

Multimodal Ways of Knowing:
Utilizing Paley's 'Storytelling Story Acting' Approach
to Support Grade 2 Students' Story Writing

By

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Abstract

Multimodal ways of representation and expression are an integral part of children's exploration and communication of their personal narratives in literacy education. The aim of this project was to create a video-based workshop demonstrating how to incorporate Vivian Paley's 'storytelling story acting' teaching method to support elementary students' personal narrative story writing, multimodally, in a Grade 2 classroom. The literature reviewed for the project included sociocultural theories of learning, and multimodal ways of learning and teaching, with specific attention to how visual, dramatic and oral storytelling can influence students' story writing. The video-workshop presents a theoretical rationale and step-by-step description of Paley's approach. Practical suggestions for implementation are offered, key aspects are illustrated with examples from a Grade 2 classroom, and teaching objectives and assessment are supported with reference to prescribed learning outcomes from relevant provincial curriculum documents. The project concludes with personal reflections on utilizing Paley's storytelling story acting approach with story writing and illustrating that pertain to the practicalities of implementation as well as the impact of multimodal literacy opportunities in a Grade 2 classroom.

Table of Contents

Abstract	ii
Table of Contents	iii
Acknowledgements	vi
Chapter 1: Introduction	1
Rationale	3
Project Purpose	6
Project Overview	7
Chapter 2: Review of the Literature.....	9
Theoretical Foundations.....	9
Sociocultural Theory of Learning and Transactional Theory.....	9
Social Semiotics.....	12
Multimodality	13
Cultural Ways of Knowing and Teaching	16
A Multimodal Approach to Story Writing.....	23
Storytelling.....	23
Story Acting.....	26
Story Illustrating	31
Vivian Paley and Storytelling Story Acting.....	33
Summary	37
Chapter 3: Paley’s Storytelling Story Acting Approach with Story Writing and Illustrating in a Grade 2 Classroom.....	38
Storytelling Story Acting and Story Writing	38

Project Context.....	39
Demonstrating Paley’s Approach in a Grade 2 Classroom	42
Participants.....	42
Ethical Considerations	42
Procedure	43
Workshop Design.....	45
Story Board	46
Summary	59
Chapter 4: Reflections on Paley’s Storytelling Story Acting Approach to Support Grade 2	
Students’ Story Writing	61
Storytelling Story Acting in the Classroom	61
Implementing Paley’s Approach.....	63
How will writers with varying abilities be supported.....	64
Will this approach take time away from writing	65
How will I fit storytelling and story acting into our writing lessons	66
What about the curriculum and how can I assess student learning	67
Why would I use Paley’s approach over another drama activity	68
Storytelling Story Acting and Fairness	69
Implications for Future Research.....	72
References	75
Appendix A: Grade Two Introduction Script	86
Appendix B: Interview Questions.....	89
Appendix C: Parents/Guardian Consent Form	90

Appendix D: Principal Consent Form.....	96
Appendix E: Superintendent Consent Form	102
Appendix F: Teacher Consent Form.....	108
Appendix G: BC Curriculum PLOs	114

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Chapter 1

Introduction

“How can each day’s priorities and attachments be used to further an environment in which children tell us what they think and what happens to those who remain on the outside” (Paley, 1991, p. 11)?

The students in our classrooms have varying abilities and represent a broad range of cultural backgrounds. Our classrooms include a rich tapestry of children with unique ‘ways of knowing’. As well, personalized technology has become an integral part of most people’s daily lives, and expands the options available for individual expression. As a teacher I celebrate the individuality of each of my students, but admit that the extensive range of unique abilities and ‘ways of knowing’ also sometimes overwhelms me. How can I attend to the needs of each diverse learner? How can I recognize, and create the appropriate space for students’ unique ‘ways of knowing’? And what does it mean for them if I fail to do so?

I began my Master of Education program eager to find all of the answers to my questions and to discover the methods that I could implement in a classroom that would attend to the diverse needs of my students. Early on in my graduate program I was introduced to the work of Vivian Paley, a prominent and award winning preschool and kindergarten teacher, who believes that children’s own stories are the keys to learning and inclusion and a window into the child’s point of view. She contends that every child has a story to tell and that by providing them with space and time to tell their stories, every child can become a contributing member in the classroom. Paley (1979) implemented an approach called ‘storytelling, story acting’ which encouraged students to develop and explore their own stories about the things that mattered most to them. Paley taught in a multicultural school and her approach seemed to be appropriate for

students regardless of culture, gender, or ability. I was curious to know how her approach achieved this success.

While completing a research methodology class during the course of my graduate studies, we were given the opportunity to transcribe and analyze data from a video of our choice. I chose to examine a video of Vivian Paley (2012) teaching a kindergarten class using her storytelling story acting approach. During the analysis of the transcribed video, I observed how gestures played a significant role in the communication between the teacher and the children. In my formal paper following the requirements of the graduate course, I used data from the video to demonstrate that the teacher and the children all communicated with gestures. I was able to support three assertions: (a) gestures can enhance the verbal communication, giving visual dimensions not available in the narrative mode; (b) gestures can be used to communicate an intended message which deviates from the intention of the verbal utterance, allowing the communicator to portray multiple messages simultaneously; and (c) gestures can be used as the sole means of communication, without the need of verbal accompaniment.

Close examination of Vivian Paley's storytelling story acting approach revealed the complex ways in which gestures were used to interpret and communicate intended messages. Using gesture as a mode of communication during storytelling story acting enabled the communicator to execute a specific purpose that the use of verbal communication could not have afforded as the communicator was enabled to portray wordless intentions that were more appropriately represented through a visual mode. Gesture also enabled the communicator to extend and enhance the meaning of the verbal communication with an added visual dimension.

To focus upon only one mode of language (often in school, the form of writing) denies the meanings communicated and represented by other modes as well as the complex interplay

between and among modes during social interactions that involve literacy experiences (Bearne, 2009; Worthington 2010). Meaning is explored and communicated through the use of modes such as speech, gesture, writing and image; all modes work together in the creation and representation of meaning, and children purposefully choose modes in order to express their intended meaning (Jewitt, 2008; Kress, 1997, 2010; Kress & van Leeuwen, 2006). Cultural and societal factors including communicational technology, influence how multimodal communication is utilized in a myriad of ways, thus influencing children's ways of knowing, ways of learning and ways of communicating learning (Bezemer & Kress, 2008; Jewitt, 2008). Therefore, it seems paramount that opportunities for multimodal representation of literacy experiences be provided for in the classroom. Paley's storytelling story acting approach, which has been extensively documented as an exemplary practice in a child centered literacy classroom (Cooper, 2009), may also be an excellent method to create space in a classroom for multimodal literacy exploration and representation. It may offer a way to include the purposeful and complex ways that students are communicating their knowledge in the classroom, and prove to be a way to better support those students "who remain on the outside" (Paley, 1991, p. 11).

Rationale

"Before he is told he cannot invent the world, he will explain everything" (Paley, 1981, p. 31).

Anyone who watches young children at play will observe how they effortlessly move between modes such as writing, speaking, gesture, image, and song to explore meaning. Researchers have found that children are "not as influenced as adults are by the predominance of the written text" (Anning & Ring, 2004, p. 31). Instead children choose from, transform, and integrate multiple modes, such as sound, gesture, and image, in order to construct and

communicate their intended message (Bearne, 2009; Bezemer & Kress, 2008; Cope & Kalantis, 2000; Edwards, Gandini & Forman, 1998; Kress, 1997, 2010; Kress & van Leeuwen, 2006).

Studies have begun to describe the communicative affordances of various modes, their links to culture and new technology, and their enormous potential for use in the classroom (Bearne, 2009; Bourne & Jewitt, 2003; Dyson, 1993; Edwards, Gandini & Forman, 1998; Egbo, 2009; Jewitt, 2008; Kress, 1997; Kress & van Leeuwen, 2006; Pahl, 1999; Stein, 2003).

Global and technological influences have changed the communicational landscape, resulting in an expanded definition of what it means to communicate. Traditional ideas of literacy, which tended to be “formalized, monolingual, monocultural, and rule-governed forms of language” (New London Group [NLG], 1996, p. 61), are no longer relevant. Most children are surrounded by multiple modes of representation: in the technology they use which incorporates sound, speech and animation (Cope & Kalantis, 2000; Jewitt, 2008; Luke, 2007; Kress, 2003); in the socially and culturally embedded uses of modes such as gesture, gaze, body posture, and speech (Egbo, 2009, Heath, 1983; Kress, 2010; Lustig & Koester, 2003; Smith-Maddox, 1998); and in the literature they read which integrates visual and written modes to communicate messages (Doonan, 1993; Kress, 2003; Kress & van Leeuwen, 2006; McCloud, 1993; Pantaleo, 2008; Sipe, 1998). For most of the children in our classrooms, their daily experiences of exploring and representing meaning are increasingly those of negotiating multiple communicational modes. Indeed, many teachers are searching for ways to augment traditional models of teaching, which relied heavily on the oral and written modes of communication; “as teachers seek to reflect the diversity in their classrooms in what they teach and in the questions they explore, they must also embrace children's multifaceted ways of knowing and representing knowledge” (Kendrick &

McKay, 2002, p. 45). They must employ differentiated techniques that enable learners to explore and represent learning in multiple ways.

Students bring rich knowledge and experiences to the classroom and “children’s thinking and the complexity of their ideas and signs deserve closer attention if we are to understand and truly value their meaning making” (Worthington, 2010, p. 141). Pedagogical methods which create multimodal opportunities can be responsive to culture, to diverse abilities, and to the increased use of technology, recognizing the myriad of ways these influences can affect children’s learning needs. Such pedagogical methods can provide learners with opportunities to express themselves through their chosen means, but also can encourage students to explore their learning further using the multifaceted perspectives afforded by alternate modes. Most importantly though, pedagogical methods that deepen students’ learning are strengths-based. Differentiated instructional practices that are strengths-based are optimal for all children, and would certainly benefit those children who are sometimes found “on the outside” (Paley, 1991, p. 11).

The British Columbia Ministry of Education Language Arts (2006) curriculum guide recognizes that schools in BC are filled with children from diverse cultural backgrounds, with varying abilities, needs and ways of learning. The Ministry recognizes that the proliferation of communicational technology is changing the way we view literacy, and encourages integration of subject matter and the accommodation of multiple ways of learning. Essentially the content in the document encourages teachers to use pedagogical tools that are inclusive and responsive to the diverse needs of the students in their care. Paley’s storytelling story acting approach, when combined with writing and illustrating, can provide students with opportunities to explore many

of the prescribed learning outcomes (PLO's) across Drama, Visual Arts and the English Language Arts curriculums (see Appendix G).

Project Purpose

“Once they (teachers) discover certain truths, they can no longer teach in another way”

(Paley, 2004, p. 72.)

Teachers have long recognized, and curriculums reflect (British Columbia Ministry of Education, 2006), the need for dance, drama, and art, in the classroom. Although most teachers already encourage and support multiple modes of representation in their classrooms, often “students are restricted to using one sign system at a time” (Short, Kauffman & Kahn, 2000, p. 160). Findings from research have shown that “no one mode stands alone in the process of meaning making; rather, each plays a discrete role in the whole” (Jewitt, 2008, p. 247). Children can communicate more of, and different aspects of, what they know when given opportunities to use multiple modes within one learning opportunity, making it important for teachers to utilize multimodal pedagogical methods for each learning outcome. Children’s multimodal ways of knowing as well as the ways they frame and structure their stories are shaped and influenced by the cultural norms of their community (McCabe, 1997). Paley’s well known storytelling story acting teaching approach is one such pedagogical method that can create appropriate space and opportunities for students to explore and express their thoughts and their own stories through multiple modes of communication in a way that values children’s social construction of learning.

Paley has written numerous books and articles that are most accessible. She warmly invites the readers to question and explore their own practices and “hidden attitudes” (Paley, 1986, p. 124) alongside her in the pages of her books. Opportunities to access professional development using Paley’s approach are available to preschool and kindergarten teachers (Cooper, 2009;

Child Care Collection, 2012; Pack, 2007; Paley, 1986, 1993). Unfortunately, perhaps due to the age of the students Paley worked with or to the strong focus on the written mode in the upper grades, her methods are not commonly adopted by elementary school teachers. Likewise, elementary school teachers may have had very few, if any, opportunities, in their grade level professional development, to learn about how to utilize Paley's approach in the upper grades.

The aim of my project was to create a video-based workshop (which can be accessible to elementary school teachers through an online site) on utilizing Vivian Paley's storytelling story acting teaching method to support elementary students' personal narrative story writing. This video will be useful for all elementary teachers, but it was specifically designed with Grade 2 students from British Columbia, Canada. Although there are many ways to use Paley's storytelling story acting approach in the classroom, this video workshop focuses solely on student's personal story narratives/story writing.

The video begins with an introduction to Vivian Paley and a theoretical rationale, focusing on multimodality, which explains why her method is so beneficial for eliciting and developing children's personal narratives. The video then moves on to demonstrate practical suggestions of how to incorporate Paley's approach with story writing and illustrating, utilizing examples from a Grade 2 classroom to illustrate key aspects in the process of implementation. The video concludes by demonstrating the many curricular teaching objectives from the BC Grade 2 Curriculum (British Columbia Ministry of Education, 2006), that teachers could teach and assess using Paley's storytelling story acting approach with story writing and illustrating.

Project Overview

Chapter 1 has explored the influences that contributed to the examination of Paley's storytelling story acting approach. As well as discussing how Paley's approach is one

pedagogical method that can create children's socially constructed and multimodal ways of knowing in a literacy classroom to support student's story writing and illustrating in an elementary classroom, the intentions for the project were outlined and the topics to be covered in the video-workshop were described.

Chapter 2 describes the theoretical foundations of the project including sociocultural theories of learning, semiotics and multimodality. Relevant scholarly literature that examined multimodal ways of learning and teaching, with specific attention to how visual, dramatic and oral storytelling can influence students' story writing is also reviewed. Chapter 3 provides contextual information about the participating school, teacher and Grade 2 students, and the ethical considerations and procedures used in collecting the video and photographic footage that were used in the video-workshop, as well as a 'storyboard' which contains the script and visual cues used in the creation of the video-workshop. In Chapter 4, I connect relevant literature with my personal reflections on utilizing Paley's storytelling story acting approach with story writing and illustrating that pertain to the practicalities of implementation as well as the impact of multimodal literacy opportunities in a Grade 2 classroom. Finally, the Appendix contains the relevant documents used to fulfil ethical requirements such as scripts, interview questions, and consent forms, as well as the complete list of the relevant prescribed learning outcomes from the Grade 2 English Language Arts, Drama, and Arts sections of the BC curriculum guides (British Columbia Ministry of Education, 2006, 2010).

