b>Capture Characters Thoughts and Feelings</b> - body language - voice	- Does not accurately depict the character	- Able to capture the character, but may include omissions or inaccurate detail	- Captures character's essence accurately	- Captures character's essence accurately - May make inferences
<b>Respectful Participation</b> - supportive - co-operative	- Lack of participation - Behaviour is disrespectful to the dramatic process	- Participates - May make comments considered to contribute to an 'unsafe' classroom atmosphere	- Full participation - Respectful of dramatic process	- Full participation - Respectful of dramatic process - May encourage other students

## Mime

### It is expected that students will:

**D-A1** use exploration and imagination to create drama including D-A1.2

**D-A2** demonstrate engagement in drama activities

**D-A3** demonstrate co-operation in drama activities

**D-B2** use movement and their bodies to explore a range of ideas, feelings, and actions

**D-B3** represent ideas and feelings through a variety of drama forms

**D-B4** participate safely in drama activities

**D-C1** participate in drama from a variety of contexts (participant, audience member)

**D-D1** participate in and share drama work

Aspect	Not Yet Within Expectations	Minimally Meeting Expectations	Fully Meeting Expectations	Exceeding Expectations
<b>Enter and Stay in Role</b> - composure - engagement	- Unable to enter into role or stay in role - Behaviour is off task	- May occasionally slip out of role or show off task behaviour	- Mostly in role and was quick to regain composure	- Stayed in role consistently
<b>Capture Characters Thoughts and Feelings</b> - body language - voice	- Does not accurately depict the character	- Able to capture the character, but may include omissions or inaccurate detail	- Captures character's essence accurately	- Captures character's essence accurately - May make inferences
<b>Respectful Participation</b> - supportive - co-operative - safety	- Lack of participation - Behaviour is disrespectful to the dramatic process - Not aware of personal space - Falls or bumps into other students/furniture	- Participates - May make comments considered to contribute to an 'unsafe' classroom atmosphere - May occasionally bump into other students/furniture, may be accidental	- Full participation - Respectful of dramatic process - Makes proper use of personal space	- Full participation - Respectful of dramatic process - May encourage other students - Stays in personal space and carefully works way around other students

## Role on the Wall

**It is expected that students will:**

**ELA-C8** use writing and representing to extend their thinking

**ELA-C10** use some features and conventions of language to express meaning in their writing and representing, including C10.2, C10.3, C10.5, C10.6, C10.7, C10.8, C10.9

**D-A2** demonstrate engagement in drama activities

**D-A3** demonstrate co-operation in drama activities

**D-B3** represent ideas and feelings through a variety of drama forms

Aspect	Not Yet Within Expectations	Minimally Meeting Expectations	Fully Meeting Expectations	Exceeding Expectations
<b>Enter and Stay in Role</b> - composure - engagement	- Unable to enter into role or stay in role - Behaviour is off task	- May occasionally slip out of role or show off task behaviour	- Mostly in role and was quick to regain composure	- Stays in role consistently
<b>Capture Characters Thoughts and Feelings</b> - body language - voice	- Does not accurately depict the character	- Able to capture the character, but may include omissions or inaccurate detail	- Captures character's essence accurately	- Captures character's essence accurately - May make inferences
<b>Respectful Participation</b> - supportive - co-operative	- Lack of participation - Behaviour is disrespectful to the dramatic process	- Participates - May make comments considered to contribute to an 'unsafe' classroom atmosphere	- Full participation - Respectful of dramatic process	- Full participation - Respectful of dramatic process - May encourage other students
<b>Conventions of Writing</b> - capital and small letters - spelling - legibility	- Caption consists of strings of letters	- Parts of caption is legible - Use of some conventional spelling	- Caption is legible - Students spelled common words conventionally and applied phonics to others	- Caption is legible - Most words spelled correctly - Upper / lower case letters used properly

Adapted from the BC Performance Standards for Writing (British Columbia Ministry of Education, 2009, p. 21)