Chapter 2

Review of the Literature

“We no longer wonder “Who are you?” but instead decide quickly “What can we do to fix you?” (Paley, 2004, p. 47).

The literature reviewed in this chapter contributes to explorations of the question “who are you,” in order to discover children’s multifaceted ‘ways of knowing’. Following a description of the basic tenets of sociocultural theories of learning and semiotics, the theoretical foundations for the project, I explore multimodality. Multimodal ways of learning and teaching are explored, with specific attention to how visual, dramatic and oral storytelling can influence students’ story writing. Paley’s storytelling story acting approach is one means of creating space in a classroom for multimodal literary exploration, enabling children to explore learning through multiple ‘ways of knowing’. Paley’s approach is fully described and discussed in this chapter.

Theoretical Foundations

Sociocultural Theory of Learning and Transactional Theory.

“It is the group that most influences the development of the storyteller” (Paley, 1991, p. 34).

Sociocultural theories suggest that “people learn to think through their immersion in a social value system” (Smagorinsky, 2007, p. 62) which is deeply influenced by cultural and historical contexts. Sociocultural theories of thinking and learning are heavily influenced by Vygotsky’s (1978) work:

From the very first days of the child's development his activities acquire a meaning of their own in a system of social behavior, and, being directed towards a definite purpose, are refracted through the prism of the child's environment. The path from object to child and from child to object passes through another person. This complex human structure is the

product of a developmental process deeply rooted in the links between individual and social history. (p. 30)

Vygotsky believed that we “learn not only words, but ways of thinking, through our engagement with the people who surround us” (Smagorinsky, 2013, p. 197) and our engagement in turn shapes and influences how the people around us think and learn. As children intentionally generate ideas, their actions are ‘refracted’ through the social environment in which they are immersed; meanings are created and comprehended through the social and cultural lens in which they were created.

Ways of knowing which are culturally shaped “provide a major source of difference in how people learn how to think” (Smagorinsky, 2013, p. 197). With respect to children’s literacy learning in the classroom, the way students engage with literacy and “what constitutes ‘meaning’” (Rosenblatt, 1994, p. 1064) reflect the students’ “cultural, social, and personal history” (Rosenblatt, 1994, p. 1064) and experiences. Rosenblatt’s transactional theory of reading recognizes the complex ways that the reader transacts with the text. She argues that literacy learning and teaching cannot be defined by “a set of arbitrary rules and conventions” (Rosenblatt, 1994, p. 1059). Rosenblatt (1994) also explains that “speakers and listeners and writers and readers have only their linguistic-experiential reservoirs as the basis for interpretation” (p. 1062), and in this way every literacy experience is uniquely influenced by the learner’s personal “experience, expectations, needs and interests” (p. 1065). Rosenblatt (1994) points out that often in schools, reading and writing are taught with “the traditional assumption that there is a single determinate ‘correct’ meaning attributable to each text” (p. 1077). However, Rosenblatt (1994) describes literacy events as falling along a continuum between efferent and aesthetic stances: an efferent stance focuses on extracting information from the text, and an

aesthetic stance focuses on the ‘lived through’ experience during the reading where the reader “pays attention to, savors, the qualities of the feelings, ideas, situations, scenes, personalities, and emotions that are called forth, and participates in the tensions, conflicts, and resolutions of the images, ideas, and scenes as they unfold” (p. 1067). Literacy subskills are easily measured and often (along with the promotion of an efferent stance to text) become the focus of literacy instruction in schools. Rosenblatt (1994) wonders if “such methods set up habits and attitudes toward the written word that inhibit the process of inferring meaning, or organising and synthesizing, that enters into even simple reading tasks” (p. 1086) she asks, “how can we prepare the way for increasingly rich and demanding transactions with texts?” (p. 1086).

Paley’s approach to literacy instruction and exploration in the classroom, similar to the tenets of Vygotsky’s (1978) sociocultural theory of learning and thinking, and Rosenblatt’s (1994) transactional theory of reading and writing, acknowledges the learner as the constructor of meaning, and recognizes that each experience with literacy is a unique occurrence influenced by the experiences and interests of the child. Paley tries to create opportunities for literacy learning based on the child’s point of view by truly listening to what children have to say, and by seeking to understand how they create connections between new learning and their imagination. Paley believes that it is through stories that children explore abstract ideas and investigate the complexity of their lived experiences. Through the telling and acting and sharing of stories, Paley’s approach enables children to create, explore, and communicate their literacy learning in ways that are most meaningful to them. Just as Rosenblatt (1994) calls for, Paley’s approach enables students to choose along the efferent-aesthetic continuum in their own transactions with and responses to narratives.

Social Semiotics.

“Everyone in every endeavour will continue to use techniques from the past in order to understand and work out ways to live securely in the present” (Paley, 1991, p. 142).

As described above, sociocultural theories (Vygotsky, 1978) and Rosenblatt’s (1994) transactional theory describe meaning making as being influenced and shaped by historical, cultural and social uses of communication. Social semiotics is a field of study that seeks to understand how people create, communicate and interpret meaning through the use of signs in particular social settings (Bezemer & Kress, 2008, Jewett, 2005). A sign is an association between the material form used to communicate and the concept being referred to in the communication, recognizing that the meaning a sign carries is a result of social convention (Siegel, 2006, p. 68). For example, there is no resemblance between the word ‘home’ (material form) and the concept of a ‘home’ (which, together form a sign), and when the term ‘home’ is used in a communicational act, the meaning may vary between the sign maker and the interpreter depending on their personal, cultural, and societal experiences and expectations of ‘home’.

“Signs are elements in which meaning and form have been brought together in a relation motivated by the interest of the sign maker” (Bezemer & Kress, 2008, p. 170); signs are used by people to interpret and express meaning and can include, but are not limited to, words, sounds, and gesture. People select and utilize the signs available to them in purposeful ways through sign systems such as art, music or drama, in order to communicate their intended meaning. The meaning potential of signs are shaped by societal and cultural norms, by the signs and sign systems available to the sign maker, and are continually changing as they are modified to particular social contexts (Bezemer & Kress, 2008).

Signs not only represent meaning but the process of using the sign “often serves as a vehicle through which new thoughts emerge” (Smagorinsky, 2007, p. 64). Transmediation is the term used to describe the translation or movement of content or meaning from one sign system into another (Siegel, 2006). For instance, when the concept of ‘home’ is communicated through written words and then conveyed through art with a drawing of a ‘home,’ the concept of ‘home’ is transformed between two sign systems (writing and drawing). Since a direct translation of ‘home’ is impossible between the two sign systems, the act of transmediation expands and enhances the meaning of the concept because each new sign system brings with it differing affordances in displaying, communicating and interpreting meaning (Siegel, 2006). Transmediation is also a generative and interpretive process, where new meanings are developed through the act of translating concepts between sign systems (Siegel, 2006).

Multimodality.

“They transcribe and expose the words and images that crowd their minds and place them on a stage, becoming actor, writer, critic, linguist, mathematician and philosopher all at once and they do not need us to teach them how” (Paley, 1991, p. 20).

Sociocultural and social semiotic theories help us to understand a multimodal approach to learning and teaching. From a multimodal perspective meanings are created, explored, and represented through multiple communicational modes such as image, gesture, gaze, body posture, sound, writing, music, speech, (Kress, 1997, 2010; Kress & van Leeuwen, 2006). “A mode is a socially and culturally shaped resource for making meaning” (Bezemer & Kress, 2008, p. 171), and in multimodality, meaning is made “always with more than one mode” (p. 171). Each mode each has differing semiotic resources that enable the producer to convey meaning. For instance writing utilizes the resources of grammar and syntax, punctuation and font type and

size to convey meaning, whereas image has semiotic resources such as use of colour, lines, shapes, space, positioning, and “these differences in resources mean that modes can be used to do different kinds of semiotic work or to do broadly similar semiotic work with different resources in different ways” (Bezemer & Kress, 2008, p. 171). Modes are considered in relation to the medium used to display communicational intentions; medium is the material used to display the communicated intentions and is the vehicle which makes modes and intended meanings available to others, such as the oil and canvas, the print and pages of the book, or the computer screen (Bezemer & Kress, 2008).

From a semiotic perspective, the term transmediation is used to refer to the transfer of content or meaning from one sign system to another. In multimodality however, the term transduction more specifically describes the move of semiotic content from one mode to another (such as writing to image), and the term transformation specifically describes translations within one mode (such as changing the arrangement of the words in a sentence) (Bezemer & Kress, 2008). Movement of content within a sign system as well as between multiple sign systems offers the producer the ability to alter or enhance the intended meaning, and through the very acts of transformation or transduction the producer can create or produce new meaning not previously intended. As well, through transduction “the new media have made available new kinds of modal ensembles ... offering possibilities of representation that had not existed before” (Bezemer & Kress, 2008, p. 176), which create both new potentials as well as constraints in the affordances available to communicate meaning.

Research that has explored children’s semiotic explorations demonstrates the complexity of the meanings they communicate through multiple modes of expression. In Kress’s (1997) influential study of preschool aged children, he observed that “children act multimodally, both in

the things they use, the objects they make, and in the engagement of their bodies; there is no separation of body and mind” (p. 97). For example, he observed young children drawing a picture (image), cutting it out (movement) and then using it in dramatic play (body movement and gesture). Like Kress, Anning and Ring (2004) noted that children:

Tend to be guided more by other modes such as the visual, kinaesthetic, and three-dimensional and gestural modes. They draw on these different modes freely when making meaning and may not see one as more salient than another. Instead, children may choose the most appropriate mode for their meaning making activities. (p. 31)

In Pahl’s (1999) research with the literacy activities of preschool students, she observed nursery school children creating layers of narrative as they represented their ideas across such modes as model clay, drawings, and socio-dramatic play. Each mode offered the children additional ways of exploring and representing their thinking, adding further depth to their narrations. In her study with Kindergarten students of literacy as social construction, Dyson (1993) reported how the children would weave stories in and out of multiple modes with no distinction between the modes, creating a tapestry of story that required all of the threads of meaning that the many modes afforded in order to more fully communicate their thinking. Similar to the findings of Kress (1997), Dyson found that “the differing modes and materials which they employ offer differing potentials for the making of meaning; and therefore offer different affective, cognitive and conceptual possibilities” (p. 97).

It is paramount that the semiotic resources that children use in their multimodal exploration and representation of learning and thinking, which are shaped by their personal experiences, social context and cultural history, are acknowledged in a literacy classroom. Pedagogical approaches which afford students the opportunities to explore and represent their knowledge

through their multimodal and socially constructed ways of knowing are required in language and literacy classrooms. Paley's approach, which enables children to explore and represent their thinking through the modes of oral and dramatic storytelling, when combined with the modes afforded in writing and image, can be one pedagogical approach which would support students' multimodal ways of knowing in a literacy classroom.

Cultural Ways of Knowing and Teaching

"Children adapt best to school through the culture they themselves invent" (Paley, 1991, p. 112).

Student diversity in Canadian classrooms has become a prominent reality in our increasingly multicultural society, and how to teach children in ways that embrace the rich tapestry of their diversity continues to challenge novice and veteran teachers alike (Egbo, 2009). Children's methods of making meaning are heavily influenced by local and global funds of knowledge, which include their home culture, the culture of the classroom and community, as well as the global cultures students encounter in diverse communities and technologies. When cultural and societal influences are acknowledged, "we recognize that what it means for students to be intelligent or to act intelligently, or even for us to teach intelligently, can vary from one cultural context to another" (Sternberg, 2007, p. 152).

Often "educational focus centers around students' perceived deficits, cultural or otherwise" (Guitierrez, 2002, p. 49). This deficit perspective leaves little room to capitalize upon the "cognitive and linguistic schema already in place in these children" (Guitierrez, 2002, p. 49), which include culturally based multimodal ways of exploring and representing their knowledge and thinking. "Children have the abilities, but [in many classrooms] they are not brought out by

the ways in which they are taught, which divorce academic content from the children's realities" (Sternberg, 2007, p. 152). Smagarinsky (2007) explains that:

Imposing one cultural set of beliefs and practices may contribute to the construction of negative behavioral and academic records for students from nonmainstream cultures, based not on their ability to engage with the curriculum but on their distance from the central culture's assumptions about what counts as acceptable behavior. (p. 64)

Judging the structure of students' stories that deviate from a North American linear structure as 'inferior' is an example of 'imposing' a cultural set of beliefs. The narrative forms of children's stories are culturally shaped. The narrative structure of stories that is valued, expected and assessed in most North American schools is described as having a linear sequence of events involving the solution to a problem with a clear beginning, middle and end (British Columbia Ministry of Education, 2006); "such ideal structures are often culture-specific" (McCabe, 1997, p. 458). "All children bring an oral storytelling form to school with them and draw on this in their encounters with literacy" (McCabe, 1997, p. 454), however there are "some distinctly different ways in which these important tasks of sense making and self portrayal can be accomplished" (p. 454). For instance McCabe's (1997) research revealed how "Japanese children living in America tend to tell concise stories that are cohesive collections of several experiences they have had" (p. 457); Grade 1 students from Puerto Rico were found to "generate action routines with no evaluations or resolutions in their personal narratives" (p. 460), and instead these students focused on family connections in their stories; and African American students' stories "usually plot numerous sequences of events within the context of the individual experiences combined" (p. 460). Such cultural narrative forms may "strike uninformed listeners" (McCabe, 1997, p. 460) as 'illogical' and 'incomprehensible' (p. 462) and students who convey

these types of narratives may be thought of as lacking intelligence or even diagnosed as having developmental delays (McCabe, 1997; Smagarinsky, 2013).

Educators need to have an understanding of the narrative forms and strategies of their students in order to recognize and value their knowledge base. McCabe (1997) described how students used “different, more efficient strategies” (p. 462) and recalled “significantly more ideas and elaborations and produced fewer distortions” (p. 462) when reading culturally familiar text forms. “Cultural differences are ... valuable, and deeply embedded” (McCabe, 1997, p. 467), and children’s “storytelling traditions should be matched to literacy experiences in school” (p. 454). Indeed, studies that have focused on incorporating teaching methods which are based on students’ ways of knowing and communicating, found that in doing so, teachers were able to create a ‘bridge’ (Au, 1980) between home and school literacy practices (Au, 1980; Heath, 1983). The bridge that was created enabled the students to navigate the classroom practices in a way that was authentic to their learning needs, and also created a common set of expected practices that the teacher and students could share (Au, 1980).

Heath’s (1983) ethnographic research of three culturally distinct communities, described the very diverse ways of “talking, knowing ... expressing knowledge” (p. 343) and storytelling that were strongly supported and influenced by their independent communities and in stark contrast to each other. Heath (1983) spent nearly a decade living, working, and playing with the families and teachers from two smaller neighbourhood communities, and the school communities which were located in the nearby larger towns. Heath’s ethnographic study explored the ways in which children were socialized as “talkers, readers, and writers” (Heath, 1983, p. 6). She sought to describe the sociocultural influences on the children’s use of language, and the significance of children’s language choices for their physical and social activities such as those enacted in the

context of the classroom. She discovered that the classroom was a strange culture for many of the students, which she believed may be significant in why many of the children from the local communities were unsuccessful in school (Heath, 1983). She noted that “the different types of uses of reading and writing ... have prepared the children in different ways for negotiating the meaning of the printed word and the production of the written text” (Heath, 1983, p. 348). The teachers that Heath worked with during her study took an ethnographic approach in their own “intuitive strategies for observing children, looking for patterns of behaviour, and trying to understand how the children define themselves as children in their own communities” (1983, p. 354) in order to “build a two-way channel between communities and their classrooms” (p. 354). The teachers believed that “their altered ways of teaching allowed some children to succeed who might not otherwise have done so” (Heath, 1983, p. 354). When the teachers took “an interactive approach to incorporating these communities’ ways of talking, knowing, and expressing knowledge with those of the school” (Heath, 1983, p. 343) and adjusted their teaching methods to reflect their student’s ways of knowing, the students began to experience more success in the classroom setting (p. 343).

Au’s (1980) study with Hawaiian children recorded similar results. She found that when teachers adopted, during literacy programs, patterns of speech consistent with children’s cultural speech experiences, children’s reading achievement improved. In Au’s study, a Hawaiian teacher utilized “talk story, a major speech event in Hawaiian culture” (1980, p. 95), during guided reading instruction with small groups of Hawaiian students. Videos of the sessions were transcribed, and gesture and speech were analyzed with respect to the similarities between the cultural practices of talk story and the use of talk story in the reading lessons. Although the findings revealed that traditional classroom influences such as topics being dictated by the basal

reader, the teacher in a leadership role, and academic elements driving the learning, the teacher felt that the children engaged more deeply in the talk story reading sessions than in previous lessons. Students' reading achievement improved following the sessions adapted for the research, and students who received "this type of instruction for two or more years" (Au, 1980, p. 112), scored significantly higher on reading achievement standardized tests at the end of the Grade 4 than did students in the control groups.

Sternberg (2007) points out that "when students are taught in ways that take into account their cultural contexts and that are culturally appropriate for them, they can achieve at higher levels" (p. 148). The teaching methods used by the teachers in Heath's study and in Au's research are often referred to as 'culturally responsive' teaching methods. Culturally responsive teaching methods utilize pedagogical practices which are designed to afford culturally diverse student populations' success in school. These pedagogical practices are based on ways of knowing and communicating that are familiar to the students and influenced by their home culture, such as in the two examples above. A characteristic of culturally responsive teaching is featuring content, such as reading children's literature, from many different cultures (Ballentine & Hill, 2000; Cai, 2008; Souto-Manning, 2009). Although appropriate content is an essential component of ensuring validity of material for diverse learners, both Heath and Au's studies demonstrate the importance of also attending to children's various ways of knowing.

In a study with Grades 1 and 2 students, Stein (2003) discovered how the children drew from familiar concepts and methods of representation that were deeply rooted in the culture of their African community, in the creation of characters to be used in their personal narratives. Stein explored the ways the children created and explored aspects of their story's characters across modes such as 2D drawings, writing, 3D figures, spoken dialogue, and multimodal play

performances. Her study highlighted the social and cultural nature of children's ways of knowing and ways of exploring knowledge, and that multimodal opportunities for exploration in literacy settings are a powerful way to value the ways of knowing that children already come to school with, and provide worthwhile learning opportunities for students.

The rise in communicational technology has put a new light and importance on the "representational and communicational resources of image, action, sound, and so on in new multimodal ensembles" (Jewitt, 2008, p. 241). Research in school settings such as that conducted by Burn and Parker (2003) demonstrates the plethora of possibilities afforded by multimedia modes. Their project involved 10- and 11-year-old students creating animated films of their short stories. The researchers found that the modes utilized in multimedia, similar to the multiple modes used outside of multimedia, were "like spun colours blurring into white, in the...narrative perceived by the spectator" (Burn & Parker, 2003, p. 71); the multiple modes that the children purposefully chose were all equally essential in the culmination of the final product they created when viewed by the audience. Bearne (2009) also examined multimodal texts (screen based, spoken narrative, and written and illustrated text) created by students. She used the conceptual framework outlined by Kress and van Leeuwen (2006) in the analysis of a Power Point presentation, and oral storytelling of a personal narrative, and a written and illustrated picture book of a personal narrative. She examined the ways that 7- and 8-year-old students used elements of image, language, sound and vocalization, and gaze and movement in order to represent their learning and create coherent texts. She found the affordance of the different modes and mediums used by the children greatly influenced what the children were able to accomplish and represent communicatively (Bearne, 2009).

Bearne (2009) argued that children intentionally compose texts utilizing multiple elements of representation including image, language, and movement (p. 161), but “when it comes to educational institutions giving value and status to children’s productions, there are significant gaps in policy and practice” (p. 185). Suggesting that although children compose multimodally, and the creation’s meaning requires all modes to be recognized, it is still often the case that only one or two modes (often the written and oral modes) are being valued and assessed. Current curricular policies such as the Grade 2 Language Arts British Columbia’s Ministry of Education (2006), encourage teachers to use pedagogical methods that are responsive to student’s socially constructed, culturally diverse ways of knowing, which include multimodal ways of representing knowledge. However, these documents provide little information for teachers about what cultural ways of knowing (such as various narrative story structures) might look like, nor do the documents provide examples of pedagogical methods that could support culturally diverse aspects of literacy, and in fact, the documents outline assessment criteria based on a narrow and culturally bound definition of literacy achievement, such as requiring that stories focus on a central idea, follow a logical, linear sequence, and have a defined beginning, middle and end. The explicit teaching and valuing of the affordances of socially constructed ways of knowing such as multimodal communicational practices and narrative forms of story are required in schools in order to develop children’s literacy abilities. According to Paley, the act of teaching should be “a daily search for the child’s point of view, accompanied by the sometimes unwelcome disclosure of” (1986, p. 124) our own hidden attitudes.

A Multimodal Approach to Story Writing

“Welcomed or not, the children’s thoughts run, flow, crawl, and fly into every corner of the classroom, marking out a pathway to learning. Their goals and ours can be a good match”

(Paley, 2004, p. 33).

As noted above, “people often assume that their cultural ways of knowing and acting are the norm” (Smagarinsky, 2007, p. 64) and instruction in school can often treat “speech and writing as conforming to rules and other orthodoxies” (Smagarinsky, 2013, p. 193). The research described earlier in this chapter (Au, 1980; Heath, 1983) clearly demonstrates the significance of utilizing pedagogical approaches that enable children to explore and communicate their learning in ways that resonate with their unique ways of knowing. Vivian Paley’s storytelling story acting approach, when combined with story writing and illustrating, can be one such pedagogical method. It is an approach which can create space in the classroom for children to communicate more of what they know or different aspects of what they know through the exploration of their personal narratives within multiple communicational modes, and may support and enhance the quality of students’ story writing.

Storytelling.

“Better than the growl of the lion, the cry of the baby, and the roar of a helicopter is the word, spoken aloud for all to hear” (Paley, 1991, p. 163).

Oral storytelling allows for intonation, pace, facial expression, body language, and gesture (among other aspects) to be used simultaneously to create and communicate thoughts and intentions. It also provides the opportunity to create descriptive sound effects that are difficult to depict in words. Davis (2000) suggests that in oral storytelling we are engaging in more ‘languages’ of storytelling (such as movement, sound, emotion, and listener feedback) than we

are in story writing. Children are able to communicate significantly more complex language, vocabulary and concepts in speech than they are able to in writing. Davis reminds us that “we must write much more than would ever have been spoken in order to tell exactly the same story” (Davis, 2000, p. 48). Oral storytelling also creates an opportunity for social engagement and knowledge construction in children’s narrative process. It is important to recognize that “our language structure grows when we speak with our own voice sentences and patterns *that we would neither write nor orally generate on our own*” (Davis, 2000, p. 7577).

Research findings have shown that when given the opportunity, oral storytelling considerably helps students in the development of writing skills (Davis, 2000; Hanson, 2004; Nicolopoulou, McDowell & Brockmeyer, 2006). Oral storytelling has been found to motivate even the most hesitant writers (Cremin et al., 2006). The telling of and listening to children’s stories engages children in language in a way that is motivating and encourages imagination and creativity in their own writing (Hanson, 2004). Expressiveness, which can be utilized in oral storytelling, reveals point of view, and the reaction and expressiveness of the listener can influence the written text. Both the teller and the listener are actively engaged in the creative process, as they both shape the story (Mallan, 1991).

One teacher described the positive changes in one of her students who typically was reluctant to write, after other students in the class had used sound effects during the read aloud of a picture book:

[The] class spontaneously created plaintive cries for help and sinister creaking, dripping and howling sounds. The cacophony of noises emanating around the room heightened the tension and the teacher perceptively seized the moment for writing.... Rowan, a 10-year-old disaffected writer...settled quickly using the sounds he had voiced and heard to create a

threatening and uneasy atmosphere. Imaginatively he inhabited the moment, describing it evocatively and repeating the word 'hello' as well as reducing the size of the letters, just as the sound in the classroom had also faded. (Cremin, Gooch, Blakemore, Goff & Macdonald, 2006, p. 280)

Research, such as Hanson's (2004) study with 21 Grade 4 students, has found that when an oral storytelling approach is used to develop writing skills, the students' quantity and quality of, and engagement with, writing improved. Researchers who have incorporated Paley's storytelling, story acting approach into a literacy classroom have documented similar findings (Groth & Darling, 2001; Nicolopoulou, McDowell & Brockmeyer, 2006).

Inspired by Paley's approach, Nicolopoulou, McDowell and Brockmeyer (2006) introduced the practice of spontaneous storytelling and story acting into two Head Start preschool classes. Data were collected from the stories and journal entries of the 38, African American 3-5 year old students, and analyzed for thematic elements. The researchers noted that by incorporating a narrative aspect into the more directed literacy activity of journal writing, the journal writing became "more engaging and educationally effective" (Nicolopoulou et al., 2006, p. 127). Students who previously used only drawing or descriptive text in their journal writing began to write full stories: "the length and complexity of the entries increased substantially" (Nicolopoulou et al., 2006, p. 137). Students appeared to be "actively thinking about the connections between thoughts, spoken words, marks on paper, the arrangement of text on the page, and the transformations of spoken to written representation and back" (Nicolopoulou et al., 2006, p. 129).

Groth and Darling (2001) found that when Paley's storytelling story acting approach was included in the literacy practices of preschool classrooms, it was clear that the use of storytelling

and story acting had a significant influence on the students' narrative expression. The storytelling element in Paley's approach "provided an outlet for tapping children's literacy knowledge, including their concepts about print and understanding of sense of story" (Groth & Darling, 2001, p. 234). It was evident during story dictation that the students were actively thinking about their own and their peers' stories, and through Paley's approach "the children acquired an understanding of the links that occur between thoughts, spoken words, marks on paper, and the space occupied by these marks" (p. 234). Further, students were exposed to the concept that people "mediate among thoughts, sounds, and print as they compose text" (Groth & Darling, 2001, p. 234). The students' literacy learning was enhanced through the observations and collaborations of narratives with their peers. Through the use of storytelling, narrative thought was transformed into language, into a narrative community and into students' narrative writing, "scaffolding their literacy learning" (Groth & Darling, 2001, p. 235).

Story Acting.

"Stories that are not acted out are....disconnected and unexamined....the children say 'but we haven't done the story'....the process is incomplete" (Paley, 1991, p. 25).

In drama, children are able to use gesture and body movement as well as all of the modes that oral language affords to more fully explore narratives. Studies have shown that gesture is a powerful communication tool since gestures can provide a visual representation of things observed or shared in speech as well as enable the author to portray ideas or messages that can't be as readily represented through oral or written discourse. When children have the opportunity to explore narrative forms through gestural and oral modes, the pathways between their concept of the story and their actual texts are strengthened (Mages, 2006).

Research findings have overwhelmingly revealed how people use gesture to portray their thoughts and knowledge, and often use gestures in isolation or in combination with speech in order to do so (Golin-Meadow 1999; Kendon 1985; McNeill, 1992; Roth 2000, 2001). Therefore, many researchers believe that gestures provide a unique insight into people's thoughts. Research findings have shown that gestures are used in synch with language, demonstrating that the author produced the gesture and speech together (Kendon, 1997). Work by Goldin-Meadow (1999) demonstrated that when separate ideas are communicated simultaneously through gesture and speech, the communicator as well as the audience, attend equally to the speech idea and to the gestured idea. Roth (2000) noted that when learning new concepts, children often are able to communicate new learning through gesture before they can demonstrate the learning orally. The findings from several studies have revealed the deep ties gestures have to cognition (Goldin-Meadow, 1999; Kendon, 1997; McNeill, 1992; Roth, 2000); highlighted the influence of culture on the ways people communicate through gestures (Bremmer & Roodenburg, 1992; Kendon, 1997); and explored the use of gesture in connection to literacy through the study of narratives (Bearne, 2009; Colletta, Kunene, Venouil, Kaufmann & Simon, 2009).

Drama as a tool for literacy learning has been used in a variety of ways. For example, Clyde's (2003) work with K-12 students encouraged the students to relate to the characters in books, to empathize, and to imagine what the characters were thinking. A study by Franks (2003) examined the ways in which drama was used to enable the students to make connections between a text which was foreign to them, by using the forms and meanings children already have in their own socially constructed ways of moving and interacting with each other. Pellegrini's research (1984) showed that total word writing fluency was related to dramatic play. Others describe

drama as an opportunity to enhance children's creativity and storytelling abilities (Wright, Bacigalupa, Black & Burton, 2007).