## Role Play

### The students are expected to:

**D-A1** use exploration and imagination to create drama including D-A1.2

**D-A2** demonstrate engagement in drama activities

**D-A3** demonstrate co-operation in drama activities

**D-B1** use voice to explore a range of ideas and feelings

**D-B2** use movement and their bodies to explore a range of ideas, feelings, and actions

**D-B3** represent ideas and feelings through a variety of drama forms

**D-B4** participate safely in drama activities

**D-C1** participate in drama from a variety of contexts (participant, audience member)

**D-D1** participate in and share drama work

Aspect	Not Yet Within Expectations	Minimally Meeting Expectations	Fully Meeting Expectations	Exceeding Expectations
<b>Enter and Stay in Role</b> - composure - engagement	- Unable to enter into role or stay in role - Behaviour is off task	- May occasionally slip out of role or show off task behaviour	- Mostly in role and was quick to regain composure	- Stays in role consistently
<b>Capture Characters Thoughts and Feelings</b> - body language - voice	- Does not accurately depict the character	- Able to capture the character, but may include omissions or inaccurate detail	- Captures character's essence accurately	- Captures character's essence accurately - May make inferences
<b>Respectful Participation</b> - supportive - co-operative - safety	- Lack of participation - Behaviour is disrespectful to the dramatic process - Not aware of personal space - Falls or bumps into other students/furniture	- Participates - May make comments considered to contribute to an 'unsafe' classroom atmosphere - May occasionally bump into other students/furniture, may be accidental	- Full participation - Respectful of dramatic process - Makes proper use of personal space	- Full participation - Respectful of dramatic process - May encourage other students - Stays in personal space and carefully works way around other students

## Soundscape

### It is expected that students will:

**D-A1** use exploration and imagination to create drama including DA1.2

**D-A2** demonstrate engagement in drama activities

**D-A3** demonstrate co-operation in drama activities

**D-B1** use voice to explore a range of ideas and feelings

**D-B3** represent ideas and feelings through a variety of drama forms

**D-C1** participate in drama from a variety of contexts (participant, audience member)

**D-D1** participate in and share drama work

Aspect	Not Yet Within Expectations	Minimally Meeting Expectations	Fully Meeting Expectations	Exceeding Expectations
<b>Generates Sounds in an Accurate Depiction</b> - engagement - ideas/feelings - voice	- Sounds do not depict events / emotions	- Most sounds are accurate, but a few may be questionable	- Sounds accurately depict events / emotions	- Sounds accurately depict events / emotions - May include some sounds that may be inferred
<b>Respectful Participation</b> - co-operative - supportive	- Lack of participation - Behaviour is disrespectful to the dramatic process	- Participates - May make comments considered to contribute to an 'unsafe' classroom atmosphere	- Full participation - Respectful of dramatic process	- Full participation - Respectful of dramatic process - May encourage other students

## Tableau

### It is expected that students will:

**D-A1** use exploration and imagination to create drama including DA1.2

**D-A2** demonstrate engagement in drama activities

**D-A3** demonstrate co-operation in drama activities

**D-B3** represent ideas and feelings through a variety of drama forms

**D-C1** participate in drama from a variety of contexts (participant, audience member)

**D-D1** participate in and share drama work

Aspect	Not Yet Within Expectations	Minimally Meeting Expectations	Fully Meeting Expectations	Exceeding Expectations
<b>Enter and Stay in Role</b> - composure - engagement	- Unable to enter into role or stay in role - Behaviour is off task	- May occasionally slip out of role or show off task behaviour	- Mostly in role and was quick to regain composure	- Stays in role consistently
<b>Capture Characters Thoughts and Feelings</b> - body language - voice	- Does not accurately depict the character	- Able to capture the character, but may include omissions or inaccurate detail	- Captures character's essence accurately	- Captures character's essence accurately - May make inferences
<b>Tableau is Silent and Motionless</b> - body still - voice quiet	- Unable to remain motionless and / silent	- Relatively motionless / silent - May require time to 'regroup'	- Completely motionless / silent	- Completely motionless / silent and are able to hold through a short discussion

## Reflection Worksheets

### It is expected that students will:

**ELA-C1** create straightforward personal writing and representations that express simple ideas, feeling, likes and dislikes, featuring

C1.1 - ideas represented through words, sentences, and images that connect to a topic

C1.2 - developing sentence fluency by using simple sentences that relate to each other

C1.3 - developing word choice by attempting to use descriptive words and interesting details

C1.4 - developing voice by showing some evidence of individuality

C1.5 - an organization that follows a form or text presented or modeled by the teacher, such as a list, card, or letter

**ELA-C7** use writing and representing to express personal responses and likes or dislikes about experiences or texts

**ELA-C10** use some features and conventions of language to express meaning in their writing and representing, including

C10.1 - complete simple sentences

C10.2 - “s” to form plural of familiar words

C10.3 - capital letters at the beginning of people’s names and of sentences, and capitalize the pronoun “I”

C10.4 - a period to mark the end of a sentence

C10.5 - words from their oral language vocabulary as well as less familiar words from class-displayed lists

C10.6 - knowledge of consonant and short vowel sounds to spell phonically regular one-syllable words

C10.7 - spelling phonically irregular high-frequency words from memory

C10.8 - attempting to spell unknown words through phonic knowledge and skills and visual memory