Researchers who have studied the use of drama in combination with writing in literacy classrooms have found that drama: functions as a better precursor to writing than planning or discussion (Moore & Caldwell, 1993); promotes imagination (Mages, 2006; Wright, Bacigalupa, Black & Burton, 2007); generates more interesting and rich vocabulary articulated with emotion, expression, and a clearer voice (McNaughton, 1997); and develops a better understanding of narrative elements (Nicolopoulou, 2002) and issues (McNaughton, 1997), resulting in improved quality of story writing (Cremin et al., 2006; Crumpler & Schneider, 2002; McKean & Sudol, 2002; Moore & Caldwell, 1993). Particularly when writing is inextricably linked to drama, such as with 'writing in-role' (Herpinger, 2001, McNaughton, 1997) or when seizing opportunities to write during poignant drama moments (Cremin et al., 2006), writing is enhanced with more depth and detail (Crumpler & Schneider, 2002).

McNaughton's (1997) research sought to discover if drama was a useful tool for developing children's skills in imaginative writing. The imaginative writing of children who took part in drama was compared to that of children who took part in discussion work. A qualitative analysis of the imaginative writing of the Grades 4-7 students was undertaken using predetermined criteria based on educational objectives that related to areas such as lexis, structure, voice, and expressing emotions and ideas. The lesson structure and writing assignment were consistent, however, the drama groups utilized dramatic prewriting activities such as "improvisation, mime, tableaux, interviews, meetings, simulations, hot-seating and hearing the thinking of characters" (McNaughton, 1997, p. 60), while the discussion groups used prewriting activities that focused on "imaginative, speculative and operational types of spoken language" (p. 61). McNaughton

described how the comparison of the data revealed that 17 out of 20 sets of the drama group's writing met the performance criteria better than those of the discussion group. The students who explored ideas through drama used more insightful and expressive vocabulary, had a stronger sense of voice and portrayed a better understanding of the content issues.

In a similar study, McKean and Sudol (2002) compared two groups of fifth grade students, one that utilized drama prewriting activities and one that did not use any formal prewriting activities. The writing of the 47 students was measured using the 6+1 writing scale (McKean & Sudol, 2002). Analysis of the data revealed that the drama groups consistently scored higher in all of the traits measured. The teacher commented that the students "seemed to know exactly what to write and how to get it on paper ... [the other students] had a much harder time getting started" and many of them struggled (McKean & Sudol, 2002, p. 34). Students who previously performed low in writing activities "showed the greatest gains in scores" (McKean & Sudol, 2002, p. 30), highlighting the fact that students who were typically unsuccessful with 'standard paper and pencil-type activities' were able to transfer their experiences from the drama into their writing and become more successful writers.

A study by Cremin et al. (2006) also examined the use of two drama strategies in classrooms. Three teachers, each teaching in a different school in England, one with a group of 10-11 year-old students and the other two with classes of 6-7 year-old students, taught drama sessions using picture books (Cremin et al., 2006). Two approaches were explored: the 'genre approach' required students to write within a particular genre following a dramatic prewriting activity, meaning the type and purpose of text were prescribed by the teacher; and the 'seize the moment' approach, which enabled the students to choose the type of text, the perspective or viewpoint, as well as the purpose for their writing. The students' writing was assessed following

the government prescribed learning outcomes, and video footage and teacher and researcher observations were analysed using a qualitative approach (Cremin et al., 2006). The research team identified the presence of tension, emotional engagement and incubation, and role perspective and purpose, as the elements that appeared to connect drama and writing, and that fostered effective composition. Initially, the teachers were of the opinion that the more prescribed genre approach would elicit better quality text because it “combined making use of the motivating power of drama and awareness of the set writing objectives” (Cremin et al., 2006, p. 277). Yet the study revealed that it was the more spontaneous ‘seize the moment’ drama experiences which produced better writing. When children were encouraged to choose the content and purpose of their communication, children wrote with “greater urgency ... relevant details were included, a clearer point of view was established and the choice of language... was more adventurous and inventive” (Cremin et al., 2006, p. 277). The teachers observed significant changes in their students’ motivation, engagement and quality of writing. In seize the moment drama approach, the writing became a “vital and connected part of the imagined experience, the children were more involved in the dramas and were shaped by the themes and questions being investigated, rather than by a predetermined and imposed text type” and although “attention was paid to form and feature it did not drive the writing” (Cremin et al., 2006, p. 276).

Research has found that when integrating drama with writing, particularly if the drama and writing were driven by the students interests and choices (Cremin et al., 2006) the students’ writing was significantly more powerful and engaging (McKean & Sudol, 2002; McNaughton, 1997). When drama is combined with writing in classrooms, the interplay among the oral, gesture, posture and written modes can allow children to explore and communicate their personal

stories in more depth, and reveal the complexities of their thinking in their writing (Crumpler & Schneider, 2002).

Story Illustrating.

“No two children develop the same relationship between image and story. Certainly every kind of learning differs from child to child. But nowhere, are the behaviours more strikingly original, than in storytelling. Even as the children borrow one another’s ideas, they preserve a style and symbolism as unique as their fingerprints” (Paley, 1991, p. 40).

Story illustrating provides students with modal affordances to communicate their thinking in ways that dramatic and oral storytelling cannot. In the past, researchers have argued that children’s drawings could be used as a tool to identify developmental stages (Goodenough, 1926; Lowenfeld & Brittain, 1982). More recent research has recognized children’s drawings as a communicational tool for children to express their thoughts (Anning & Ring, 2004; Hope, 2008; Jolley, 2010, Kress & van Leeuwen, 2006; Ring, 2003; Worthington, 2010), recognizing children’s purposeful intentions in drawing and acknowledging drawings as a “constructive process of thinking in action” (Cox, 2005, p. 123).

Children’s drawings and the meanings conveyed or implied by and in the images, can be influenced by the materials used, by their peers’ drawings and comments, by cultural elements, and by interactions with adults (Einarsdottira, Dockett & Perry, 2009). Meaning is developed and can change throughout the drawing process due to the potential influences of new experiences of the child. Hopperstad (2008) notes that the meanings, form and function can develop and change even after the drawing is completed, when children use the drawing in their fantasy play. Social semiotic descriptions of the meanings portrayed through image have tended to examine image using the visual grammar described by Kress and van Leeuwen (2006), taking into account the

use of line, colour, placement, and use of space. However, drawings are “always transparent to their makers” and at the same time “more or less opaque to readers” (Kress, 1993, p. 180); consequently a third party interpretation of drawings risks underestimating “the meaning attributed to the drawings by the drawer” (Einarsdottira, Dockett & Perry, 2009, p. 218). Many claim that narrative and drawing occur simultaneously in the construction of meaning (Cox, 2005; Einarsdottira, Dockett & Perry, 2009; Wright, 2007). Hopperstad (2008) adds to that claim by suggesting that children’s actions and gestures which accompany the drawing process, as well as the descriptive or storied narration of the completed drawing, are vital ‘meaning rich’ components of children’s drawings. These claims have led researchers to insist on providing children with the opportunity to talk about their drawings in order to better uncover the meanings and intentions represented by their drawings (Connelly, 2007; Hall, 2010; Wright, 2007).

Connelly (2007) had her Grade 1 and 2 students draw what they knew about fish before, and again after a unit she taught on fish. When she compared the students’ before and after drawings of their knowledge of fish, the students’ ‘after’ drawings were significantly more detailed. Connelly (2007) noted that “the students gave the impression that I could not fully understand the drawings if they could not talk about them” (p. 11). Through conversation, the students made clear to what they displayed visually in their drawing, as well as explained the non-visual elements of their pictures (or what was *implied* in their drawings). The drawings enabled the students to display elements of their thinking and knowledge of fish in ways that talk alone could not. As the students’ explained their drawings to their teacher, they were able to connect their visual thoughts into words in order to further elaborate and explain their knowledge verbally.

Researchers who have explored the ways that students use drawing in relation to literacy have found a strong link between drawing and literacy success. Moore and Caldwell (1993)

studied 63 Grades 2 and 3 students who were organized into 3 groups: a) drama, b) drawing and c) control (discussion). Each group completed the same writing task following their prewriting activity (drama, drawing or discussion). The students' writing was assessed using a narrative rating scale designed by the researchers for the purpose of their study. They found that the quality of writing for the drama and drawing groups was significantly higher than that of the control (discussion) group (Moore & Caldwell, 1993). Moore and Caldwell (1993) suggested that drawing and drama can be effective forms of "rehearsal for narrative writing at the second and third grade levels, and that they can be more successful than the traditional planning activity, discussion" (p. 100).

Research has found that when students are encouraged to explore their thinking through drawing, students can explore, develop, and represent their thinking in sophisticated ways (Nixon, 2012). Students' drawings can reveal their complex thinking and understanding in alternate ways, and when used in literacy classrooms, can enhance the quality of their thinking and writing (Kendrick & McKay, 2002).

Vivian Paley and Storytelling Story Acting

"That which we have forgotten how to do the children do best of all, they make up stories. Theirs may be the original model for the active, unrestricted, examination of an idea" (Paley, 1991, p. 5).

Vivian Paley's storytelling story acting approach provides students with opportunities to explore and communicate their thinking in multiple ways. Storytelling story acting when combined with story writing and illustrating can enable students to reveal their thinking in their own ways of knowing, which can enhance the quality of their story writing. Paley is an exemplary teacher. She taught Kindergarten for 37 years, and received numerous awards

including the McArthur Fellowship, in recognition of her outstanding work with, and books about, young children. Paley was a strong advocate of the child centered classroom and listened carefully to the narratives of her students in order to access the issues most important to the children. Paley believed that learning takes place in the narrative play and stories of the children. She encouraged her peers to see that the stories shared by children in the classroom offered a vehicle through which to better understand their thinking and learning processes. In her own quest to understand the children in her classroom, she explored such themes as diversity (*White Teacher*, 1979), fairness (*You Can't Say You Can't Play*, 1993), gender roles (*Boys and Girls: Superheroes in the Doll Corner*, 1984), the outsider and the morality of the teacher (*The Boy who would be a Helicopter*, 1991). Researchers and teachers alike have, with equal enthusiasm, adopted, adapted and extended Paley's ideas and themes into current research and practice (Katch, 2001; Nicolopoulou, McDowell & Brockmeyer, 2006; Moyles, 2005). Paley demonstrated the role of teacher as learner in a child centered classroom where the most important voices were those of the children. She created a classroom where new ideas were explored through the telling and acting out of stories, where each of these activities was valued immensely for their importance for the learning of young children and was attended to on a daily basis. She proclaimed the importance of fantasy play and story narrative as the way young children make connections to new learning, and she was influential in ensuring the place of play and enacted narrative in the kindergarten classroom.

Research has taken up narrative as a method through which to explore the complexity of children's experiences (Katch, 2001; Oliver, 1998), recognizing that forms of narrative are unique culturally (Egan, 1989; McCabe, 1997), that they help children deal with abstract ideas, and are a "primary act of mind" (Hardy, 1975, p. 4). Paley is most noted for her contributions to

narrative discourse because of the teaching methods of storytelling and story acting that she utilized daily in her classroom. Paley believed that stories were the keys to learning and inclusion, and a window into the child's point of view: an opportunity for children to turn the connections they were making in their fantasy play into a story to share with their peers. Paley was not alone in this thinking; many scholars (Bruner, 1996; Oliver, 1988; Witherell & Noddings, 1991) believe that it is through stories that we explore our lived experiences and explore the meanings and our understandings of those experiences.

In Paley's opinion, every child has a story to tell and by inviting each child to tell their story, every child can become a contributing member in the classroom. In her storytelling story acting approach, stories were dictated by the 3-5 year old students to their teacher and then brought to life when acted out by their classmates that same day. Paley became director during these dramatic scenarios, encouraging the students to use body language, voice and actions to make the story come alive for the audience, providing an opportunity for children to connect through actions and emotions. She found that connections to new learning found their way into the fantasies of the young students' scenarios. During the oral dictation, Paley questioned her students in ways that did not interfere with their story but encouraged them to elaborate and explain in order to more fully communicate their thoughts and ideas. The acted drama gave the children the opportunity to see their story in a third dimension, where multiple modes were used to communicate their intended meanings, allowing the students to see more, communicate more deeply, and often spontaneously edit their story during storytelling and story acting to make the scenario more closely fit their intentions.

Although Paley's writing (in her numerous books and articles) is accessible and challenges teachers to reflect on their teaching practice in many ways, Paley does not explicitly describe or

outline the process of her pedagogical methods (Cooper, 2009). Each of Paley's books focuses on a theme such as diversity, gender and fairness (Paley, 1979, 1984, 1993), and the majority of research that cites Paley also focuses on particular themes (Cooper, 2009; Katch, 2001; Moyles, 2005; Nicolopoulou, McDowell & Brockmeyer, 2006). Cooper's writings (2005, 2009) may be the only resources, and certainly the most comprehensive selections of literature, that detail Paley's approach and concretely suggests how to implement storytelling story acting into a classroom. However, Cooper's writings, Paley's books, and research which cites her work (Groth & Darling, 2001; Nicolopoulou et al., 2006), all focus on children in kindergarten and preschool. I was unable to find literature that discussed Paley's approach to storytelling story acting in an elementary level literacy classroom. I therefore turned to look at the body of research that examined the relationship and benefits of drama (using varied methods and strategies) when used in conjunction with writing, which I described earlier in this chapter (Cremin et al., 2006; Crumpler & Schneider, 2002; Mages, 2006; McKean & Sudol, 2002; McNaughton, 1997; Moore & Caldwell, 1993; Nicolopoulou, 2002; Wright, Bacigalupa, Black & Burton, 2007).

The literature reviewed above conveyed the numerous benefits for children's literacy learning when drama and writing are combined. Drama originates from the fantasy play of children, driven by their interests, experiences and ponderings. When writing is inextricably linked with drama, the writing has "a purpose in their imaginary world" (Cremin et al., 2006, p. 277) and becomes a "vital and connected part of the imagined experience" (p. 276). Paley would say that in those dramatic moments we see the point of view of the child, and the review of the research revealed that teachers who have tried drama in their writing program found that when

the child's point of view is acknowledged, the children are truly motivated, engaged, and create powerful stories (Cremin et al., 2006).

Summary

“There must be a format that captures the essence of play, while attaching to it a greater degree of objectivity. Storytelling and story acting can perform that task” (Paley, 1991, p. 34).

Canada's social and cultural changes resulting from the integration of communicational technology and the increase in multiculturalism, require the definition of and thinking about literacy to expand to include meaning making across multiple modes of expression (Kress, 1997; NLG, 1996). Children construct and represent their knowledge in meaningful ways using the many modes available to them such as speaking, writing, gesturing, and drawing, which are socially and culturally shaped; all modes of meaning making should be treated as equally significant. The literature reviewed in this chapter demonstrates that when children are provided with opportunities to explore their thinking through modes such as oral and dramatic storytelling, the quality of their writing improves (Cremin et al., 2006; McKean & Sudol, 2002; McNaughton, 1997; Nicolopoulou, 2006). In the following chapter, I describe the context and design of the video workshop developed to share this pedagogical approach with teachers, and to communicate the process and benefits of implementing Paley's storytelling story acting approach to support Grade 2 students' story writing.

Chapter 3

Paley's Storytelling Story Acting Approach with Story Writing and Illustrating in a Grade 2 Classroom

Storytelling, Story Acting and Story Writing

“The matter is not unimportant because the spontaneously played out-drama clarifies a difficult concept for Joseph that the printed story could not” (Paley, 1991, p. 83).

As described in Chapter 2, findings from research have demonstrated the multiple benefits to children's engagement and quality of writing when pedagogical strategies that include dramatic and oral storytelling are utilized (Cremin et al., 2006; Davis, 2000). The claims in the research suggest that children benefit the most when provided space and opportunity to create and explore multimodally, socially, and intrinsically (i.e. prompted by internal motivation and granted choice) (Cremin et al., 2006; Kress, 1997). The review of the literature in Chapter 2 revealed that the majority of research which has studied literacy benefits with dramatic interpretive opportunities has done so separately from oral storytelling opportunities, and the few studies that have examined dramatic and oral storytelling using Paley's approach have been in preschool classrooms (Groth & Darling, 2001; Nicolopoulou et al., 2006). However, it could be concluded that by utilizing dramatic representation and oral storytelling methods conjointly with Paley's storytelling story acting approach, elementary students may benefit from the many advantages of both modes. Paley's storytelling story acting approach, when incorporated with story writing and illustrating in elementary grade classrooms, could prove to be a powerful pedagogical method which would support students' multimodal, social and personal explorations of literacy learning, and result in improved engagement with writing and improved quality of writing, such as was found for the studies cited in Chapter 2.

Paley's storytelling story acting approach has been widely accepted, adopted, and adapted by teachers and researchers at the preschool level (Cooper, 2009; Goth & Darling, 2001; Nicolopoulou et al., 2006). The review of the literature did not reveal studies that have utilized Paley's storytelling story acting approach in conjunction with story writing and illustrating in an elementary level classroom. Further, as discussed in Chapter 2, relatively few studies have explicitly demonstrated the method's procedure explicitly in a classroom (Cooper, 2009).

This project aimed to contribute to the body of literature that acknowledges children's multifaceted ways of knowing, which are influenced by multimodal, cultural, and technological factors. The video workshop, which is designed for teachers, was created with the goal of supporting elementary school teachers in their desire to attend to the literacy needs of the diverse students in their care. Paley's storytelling story acting approach can create space in the classroom for the unique ways of knowing of learners, and when combined with story writing and illustrating, has the possibility to motivate literacy learners and improve the quality of student story writing. Implementing pedagogical practices which require spontaneity and flexibility, and that have features that are sometimes intangible, can be intimidating and daunting for teachers. Therefore the video-based workshop aims to share with teachers a teaching method that is relatively easy to implement, while acknowledging and addressing any reservations or concerns that teachers might have.

Project Context

"Those of us who presume to teach must not imagine that we know how each student begins to learn" (Paley, 1991, p. 77).

I spent one hour in a Grade 2 classroom filming myself introducing Paley's storytelling story acting teaching approach to the class and teacher. During that hour, many children were able to

try storytelling and story acting with story writing and illustrating. The footage from that first hour with the class, which was used in the video workshop created for this Master's project, demonstrates the implementation of Paley's storytelling story acting approach in a Grade 2 language arts story writing class. My goal is that teachers will use the video workshop, which will be available to them through an online educational website, in their professional development on literacy instruction. The procedures and suggestions for implementing storytelling story acting with story writing and illustrating are explained and demonstrated throughout the video workshop.

The Grade 2 teacher who generously offered to have me implement and videotape Paley's storytelling story acting approach in her classroom was a former colleague of mine. Keen on differentiated curriculum, she was excited to try a new teaching approach that might improve her students' writing. She was particularly interested in exploring a method that included drama in the classroom in an easy to implement fashion, as she admitted that she was not yet confident using drama in a literacy lesson. She was also interested to discover the topics of the stories that the children would choose to write about when no formal theme was required.

My original intent was to present five language arts lessons over the course of one month in order to ensure that each child would be able to create his or her own story using each component of the storytelling story acting and story writing and illustrating process, and this plan is reflected in the consent forms found in the appendixes. Unfortunately, due to time constraints related to securing approval from Human Research Ethics at the University, holidays at the elementary school site, and personal deadlines, I altered the data collection time in the classroom to a one hour demonstration. However, the participating teacher was interested in exploring Paley's teaching method further and requested that I continue to work with the class in order to

support her adoption/exploration of Paley's approach. Therefore, following my initial one hour session with the Grade 2 class, which provided enough video footage to illustrate the points featured in the workshop, I continued to join the class as a volunteer once or twice weekly during their hour long literacy blocks for one and a half months until the completion of the school year. During my classroom visits, the participating teacher and I worked collaboratively in implementing Paley's storytelling story acting approach to support and develop the students' story writing and illustrating. During the one and one-half month time period, no data were collected. This volunteer portion of the project, although not part of my data collection, was enacted utilizing a qualitative approach where the observations, discussions and reflections of the children's use of storytelling story acting and story writing by myself and the participating teacher greatly influenced our use and adaptations of the teaching approach to ensure responsiveness to the needs of the teacher, the students, and the classroom space. Thoughts and opinions about the teaching method were discussed continually with the participating teacher and the students through daily informal discussions. Critical conversations, reflections, and ongoing informal analysis of the students' work were used to inform and modify, as necessary, the use and sequence of the storytelling story acting, story writing and illustrating approach in the Grade 2 classroom.

The information reported below in the following sections refers to only the first hour that I spent videotaping with the class and to the resulting workshop produced. In Chapter 4, I comment on the contributions of the teaching approach to the teacher and students from my perspective during the volunteer time spent with the class in their final months of school.

Demonstrating Paley's Approach in a Grade 2 Classroom

“There are an infinite number of approaches to every concept. One can only wonder at the risks involved in grabbing a single way of looking at a topic and presenting it as a lesson”

(Paley, 1991, p. 68).

Participants.

Video and photographic data were collected from 22 participating Grade 2 students who attended an elementary school in a coastal city in British Columbia, Canada.

Ethical Considerations.

Ethical approval was secured from the University of Victoria Human Ethics Board and the participating School District (which includes the consent of the participating teacher, principal and superintendent) (see Appendix F, Appendix D, and Appendix E respectively). As well, informed consent was obtained from parents via a consent form (Appendix C) prior to the beginning of the project.

Anonymity was limited because of the nature of video footage; some students (who had granted consent) appear in the video footage that was used in the final workshop, facing the camera. As is evident by the consent letters, confidentiality was addressed in multiple ways. The parents of three students denied consent but those students were able to participate in the demonstration fully, without appearing in any video footage. Due to the nature of the teaching demonstration it was easy to ensure that specific children were not in the video frame.

My role in the classroom was to demonstrate the teaching method and collect information. A strong effort to make clear my role as demonstrator/visitor and not as teacher in the classroom was made in order to help create a context where the students could feel comfortable to participate freely in, or withdraw from, the story recording activities without consequences. I

originally thought that having the video camera in the classroom would be an inconvenience to the teacher and students, but instead, the children were very excited and curious about the equipment, wanting to learn all about it, with even the shyest students requesting to share their story in front of the video camera.

Thus, the techniques I used to collect information captured multiple modes of communication, which included visual as well as auditory elements, and minimally interfered with the classroom activities. No marks were made on the students' work in order for their teachers, parents, peers and themselves to interact with their products as would normally happen in the classroom if I was not present.

Procedure.

After introducing myself, the purpose of the demonstration and the video equipment, I briefly described storytelling and story acting to the Grade 2 students. Following my brief description of Paley's approach, I had the students gather at the carpet and we did a demonstration of story acting. Following my introduction and the short story acting demonstration, the students had an hour language arts period. During the first half hour of the language arts period, the students wrote and illustrated their personal narratives. As well during this time, three students who volunteered to orally share their story sat with me one-on-one at the guided reading table and dictated while I scribed their story. In the second half of the language arts period the class sat in a circle at the class carpet. I read the three scribed stories dictated to me by the students during storytelling, while actors acted the story out in the center of the carpet, as they heard it for the first time. The components of Paley's storytelling story acting are:

- a) **Story Writing and Illustrating:** The students write and illustrate their own personal narratives. In the first half of the teaching demonstration, some students wrote their stories,

some drew pictures (using the materials available to them in the classroom such as markers, crayons, pencil crayons), and some students wrote and illustrated their story. During this writing period, three students orally dictated their stories to me. Photographs were taken of the students' pictures and written text.

b) Oral Storytelling: The students dictate their story to the teacher, who writes the story down on paper. In the teaching demonstration the children had opportunities to do oral storytelling during the regular writing period of the language arts block. I transcribed three student's stories in order to retell them during the story acting phase of the narrative. The oral storytelling was videotaped.

c) Dramatic Story Acting: The students sit in a circle, the actors are in the center of the circle and act the story out as the teacher reads the students story. During the second half of the teaching demonstration, I read the transcribed stories from the oral storytelling phase of the narrative to the class, while the students sat in a circle on the carpet. The author chose the role that he/she would play and I chose the remaining actors to participate in the child's story using the class list. The author acted as director in order to assist the participating students with the roles, although the participating students had some creative licence as well. I narrated the story while the students acted it out. The dramatic event was videotaped.

The video camera was set up using a tripod in order to allow me to freely interact with the students. Conversations with the participating teacher occurred during out of class times such as before and after class, and during recess times. The students were interviewed informally about their stories during class while working on the written and illustrated text, depending on the affordances of the classroom situation at the time. Formal questions (see Appendix B) were

generated but they were modified to adapt to spontaneous interactions with students in the classroom.

I recorded my own daily reflections in a personal journal outside of class time. Video editing was completed daily after class time in the afternoons and evenings. All data collection was conducted by me, the researcher. Only small segments of the overall video footage and a few samples of students' work were used in the final video workshop.

Workshop Design

“The storyteller is a culture builder, requiring the participation of an audience” (Paley, 1991, p. 34).

Consistent with the conceptual foundation of the project on the importance of multiple modes of representation, the video workshop was created using a combination of text, image, video, voice narration and background music. For the text content and the base framework of the video workshop, I used a presentation creation tool called 'Prezi' which is similar to Power Point, but allows for more movement and creativity in presentations. The images comprise a combination of photographs of the Grade 2 children's work, still images from the video footage, as well as supplementary photography from Jason Lee Photography. I used Camtasia Studio 8, a video editing program with screen capture capabilities, to record the Prezi and edit all of the video footage from the Grade 2 classroom, my voice narration, and original music by Jodie Leslie into the final video workshop.

Key aspects were considered in the creation of the video workshop such as audience, voice, and tone. The length of the video (20 minutes) was strategically chosen as an appropriate length to maintain the attention of busy teachers. In order to present the large amount of information in a way that audience members could sustain attention and attend to multiple points throughout the

video, I used image, video, sound, colour, and sequencing. The tone of the workshop was created with a desire to reflect Paley’s approachable style of writing. The intention was to achieve a conversational tone between the narrator and the audience, that of one colleague speaking with another. With the conversational tone in mind, I attempted to convey the theoretical foundations of the approach without overwhelming the audience with research information. The information was presented in a concise and logically organized fashion, while focusing on the practical elements of implementation in the classroom. The overall goal was to create a video workshop that teachers would find engaging and informative, approachable and enjoyable. It was meant to be a digital equivalent to sharing Paley’s ideas over a coffee in the staff room, and designed to inspire and support their adoption of Paley’s approach in their own classrooms.

The video workshop will be made available to teachers online by request through the researcher’s educational website.

Story board.

Oral Script	Visual Script
<p><i>Storytelling, Story Acting and Story Writing: Implementing Vivian Paley’s Approach in a Grade 2 Classroom</i></p>	<ul style="list-style-type: none"> • Italicized text.
<p>Through stories, children explore their understandings of lived experiences and deal with abstract ideas. Children’s stories “may be the original model for the active, unrestricted, examination of an idea” (Paley, 1991, p. 5).</p> <p>Vivian Paley, a prominent and award winning preschool and kindergarten teacher, believed that stories were the keys to learning and inclusion and a window into the child’s point of view. Every child had a story to tell and in this way, every child was a contributing member in the classroom.</p> <p>As teachers, we are continually striving to find differentiated instructional practices that include all of the learners in our classrooms; methods that enable students to explore their learning in personally meaningful ways, as we support them to be strong storytellers and story writers.</p>	<ul style="list-style-type: none"> • Image of one child with title. • Music throughout entire video. • Picture of Paley. • Image of classroom. • Italicized text.