C10.9 - appropriate spacing between letters and between words

**D-A4** reflect on classroom drama experiences

**D-D2** describe their responses to a drama work

Student Name: \_\_\_\_\_

<b>Aspect</b>	<b>Not Yet Within Expectations</b>	<b>Minimally Meets Expectations</b>	<b>Fully Meets Expectations</b>	<b>Exceeds Expectations</b>
<b>Meaning</b> - ideas / information - details	- may be able to 'read' own writing, but meaning often changes each time	- little development, few details	- some individuality - some detail and development	- supporting details - developed ideas
<b>Style</b> - clarity and variety of language - description	- simple words - rambling or short and stilted sentences	- conversational language - repeats patterns	- mostly conversational - some description	- takes risks - uses interesting language - descriptive
<b>Form</b> - sequence	- string of letters or dictated sentences	- may be brief - loose relation between ideas	- mostly in a logical sequence - writing can stand alone	- logical sequence
<b>Conventions</b> - capital and small letters - spelling - punctuation - spacing - legibility	- strings of letters - not yet able to use phonics - no punctuation - may be copied or dictated	- mostly capital letters - some words spelled conventionally, many phonetically - some punctuation - parts are legible	- uses both capital and small letters - familiar words are spelled correctly - uses phonics to spell new words - some punctuation - legible	- uses both capital and small letters - most words spelled conventionally - phonics and word patterns used to solve unknown words generally written in sentences with punctuation - legible
<b>Reflection</b> - classroom experiences	- incomplete thoughts reflected in writing	- semi-complete thoughts reflected in writing	- fully complete thoughts reflected in writing	- fully complete with exceptional detail
<b>Oral Description</b> - response to drama	- oral language unclear - incomplete	- oral language mostly clear - some parts may require further explanation	- oral language clear - may require some support or prompting	- oral language clear - did not require any support or prompting

Adapted from BC Performance Standards for Writing (2009, p. 21)

## Connection Worksheet

### It is expected that students will:

**ELA-C1** create straightforward personal writing and representations that express simple ideas, feeling, likes and dislikes, featuring

C1.1 - ideas represented through words, sentences, and images that connect to a topic

C1.2 - developing sentence fluency by using simple sentences that relate to each other

C1.3 - developing word choice by attempting to use descriptive words and interesting details

C1.4 - developing voice by showing some evidence of individuality

C1.5 - an organization that follows a form or text presented or modeled by the teacher, such as a list, card, or letter

**ELA-C7** use writing and representing to express personal responses and likes or dislikes about experiences or texts

**ELA-C10** use some features and conventions of language to express meaning in their writing and representing, including

C10.1 - complete simple sentences

C10.2 - “s” to form plural of familiar words

C10.3 - capital letters at the beginning of people’s names and of sentences, and capitalize the pronoun “I”

C10.4 - a period to mark the end of a sentence

C10.5 - words from their oral language vocabulary as well as less familiar words from class-displayed lists

C10.6 - knowledge of consonant and short vowel sounds to spell phonically regular one-syllable words

C10.7 - spelling phonically irregular high-frequency words from memory

C10.8 - attempting to spell unknown words through phonic knowledge and skills and visual memory

C10.9 - appropriate spacing between letters and between words

**D-D2** describe their responses to a drama work

Student Name: \_\_\_\_\_

<b>Aspect</b>	<b>Not Yet Within Expectations</b>	<b>Minimally Meets Expectations</b>	<b>Fully Meets Expectations</b>	<b>Exceeds Expectations</b>
<b>Meaning</b> - ideas / information - details	- may be able to 'read' own writing, but meaning often changes each time	- little development, few details	- some individuality - some detail and development	- supporting details - developed ideas
<b>Style</b> - clarity and variety of language - description	- simple words - rambling or short and stilted sentences	- conversational language - repeats patterns	- mostly conversational - some description	- takes risks - uses interesting language - descriptive
<b>Form</b> - sequence	- string of letters or dictated sentences	- may be brief - loose relation between ideas	- mostly in a logical sequence - writing can stand alone	- logical sequence
<b>Conventions</b> - capital and small letters - spelling - use of phonics - punctuation - spacing - legibility	- strings of letters - not yet able to use phonics - no punctuation - may be copied or dictated	- mostly capital letters - some words spelled conventionally, many phonetically - some punctuation - parts are legible	- uses both capital and small letters - familiar words are spelled correctly - uses phonics to spell new words - some punctuation - legible	- uses both capital and small letters - most words spelled conventionally - phonics and word patterns used to solve unknown words generally written in sentences with punctuation - legible
<b>Connection</b> - book to book - book to life - book to world	- incomplete thoughts reflected in writing	- semi-complete thoughts reflected in writing	- fully complete thoughts reflected in writing	- fully complete with exceptional detail
<b>Oral Description</b> - response to drama	- oral language unclear - incomplete	- oral language mostly clear - some parts may require further explanation	- oral language clear - may require some support or prompting	- oral language clear - did not require any support or prompting

Adapted from BC Performance Standards for Writing (2009, p. 21)

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