<p>Vivian Paley’s teaching approach, storytelling story acting, supports students’ narrative development through the telling and acting of stories. In storytelling, story acting children are able to reveal the complexity of their thinking as they navigate through <i>communicational modes such as, intonation, facial expression, and gesture.</i></p> <p>Children are. <i>“not as influenced as adults are by the predominance of written text, and tend to be guided more by other modes such as the visual, kinaesthetic, and three-dimensional and gestural modes. They draw on these different modes freely when making meaning and may not see one as more salient than another. Instead, children may choose the most appropriate mode for their meaning making activities”</i> <i>(Paley, 2004, p. 31).</i></p> <p>Unfortunately it is often the case that elements such as oral storytelling, drama, drawing and writing are used in isolation. However, research findings have shown that because each mode offers a different potential for making meaning, when multiple ways of exploring are utilized for one learning outcome, such as story development, students communicate more of what they know or different aspects of what they know.</p> <p>Teachers need sound pedagogical insights and strategies so they can support the differing communicative needs and strengths of children from various cultures, students who may be learning English as a second language, children with disabilities who may communicate in ways that don’t include speech or writing, and children who are immersed in communicational technology which combines speech, drama, writing, sound and image (such as in Ipads, Ipods, computers and Iphones), influences which affect the way children explore and represent their learning.</p> <p>Indeed students who enter our classrooms have had experiences of making meaning in multiple ways. Students need to continue to have multimodal opportunities to explore, communicate and represent their thinking and learning in our classrooms.</p> <p>Although predominantly used in preschool and kindergarten classrooms, Paley’s approach to exploring children’s stories in multiple ways, when adopted in the elementary grades can be a <i>powerful and engaging</i> approach to support students’ story writing.</p> <p><i>Storytelling story acting</i> is one method that is an <i>inclusive, strength-based and easy to implement</i> way to embrace and support our diverse</p>	<ul style="list-style-type: none"> • Italicized quote. • Images of children telling, acting and drawing. • Italicized texts. • Image of culturally diverse children, children with disabilities, children using technology. • “Certainly every kind of learning differs from child to child. But nowhere, are the behaviors more strikingly original, than in storytelling.” (Vivian Paley, from <i>The Boy Who Would Be A Helicopter</i> p. 40)
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<p>learners in their story writing journey. <i>Supported by research</i>, the strategy offered by the reflective, child centered, highly renowned educator, Vivian Paley, is one that I am excited and privileged to share with you.</p> <p>In this video we're going to look at why Vivian Paley's storytelling story acting approach, when combined with story writing and illustrating, works. I am going to explain in detail how to implement the approach in your classroom and how to deal with common challenges. And finally I am going to share all of the many BC Curriculum Prescribed Learning Outcomes across Language Arts, Drama and Visual Arts that can be addressed by this effective teaching approach.</p>	<ul style="list-style-type: none"> • Add bolded text • Storytelling, Story Acting and Story Writing. <ul style="list-style-type: none"> • Why it works. • How to Implement. • BC Curriculum Assessment.
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<p><i>Storytelling Story Acting Story Writing – Why Does it Work?</i></p>	<ul style="list-style-type: none"> • Italicized text.
	<p>Storytelling Story Acting Story Writing – Why Does it Work?</p>
<p>Combining storytelling and story acting, with story writing and illustrating, uniquely enables students to explore their stories in multiple ways. Paley wrote that “in the telling and performing of stories, all ideas must be heard, considered, compared, interpreted, and <i>acted upon</i>” (Paley, 1991, p. 35)</p>	<p>“In the telling and performing of stories, all ideas must be heard, considered, compared, interpreted, and <i>acted upon</i>” (Vivian Paley, from <i>The Boy Who Would Be A Helicopter</i>, p. 35)</p>
<p>Children are able to communicate much more complex language, vocabulary and concepts in speech than they are able to in writing.</p> <p>Storytelling can provide children with the opportunities to freely express their ideas without the worry of spelling, punctuation or doing something wrong.</p>	<p>Storytelling</p> <ul style="list-style-type: none"> • Image of a boring story (the cat sat on the mat).
<p>Drama can afford students with opportunities to embody their thoughts and language visually. In acting out stories children can use intonation and volume of speech, facial expression, body language, and gesture to communicate their feelings, moods, tones and other wordless intentions.</p> <p>The children can observe how their peers interpret their story. The actors may convey a message that the author hadn't intended. Seeing their peers act out their story can encourage the student to edit their story, include more detail, and more descriptive language in order to better reflect their thinking, or to incorporate the perspectives of their peers.</p>	<p>Story Acting</p> <ul style="list-style-type: none"> • Video of Gavin's story.

<p>When students explore their story through multiple elements of expression such as in oral storytelling, story acting, and the interpretations of their peers, the potential for their writing to deepen improves. When students work on their writing, they may include the details of what they saw and heard in order to better communicate their intentions.</p>	<p>Story Writing and Illustrating</p> <ul style="list-style-type: none"> • Prezi image of written story
<p>The BC curriculum as well as classroom practice reflect the need for elements such as dance, drama, and art in a literacy classroom.</p>	<p>“The IRP recognizes that British Columbia’s schools include young people of varied backgrounds, interests, abilities, and needs... ways to meet these needs and to ensure equity and access for all learners [should be] integrated as much as possible” (British Columbia Ministry of Education, 2006, p. 3)</p>
<p>Unfortunately it is often the case that many elements such as dance, drama and art, and writing are used in isolation. However, findings from research have shown that when multiple ways of exploring (such as in image, and drama) are utilized for one prescribed learning outcome, students can communicate more of what they know or different aspects of what they know, enhancing the quality of the learning outcome.</p> <p>Teachers and researchers who have used drama and/or storytelling with their story writing have found that not only does the <i>quality</i> of students’ writing improve but also the students’ <i>motivation</i> to engage in writing increases.</p>	<ul style="list-style-type: none"> • Prezi image of story. • Italicized text.

<p><i>Storytelling Story Acting Story Writing – Implementing in the Classroom</i></p>	<ul style="list-style-type: none"> • Italicized text.
<p>It is important for teachers to modify teaching methods to better suit their preferences as well as the needs of their students. The process that I will be sharing is not exactly as Paley outlined, but is more of an example of how you could implement or modify it to fit your classroom practice.</p>	<p>Storytelling Story Acting Story Writing – Implementing in the Classroom</p>
<p>In storytelling children tell a story to their teacher while their teacher transcribes it. In story acting the children gather round the carpet and act out the story as the teacher narrates. In story writing, children write and illustrate their story.</p>	<p>How does it work?</p> <ul style="list-style-type: none"> • Image of storytelling. • Image of story

	<p>acting.</p> <ul style="list-style-type: none"> • Image of story writing. • Images from classroom.
All you need is a pen or pencil and blank paper and clip board (or note book).	<p>Materials needed.</p> <ul style="list-style-type: none"> • Image and list of materials.
<p>Dictation can occur anywhere in the classroom (at guided reading table or at student's desk). Dictation can occur during center time or seated independent work such as independent reading or writing.</p> <p>Story acting typically occurs at the carpet where whole class stories are read. Paley liked to use masking tape to tape a square on the carpet that would represent the stage. Some teachers have the children sit along the edges of the carpet and have the children recognize that the inside of the carpet is the stage without using markers.</p> <p>Story writing and illustrating occurs where you normally schedule it. Some teachers have students write at tables, at their desks, or on a space on the floor - wherever the students and teacher are comfortable with.</p>	<p>Location</p> <ul style="list-style-type: none"> • Image of child at guided reading table with teacher/image of teacher working with a child at the child's desk. <p>Ways to include Dictation in Class (list-center time, independent reading, independent writing).</p> <ul style="list-style-type: none"> • Image of story acting on carpet. • Image of children writing at their desks/on the floor/at tables.
<p>Storytelling (dictation) and story acting take a lot less time than one may think. Dictations typically take 1-3 minutes per student. It takes 5-10 minutes to act out each student's story.</p> <p>In my own practice I took student dictations during our 20 minute independent reading or writing time and would be able to take approximately 5 student dictations per day. For story acting, usually 3-5 students' stories would be acted out in a half hour time frame.</p> <p>More time could be spent with each child during dictation and story acting in order to delve deeper into narrative aspects and peer editing. Also, teachers may not work on 'storytelling story acting story writing' every day and if so, the process could be spread out along 2-4 weeks.</p> <p>The younger the age of the students the shorter the time frame should be in order for them to benefit most from the multiple forms of exploration.</p>	<p>Time Required</p> <p>Storytelling 1-3 minutes per student</p> <p>Story Acting 5-10 minutes per student</p> <p>The Whole Process 5 student dictations per day (done in a 20 minute period) 3-5 student plays per day (done in a 30 minute period) *If done every day, the whole process would take 1 week.</p>

<p>This structure meant that within a week (or 5 days), every student would have had the chance to dictate and act out his/her story.</p> <p>This process of storytelling, story acting and story writing can be, but does not need to be perfectly linear. Since some students may prefer to express their thoughts through drawing, these students may want to draw their story before they dictate and act it out. Students can be in the beginning stages of writing, and illustrating while dictating and acting is taking place. If I had one hour long language arts block each day, the children would write/illustrate/dictate their stories for half of that hour, and act out the stories for the other half.</p>	<p>What does it look like in the classroom?</p> <ul style="list-style-type: none"> • Flow chart of linear process. • Flow chart of non-linear process.
<p>In storytelling, the student tells a story, while the teacher transcribes it in the child's own words.</p> <p>Teachers typically write the student's name and the date on the paper. The teacher should say out loud what she is writing. This verbal retelling will allow the child to make any corrections as the teacher is writing, and track the conversation of speech to print.</p> <p>The first few times that you try storytelling with your students some of them may be a bit shy or unsure of how to start. During this beginning time you can help your students by asking them questions or offering suggestions, such as.....How would you like your story to begin? Some stories start with one day or once upon a time. What would you like to talk about in your story? Who is in your story? You really liked the book we read about the circus, would you like to tell a story about a circus?</p> <p>It is important to question students in ways that encourage them to elaborate and explain their ideas in order to more fully communicate their thoughts and ideas without interfering with their story. The teacher can also help students expand on thoughts and descriptions that might help the actors in the story acting.</p> <p>This one-on-one interaction creates a great opportunity for teachers to note any specific skills in storytelling that individual children need guidance with or explicit instruction about. As much as possible, the child should be encouraged to tell their story without interjections from the teacher. However, when the child has finished the dictation, the teacher may encourage the student to help attend to skills that the child may be having difficulty with, such as punctuation, for example. The student could be asked to suggest how the teacher might punctuate a particularly exciting sentence, or conversation between characters.</p> <p>The teacher rereads the dictated story when the student is finished to</p>	<p>Storytelling Prezi zoom to image</p> <ul style="list-style-type: none"> • Video clips of storytelling/dictation. • Video of Larry's story <ul style="list-style-type: none"> • Video of teacher asking questions to clarify. <ul style="list-style-type: none"> • Dictation, teacher asking student to

<p>enable the student to make any changes and ensure that they got it right. In order to prepare for the story acting, it's helpful to write a list of the characters needed at the end of the story.</p> <p>Some teachers limit story dictations to one page in order to regulate time. Monitoring the length of stories for timing purposes is something you can experiment with. Some classrooms use 'to be continued' and have students dictate longer stories in installments.</p> <p>The transcribed story can be kept in the teacher's records, and if needed, given to the student to refer to when writing the story themselves. It can be added to the child's final written copy and kept in the student's writing portfolio in order to compare the growth seen from original to final copy.</p>	<p>help with punctuation.</p> <ul style="list-style-type: none"> • Video of Gavin's story. • Teacher rereading story, and writing characters.
<p>In story acting, children act out the story while the teacher narrates. Story acting is a simplified way of doing drama: no props, no costumes, no preparation. The goal and the point is to keep it as simple as possible. Basically the process is simply one of gathering the class around the carpet, announcing the storyteller, choosing the actors, and having the actors perform as the story is read aloud by the teacher.</p> <p>Once everyone is seated at the carpet, the teacher announces the story and asks the author to choose the role they would like to play. The remaining characters are chosen using the class list. The teacher begins at the top of the list and invites students to play a part; students can accept or pass. If a student passes, he/she is not asked to play another part until the whole class has had a turn and the list is cycled back to the student. This method of choosing actors reduces the possibility that students will only choose to be in their friends' stories, while still acknowledging that students may have shy or bad days.</p> <p>The actors act the story out as the teacher narrates the story. The actors stay sitting in their places on the carpet and join the stage only when their character enters the story. Some teachers read the story in its entirety before the actors get on stage. Others simply announce the title of the story, choose the actors, and begin reading the story; the actors act out their part as they are hearing it for the first time.</p> <p>Improvisation is encouraged except where it changes the author's intent or distracts from the overall play. The teacher can interject (like a director would) to encourage more dramatic action from the actors. At the end of the story the actors can join hands and take a bow while the audience claps.</p>	<p>Story Acting Prezi zoom to image</p> <ul style="list-style-type: none"> • Video clips of story acting (story acting on the carpet, actor choosing part, teacher using class list to choose actors, teacher narrating while students act, teaching encouraging more dramatic action, students taking a bow, teacher announcing next story, class discussing the story).

<p>Following the performance of the story, some teachers immediately go on to the next story, as this format allows more stories to be acted out in the time frame provided. Another option is to encourage the class to discuss the story immediately following its performance. Students can comment on elements they liked, weren't sure about or had suggestions for, such as 'when you went up in the rocket, that was really scary, I liked that, can you put more of the rocket scene in your story'. This structure enables and encourages the audience to be active participants, paying close attention to elements of story, use of dialogue, description and language and other narrative elements of storytelling. This feedback can help the author and it creates an opportunity for peer engagement.</p>	<ul style="list-style-type: none"> • Active participation. • Audience engaged in story elements: dialogue, description, language, sequencing, character development etc.
<p>Children can write and illustrate their story during the regular writing period. This writing time does not need to deviate from your regular writing curriculum.</p> <p>During the writing class time, you may want to be able to circulate and assist students with their writing one by one as you normally would, or you might also have students do oral dictations of their storytelling during this time.</p> <p>Students may use the elements of their story that they explored in storytelling and the suggestion and interpretations of their story made by their peers during story acting into their story writing, which could create a more complex, detailed and rich piece of writing.</p> <p>The writing period is the perfect time in this teaching approach to encourage any components of writing conventions or narrative development that you as the teacher would like the students to be working on or learning. This writing period is also the time for editing, and editing can be done with teacher or peer assistance depending on your preference.</p>	<p>Story Writing/Illustrating Zoom prezi to image</p> <ul style="list-style-type: none"> • Video of Bria. • Teacher assisted editing of punctuation.
<p>The same topic restrictions apply in storytelling that are already enforced in the classroom such as no bathroom humour, or stories that could hurt a classmate's feelings. It is also important to discuss and practice physical engagement and movement in the acting space, just as you would in the gymnasium or larger drama production. Students must be aware of their space and their peers in order not to hurt themselves or their classmates unintentionally during the excitement of the moment. These expectations can be discussed with the whole class before beginning a literacy unit using storytelling, story acting.</p> <p>Themes often run through our classrooms, when one child talks about their birthday party, every child wants to share a story about</p>	<p>Some Challenges and how to manage them.</p> <ul style="list-style-type: none"> • Video of class discussion regarding acting safety ideas fighting discussion. <p>Prezi</p>

<p>their birthday party. Although this situation can be boring for teachers to hear so many similar stories, the latter is indicative of how social learning happens. I'm sure that during that birthday conversation, your own memories and experiences with birthday parties came to mind. On the surface, it can seem a bit unoriginal, but for children, using a familiar story (from a book, or peer) can be a powerful learning tool, as it helps trigger thoughts, memories and emotions which all enable more interesting writing. It's also a wonderful approach for children who have difficulty finding a topic to write about. We all have had those students who perpetually say 'I don't know what to write about' even when you provide them with specific topics. By using another's story as a springboard, students are able to get started and in the end most will change and alter the story to make it their own unique tale that reflects their own experiences.</p>	<p>Repetitive Story Themes</p> <ul style="list-style-type: none"> • Images of children in familiar stories. <p>“Even as the children borrow one another's ideas, they preserve a style and symbolism as unique as their fingerprints” (Vivian Paley, from <i>The Boy Who Would Be A Helicopter</i>, p. 40).</p>
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<i>BC Grade 2 Curriculum</i>	<ul style="list-style-type: none"> • Italicized text.
<p>The BC curricula encourage teachers to use pedagogical tools that are inclusive and responsive to the diverse needs of the students in their care, and which enable integration of multiple curriculum domains.</p> <p>Vivian Paley's storytelling story acting approach when combined with writing, can provide students with opportunities to explore many of the prescribed learning outcomes (PLO's) across the Drama, Visual Arts and English Language Arts curriculums.</p> <p>The following PLO's from the BC Grade 2 Language Arts, Drama and Visual Arts curriculum can be explored and assessed using storytelling story acting with writing and illustrating texts in a Grade 2 language and literacy program.</p> <p>The number of prescribed learning outcomes from the Language Arts, Drama, and Art curriculums that can be taught using storytelling story acting' story writing and illustrating are extensive. The large number of applicable PLOs provides teachers with incredible flexibility when carefully choosing specific prescribed learning outcomes to focus</p>	<p>(Scroll through quickly)(web layout)</p> <p>Grade 2 Prescribed Learning Outcomes:</p> <p>English Language Arts</p> <p>Purposes (Oral Language)</p> <p>A1 Use speaking and listening to interact with others for the purposes of</p> <ul style="list-style-type: none"> • exchanging ideas on a topic, • making connections, • completing tasks, • engaging in play. <p>A2 Use speaking to explore, express, and present ideas, information, and feelings, by</p> <ul style="list-style-type: none"> • staying on topic in a focussed, discussion • recounting experiences in a logical sequence, • retelling stories, including characters, setting, and plot, • sharing connections made. <p>A3 Listen attentively for a variety of purposes and demonstrate comprehension, by</p> <ul style="list-style-type: none"> • retelling or paraphrasing information shared orally, • asking for clarification and explanation, • sharing connections made. <p>Strategies (Oral Language)</p> <p>A4 Use strategies when interacting with others, including</p>

<p>on, enabling teachers to tailor their curriculum instruction to the needs of their students. In my own teaching practice, I may continue to develop and build on one or two prescribed learning outcomes through storytelling story acting story writing and illustrating as we progress through the year, or I may focus on one or two different prescribed learning outcomes every couple of months.</p> <p>These prescribed learning outcomes can be measured using the same assessment tools that you normally use for oral speaking, drama, writing and illustrating in your current literacy program such as checklists, anecdotal notes, rubrics, and student self assessments, to name a few examples.</p> <p>Any extra class time this approach may take, is quickly realized as worthy when children's engagement and quality of stories improves, and then thought of as no time at all when displayed with all of the Prescribed Learning Outcomes it attends to.</p>	<ul style="list-style-type: none"> • accessing prior knowledge, • making and sharing connections, • asking questions for clarification and understanding, • taking turns as speaker and listener. <p>A5 Use strategies when expressing and presenting ideas, information, and feelings, including</p> <ul style="list-style-type: none"> • accessing prior knowledge, • organizing thinking by following a framework or rehearsing, • clarifying and confirming meaning, • predicting what the audience needs to know for understanding, • adjusting volume and tone to the needs of the audience. <p>A6 Use strategies when listening to make and clarify meaning, including</p> <ul style="list-style-type: none"> • focussing on the speaker, • asking questions, • recalling main ideas. <p>Thinking (Oral Language)</p> <p>A7 Demonstrate enhanced vocabulary knowledge and usage.</p> <p>A9 Use speaking and listening to develop thinking, by</p> <ul style="list-style-type: none"> • acquiring new ideas, • making connections, • inquiring, • summarizing. <p>A10 Reflect on and assess their speaking and listening, by</p> <ul style="list-style-type: none"> • referring to class-generated criteria, • setting a goal for improvement, • making a simple plan to work on their goal. <p>Features (Oral Language)</p> <p>A11 Use the features of oral language to convey and derive meaning, including</p> <ul style="list-style-type: none"> • text structure, • grammar and usage, • enunciation, • receptive listening posture. <p>Thinking (Reading and Viewing)</p> <p>B8 Respond to selections they read or view, by</p>
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	<ul style="list-style-type: none"> • expressing an opinion supported with reasons, • making text-to-self, text-to-text, and text-to-world connections. <p>Purposes (Writing and Representing)</p> <p>C1 Create personal writing and representations that express connections to personal experiences, ideas, likes, and dislikes, featuring</p> <ul style="list-style-type: none"> • ideas developed through the use of relevant details that connect to a topic, • sentence fluency using some variety in sentence length and pattern, • developing word choice by using some varied and descriptive language, • developing voice by showing some evidence of individuality, • a logical organization. <p>C3 Create imaginative writing and representations, sometimes based on models they have read, heard, or viewed, featuring</p> <ul style="list-style-type: none"> • ideas developed through the use of details that enhance the topic or mood, • sentence fluency using sentence variety, dialogue, phrases, and poetic language, • developing word choice by using some varied descriptive and sensory language, • developing voice by showing some evidence of individuality, • an organization that includes a well-developed beginning and logically ordered, imaginative ideas or details. <p>Strategies (Writing and Representing)</p> <p>C4 Use strategies before writing and representing, including</p> <ul style="list-style-type: none"> • setting a purpose, • identifying an audience, • participating in developing class-generated criteria, • generating, selecting, developing, and organizing ideas from personal interest, prompts, models of good literature, and/or graphics. <p>C5 Use strategies during writing and</p>
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	<p>representing to express thoughts, including</p> <ul style="list-style-type: none"> • referring to class-generated criteria, • referring to word banks, • examining models of literature/visuals, • revising and editing. <p>C6 Use strategies after writing and representing to improve their work, including</p> <ul style="list-style-type: none"> • checking their work against established criteria, • revising to enhance a writing trait (e.g., ideas, sentence fluency, word choice, voice, organization), • editing for conventions (e.g., capitals, punctuation, spelling). <p>Thinking (Writing and Representing)</p> <p>C7 Use writing and representing to express personal responses and opinions about experiences or texts.</p> <p>C8 Use writing and representing to extend thinking by presenting new understandings in a variety of forms (e.g., comic strip, poem, skit, graphic organizer).</p> <p>C9 Reflect on and assess their writing and representing, by</p> <ul style="list-style-type: none"> • referring to class-generated criteria, • setting a goal for improvement, • making a simple plan to work on their goal. <p>Features (Writing and Representing)</p> <p>C10 Use some features and conventions of language to express meaning in their writing and representing, including</p> <ul style="list-style-type: none"> • complete simple sentences, and begin to use compound sentences, • some paragraph divisions, • generally correct noun-pronoun and subject-verb agreement, • past and present tenses, • capital letters at the beginning of proper nouns and sentence, • periods, question marks, or exclamation marks at the end of sentences, • commas to separate items in a series, • words from their oral vocabulary, personal word list, and class lists,
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- spelling words of more than one syllable, high-frequency irregular words, and regular plurals by applying phonic knowledge and skills and visual memory,
- attempting to spell unfamiliar words by applying phonic knowledge and skills and visual memory,
- conventional Canadian spelling of common words,
- letters printed legibly, consistent in shape and size, with appropriate spacing between letters and words.

Grade 2 Drama PLO's

A1 Share ideas that can be used in a drama work.

A2 Use imagination and exploration to create drama.

A3 Demonstrate co-operative effort in drama work.

A4 Reflect on classroom drama experiences.

B1 Use voice to express a range of ideas and feelings while working in role.

B2 Use movement and their bodies to express a range of ideas and feelings while working in role.

B3 Use a variety of drama forms to represent ideas and feelings.

B4 Participate safely in drama environments.

C1 Identify a variety of purposes of drama.

D1 Demonstrate the ability to present drama work while in role.

D2 Respond to specific aspects of a drama performance.

Grade 2 Visual Arts PLO's

A1 Use a variety of image sources to create images, including feelings, imagination, memory, and observation.

A5 Create 2-D and 3-D images

- to communicate experiences, moods, and stories,
- to illustrate and decorate,
- that represent a point in time,
- that represent specific places,

	<ul style="list-style-type: none"> based on events or issues topics in their school and community. <p>D1 Describe their response to artworks. D2 Display individual and group artworks in a variety of ways.</p>
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Vivian Paley's storytelling story acting is a powerful way of providing learners the opportunity to express themselves through their chosen means, encourage deeper exploration, and share in the joy of stories with their class. It is based on children's strengths, and easy to implement in the classroom.	Whole prezi screen which includes title and image of child with rocket sister.
<i>"welcomed or not, the children's thoughts run, flow, crawl, and fly into every corner of the classroom, marking out a pathway to learning. Their goals and ours can be a good match"</i> (Vivian Paley, 2004, p. 33).	<ul style="list-style-type: none"> Italicized quote.
	<p>Thanks to:</p> <ul style="list-style-type: none"> The Superintendent, Principal, Teacher, Parents and Students in Grade 2 who participated in this project. Jason Lee Photography http://www.jwlphotography.com/ Jodie Leslie http://www.jodieleslie.com/pages/music.php

Summary

Chapter 3 has provided contextual information about the participating school, teacher and Grade 2 students, the ethical considerations and procedures used in collecting the video and photographic footage, the criteria used in the design of the video-workshop, and the 'storyboard' which contains the script and visual cues used in the creation of the video-workshop. In Chapter 4 I connect relevant literature to my personal reflections that pertain to the practicalities of implementing Paley's storytelling story acting approach with story writing and illustrating, as

well as to the impact of multimodal literacy opportunities in a Grade 2 classroom. Implications for classroom implementation and future research are also explored.

Chapter 4

Reflections on Paley’s Storytelling Story Acting Approach to Support Grade 2

Students’ Story Writing

“I can recall a time when I would say, please don’t interrupt, let people tell their own stories. That was when I missed the main point of storytelling. I did not understand it, to be a shared process. A primary cultural institution, the social art of language” (Paley, 1991, p. 23).

For approximately one and one-half months following the initial video recorded demonstration, at the request of the classroom teacher and because of my own interest, I continued to join the Grade 2 class in a volunteer capacity once or twice weekly during their hour long literacy blocks in order to implement Paley’s storytelling story acting approach with story writing and illustrating. The participating teacher and I adapted our use of Paley’s method in the classroom based on our ongoing discussions, observations, reflections and on our conversations with the Grade 2 students about their thoughts and opinions of storytelling and story acting. In the following sections of this chapter, I share some of the experiences, observations, realizations and questions that I reflected on during my time exploring Paley’s approach in the Grade 2 classroom. I connect key insights gained from my experiences with the literature reviewed in Chapter 2.. I conclude with final thoughts for teachers on the implementation of Paley’s approach in a literacy classroom, and suggestions for future research.

Storytelling and Story Acting in the Classroom

“Play is not enough. There must be a format that captures the essence of play, while attaching to it a greater degree of objectivity. Storytelling and story acting can perform that task” (Paley,

1991, p.34).

Gavin, one of the Grade 2 participants, is a promising story writer. His story was packed with interesting characters, lots of action, conversation and humour. The Grade 2 students loved to act out his story, the characters were animated, and the audience laughed so hard some of them were rolling on the floor! As I spent more time with the students and observed the development of their stories, I noticed how elements of Gavin's story were being incorporated into many of his classmates' stories. I decided to ask the students what they thought made for a good story. When discussing their thoughts about elements of a good story they suggested the following criteria: action, conversation, humour, and lots of characters. Further discussion with the children revealed that their reasons for choosing those particular elements were because those elements made the story fun and exciting to act out. I realized that most of the children began to tailor their stories in ways they thought would be fun for the actors during story acting. Specifically, many children often took elements from a peer's story that they thought were fun to act and mimicked that element in their own story. During the story acting, the audience was always so engaged that they could not help themselves from wanting to share with the actors their suggestions for how to add more dramatic action. Many audience members demonstrated through the physical movement of their own bodies how the actors could move, or made the sound effects that they thought the actors could make, or even shouted out responses they thought the actors could say. During the story acting, the actors sometimes used the spontaneous suggestions of the audience, but what was even more interesting to me was that the authors of the story often edited their pieces to incorporate some of the suggestions offered by their peers.

Overall, I was surprised with how quickly the children responded to Paley's approach and how enthusiastically they embraced their own and their peers' stories. The writings of Vygotsky (1978) on social learning and the 'scaffolding' provided by peers, and of Rosenblatt (1994) on

the personal and individual nature of each transactional response, became clear to me as I witnessed the children sharing stories of their own experiences, and exploring the ways in which they could share elements of their classmates' stories to create unique tales. Until I had incorporated Paley's storytelling story acting approach, I did not fully understand how children transformed their thinking between sign systems, what that would look like, how transmediation would affect students' writing, how deeply they would connect with the acting and telling of stories, how significantly they were influenced through social learning, and how they challenged themselves and each other to create high quality stories! It was exciting for me to directly observe aspects of social learning and multimodal exploration unfold in the sharing of stories in the classroom.

Implementing Paley's Approach

“How do you get away with it’ someone called out ‘what about the academic program?’ Nothing’s been removed. It’s all still there. But we’ve discovered that less is more. And you know, the brightest kids make the most out of fantasy play. They set up a level of creativity the others follow” (Paley, 2004, p. 54).

Before trying Paley's approach in a classroom, I was already convinced about the power of storytelling story acting and how it would benefit children in their story writing and illustrating. Research has overwhelmingly shown that when multimodal opportunities are part of a literacy classroom, students' engagement with, and the quality of, story writing improves (Cremin et al., 2006; Davis, 2000; Mages, 2006; McKean & Sudol, 2002; McNaughton, 1997; Moore & Caldwell, 1993; Nicolopoulou et al., 2006). I did however, wonder about some of the possible limitations of Paley's approach, and was curious to see if all of the benefits that previous researchers and Paley herself experienced would be realized in my own attempts. The following

are a few of my concerns in implementing Paley's approach, and the experiences that I had in the classroom.

How will writers with varying abilities be supported?

I began my project with the assumption that the children who would benefit most from the integration of storytelling story acting with story writing and illustrating would be the children who often struggle with writing. Research explored in Chapter 2 of the project often found that it was the students who typically struggled with 'standard paper and pencil-type activities' (McKean a& Sudol, 2002, p. 30) that "showed the greatest gains in scores" (p. 30) for storytelling, and that story acting motivated even the most hesitant of writers (Cremin et al, 2006). Since I did not conduct any formal assessments, I cannot comment on the level of improvement in student writing in quantitative terms. However, the teacher noted that one of her students who had not written more than one descriptive sentence previous to this experience, wrote a five sentence story. Also, it took very little time (only a few weeks) before the students who did not want to share a story during my first visit with the class because they did not think they were 'good' at stories, were eagerly sharing ideas with their friends, and drawing, acting and writing stories that incorporated their own ideas with suggestions from their friends and favourite elements from their classmates' acted stories. The teacher commented on multiple occasions that she was surprised that some of her most shy students so freely offered their stories for teacher dictation and peer performance. Almost every student wrote, dictated, acted, shared ideas with peers, illustrated, and rewrote their stories throughout the literacy lessons. The children's story versions near the end of the process all included more action, conversation and detail than their first attempts at story writing. Just like Paley describes in her quote at the beginning of this section, it was often the most promising writers who were able to gently

scaffold the students' writing, through the examples of their own text, but through my own observations I would add that it was the students' peers who challenged writers at every level to explore, experiment and improve their writing. Gavin, the student I mentioned earlier who is a very capable story writer, revisited and revised his work countless times, eager and excited to incorporate into his story suggestions made by a peer or an interpretation demonstrated by an actor.

Will this approach take time away from writing?

As mentioned earlier in this project, the research (Cremin et al., 2006; Davis, 2000; Mages, 2006; McKean & Sudol, 2002; McNaughton, 1997; Moore & Caldwell, 1993; Nicolopoulou et al., 2006) identifies numerous benefits to story writers including increased motivation and quality of writing when elements of storytelling and story acting are included in literacy learning. However, I wondered if storytelling story acting would take time away from 'traditional writing time,' writing time which my students very much needed. However, after this one brief experience using Paley's approach in a Grade 2 writing program, I learned that the time it takes is less than one might think and it helps not only the writers who struggle, but it also challenges the strongest writers and enhances the quality of their work. Teachers who introduced similar approaches to their literacy programs noted that they were "pleased and surprised that the drama had not taken much more time than using traditional methods" (McKean & Sudol, 2002, p. 33). The teachers also explained that "the time taken for the drama activities was offset by the ability of [the students] to start writing quickly" (McKean & Sudol, 2002, p. 34), which is something that I was surprised about as well – I had never observed students get down to the 'business' of writing so quickly, without first repeatedly asking the teacher for writing ideas. I believe that the time required for story acting is not much more than for other prewriting activities such as

discussion. Further the investment of time is worthy considering how the approach supports students' exploration of literacy concepts and challenges and strengthens students' writing.

How will I fit storytelling and story acting into our writing lessons?

Storytelling can be done alongside story writing and illustrating during a regular literacy period, and I would recommend allowing 5-20 minutes of additional time for story acting. In the Grade 2 one hour literacy class that I joined in order to explore Paley's storytelling story acting approach to support students' story writing and illustrating, I allotted a half hour to storytelling, story writing and illustrating, and a half hour for story acting. I tried two ways of eliciting student story dictations and I conducted whole class 'mini' lessons during the literacy blocks to teach and attend to specific narrative elements. For the first storytelling strategy (which is similar to taking running records of students' reading during independent reading), during the writing block I went to a student's desk and scribed her/his story while the rest of the class independently worked on their writing and illustrating. In the second storytelling strategy (similar to guided reading), I scribed students' stories at the guided reading table while the class worked independently on literacy centers. For both strategies, I was able to scribe approximately five students' stories in a 20 minute period. Following the scribing, I would reread a student's scribed story aloud to the individual student to ensure that I had written what he/she had intended. As well during this time I would ask the children to clarify, expand, explain, discuss narrative elements, and attend to punctuation. Since each student worked on only one story during the one and one-half month period, it took only approximately five literacy blocks (from either writing or literacy centers) to complete story dictations. Thus, for the large majority of the writing blocks, I was able to walk around and support students with their writing as needed. However I discovered that the students needed less assistance from me than had students in

previous years. During the story acting, the students enthusiastically shared ideas for each other's stories about what the characters could say or do in particular parts of the story. After only a few weeks of using Paley's approach, I noted how the students began to approach their peers to seek out ideas or assistance during the writing blocks,. During story acting, I encouraged the 'noisy' suggestions and participation of the audience members while the story was being acted out, and although it sometimes made me feel as though I did not have 'control,' I discovered that the enthusiastic suggestions during story acting empowered students to seek the assistance of their peers, challenged them to reach new heights with their story writing, and facilitated their abilities to work successfully both independently and collaboratively. I also believe the time I took to discuss narrative elements during story dictation, in combination with the mini lessons on narrative elements, provided enough support for students to negotiate their writing independently. Paley's storytelling story acting approach requires no props or materials, making it a flexible method that teachers can use and adapt to their classroom space, schedule, and student needs.

What about the curriculum and how can I assess student learning?

Although I did not conduct any formal student assessments during the project, by implementing Paley's storytelling story acting approach to story writing and illustrating, I observed and was excited by the possibilities for teaching and assessing government required curricular prescribed learning outcomes (British Columbia Ministry of Education, 2006, 2010). In my own teaching practice, I felt overwhelmed by the thought of one-time activities that are used once in order to teach and assess a single skill, or attitude. I could not bear the thought of adding so many 'activities' and the work involved in preparing them to my already full teaching task load. I much preferred teaching methods like literacy centers, and shared and guided reading

and writing that could be used all year long, and that were open enough to teach and assess multiple prescribed learning outcomes. I discovered that Paley's storytelling story acting approach was once such method. I could utilize Paley's approach to teach almost all of the prescribed learning outcomes (PLO's) from the Grade 2 Language Arts, Art and Drama curriculum. Thus, if I were to adapt Paley's approach to my own practice, I could use her method as a regular part of my literacy routine throughout the year since I could choose any of the PLO's to focus on. Paley's approach was also a good match for my preferred ways of assessing students' learning such as through anecdotal notes, checklists, student self assessments and rubrics.

Why would I use Paley's approach over another drama activity?

Storytelling story acting, when combined with story writing and illustrating, provided children with the freedom to choose to explore their learning and ideas using various modes that resonated most with them. I noticed that during story acting some children used a lot of facial expression rather than body movement, and others used grand gestures and big body movements with very little facial expression. If the story acting had been meant to be a formal play performed in front of an audience, I would have done a lot more directing, required students to use facial expression, big gestures and movement, and loud expressive voices. Although such direction would have emphasized useful features for the children to use and work on, and are certainly important features for a final performance, they would have been teacher driven, and may have interfered with children's own multimodal explorations of the narratives. In Paley's approach, the actions and explorations are much more driven by the children. Both dramatic approaches, a formal play and Paley's storytelling story acting, create space in the classroom for multiple modes of expression, and both include set narrative elements, but it is in Paley's

approach where space is available for students to *choose* their preferred modes of exploration, the modes they feel most appropriate for their exploration of thinking or intended communication.

In Chapter 2 the review of the research that has explored dramatic and oral story telling with literacy learning revealed the many benefits multimodal strategies can create for literacy learners, such as improved motivation and quality of writing (Crumpler & Schneider, 2002; Davis, 2000; Mages, 2006; McKean & Sudol, 2002; McNaughton, 1997; Moore & Caldwell, 1993; Nicolopoulou et al., 2006; Wright, Bacigalupa, Black & Burton, 2007). However, the literature also emphasized that the greatest benefit to students and the greatest results that teachers experienced were a result of the dramatic and oral storytelling strategies that allowed student spontaneity and choice. When learning is too prescribed, students “are often corrected-at times in mid-sentence such that their thinking is interrupted and their ideas are treated as secondary” (Smagarinsky, 2013, p. 193). Indeed, students explore their thinking multimodally and choose modes purposefully; children need room to breathe in the classroom in order to explore their thinking creatively (Cremin et al., 2006) Admittedly, creating space for, and acceptance of, spontaneity can be a difficult task in a classroom. Certainly, I found it a challenge to let go of overly prescribing themes, narrative elements, behaviour and outcomes. However, just as Paley said: ‘less is more’. And it certainly was.

Storytelling Story Acting and Fairness

“In this evolving classroom drama every revelation is necessary and equally important for our goal is more than fantasy. It is fairness” (Paley, 1991, p. xii).

After reading all of Paley’s books and articles, and researching multimodality, I thought I understood what Paley meant when she referred to the sharing of children’s stories as an act of

fairness. However, only after I saw storytelling story acting in action, did I truly come to understand (or at least come to my own understanding) of how open, equitable, and inclusive the approach is. For example, through the acting out of stories, the students' peers were able to make the student feel wonderful about her/his story, not only through the children's excitement to act it out, but through their genuine interest in sharing their ideas on what they would like to see included in the author's story. Each member of the class challenged the author to consider his/her suggestions and improvisations, resulting in each author taking the time to edit and improve his/her story writing with clarifications, inclusion of conversation, action, humour and other creative elements. It seemed that both acting in a classmate's story, as well as engaging in the acted story as an audience member by sharing ideas of what characters could say or do, resulted in making the author of the story feel accepted, valued, appreciated, and admired. A few of the students at the beginning of this process were nervous to write their story and did not want to act in front of the class, or have the class act their story. As the process developed, however, even the shyest of students acted in stories and had their peers act in their story. Those students who struggled with the writing process quickly began working during the writing blocks, comfortably asking their teacher or peers for support as they needed it. Story writing became less intimidating, and somehow it became a shared process without losing the individual author in the process. To me, this process seemed to me a perfect example of Vygotsky's (1978) 'zone of proximal development' in action: each story teller told a story at his/her level; each story was accepted, acted out, and valued and not one was described or thought of as wrong.

Paley (2004) wrote, "the brightest kids make the most out of fantasy play. They set up a level of creativity the others follow" (p. 54). However, I found that when utilizing Paley's approach there was a 'different' 'brightest kid' in each area of narrative exploration (storytelling,

story acting, story writing and story illustrating). For instance, Gavin, who as previously mentioned was a promising story writer, certainly ‘set up a level of creativity for the others to follow.’ Troy, another student in the classroom, was not yet comfortable with writing and struggled to create more than one sentence. Troy loved all of the action in Gavin’s story and worked diligently to write a few sentences to create an action scene of his own. Troy, however, was an incredible actor. His body and facial movements were so expressive, and he was able to connect with the emotions of the characters (even when the author had not indicated any emotion). Through Troy’s acting, the audience and author had a window into the character’s thoughts, emotions and intentions. After witnessing Troy act in Gavin’s story, Gavin edited his story to include more details about his characters’ emotions and intentions.

The above example illustrates how each student was able to use their storytelling strengths to support and challenge the narrative growth of their peers. The social learning resulting from the engagement in the story acting was substantially more influential and meaningful than I had expected. Story acting was an opportunity for multiple perspectives to be included, where “all ideas must be heard, considered, compared, interpreted and acted upon” (Paley, 1991, p. 35). Storytelling story acting, when combined with story writing and illustrating in the literacy classroom, was more than exploring the ‘fantasy’ narratives of students’ in their own ways of knowing – it was ‘fairness’.

When children write stories they do “not just make meaning through linguistic signs ... talking, gesturing, dramatizing and drawing are an ‘intimate and integral part’ of the writing process” (Harste et al., 1984, p. 37 as cited in Siegel, 2006, p. 66). Siegel (2006) highlighted research that demonstrated that when “curricular changes include multimodality, those youth who experience substantial success are the very ones who’ve been labeled ‘struggling reader’ ...

or whose semiotic toolkits consist of resources and sociocultural practices other than those defined as standard in school literacy” (p. 73). Siegel (2006) argued that in literacy learning in schools we “should consider what it would mean to treat multimodal transformations as a matter of social justice” (p. 73). Paley’s central belief in teaching was that teaching is a ‘moral act.’ ‘Fairness’ is achieved through the social and multimodal act of sharing stories where all children can be contributing members of the classroom.

Implications for Future Research

“None of us are to be found in sets of tasks or lists of attributes; we can be known only in the unfolding of our unique stories within the context of every day events” (Paley, 1991, p. xii).

I found Paley’s storytelling story acting to be an easy-to-implement approach that values students’ multifaceted ways of knowing by creating space for students’ social and multimodal explorations of literacy learning. It does not require any props or materials to purchase or store, it can be adapted to suit the needs of the teacher, students and classroom setting, and it takes the same amount of class time as other ‘traditional’ literacy activities such as discussions. Although many dramatic and oral storytelling strategies are available for teachers to include in their literacy lessons, studies have shown that strategies that include student choice (Cremin et al., 2006), such as in Paley’s storytelling story acting approach, result in the most significant improvements in student engagement in and quality of story writing (Nicolopoulou et al., 2006).

Studies which have employed and examined culturally responsive teaching methods, such as the studies by Heath (1983) and Au (1980), as well as studies which utilized multimodal pedagogical strategies such as dramatic and oral storytelling (Cremin et al., 2006; Davis, 2000), have clearly demonstrated the need for instruction that incorporates children’s unique communicational styles. Many more of these studies are needed: research in a Canadian context,

whose participants are elementary school aged children, which look at multimodality in literacy learning and which do so using culturally responsive multimodal teaching methods accessible to the classroom teacher (Brown, 2007; Sternberg, 2007). As mentioned previously, while a few studies demonstrate Paley's storytelling story acting approach at the preschool level (Nicolopoulou et al., 2006; Groth & Darling, 2001), there is a significant gap in research at the elementary grade level. I believe the latter has resulted in a general lack of adoption of Paley's approach at the elementary level. Although Paley's approach is strongly supported by the theoretical writings addressed in this project, it would be beneficial for teachers (and their students) for research to examine Paley's storytelling story acting approach in elementary, junior and senior high school literacy classrooms. Further, providing opportunities for teachers to access not only research and theory, but practical suggestions for implementation of Paley's approach are necessary in order to enable such research to influence educational policy and practice.

The video-workshop "Storytelling Story Acting and Story Writing: Implementing Vivian Paley's Approach in a Grade 2 Classroom" was designed to introduce Paley's approach to teachers at the elementary level, demonstrate the many ways the approach supports students' ways of knowing, thinking, and communicating, while improving students' story writing, and provide practical suggestions for implementation of the approach in a literacy classroom. Through the creation of the video-workshop, I was able to experience how Paley's approach could be used in a literacy classroom to support students' story writing. I witnessed children explore and represent their thinking in multiple ways, socially construct new thinking, and see first-hand the positive effects of student's engagement with and quality of stories when their personal strengths were valued. I began the project with my own concerns and questions about

how to attend to the needs of the diverse learners in my classroom, and what would happen to students if I failed to do so. Paley's storytelling story acting approach creates space for students' unique ways of knowing, is deeply rooted in theory, is strengths-based, improves the quality of students' story writing, and is easy to implement into an elementary level literacy classroom. In teacher's own search for pedagogical methods that can support their student's literacy learning, I hope that the video-workshop created is one professional development opportunity that teachers find accessible and helpful in supporting the implementation and adaptations of Paley's approach in their own classrooms.

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Appendix A

Storytelling, Story Acting and Story Writing: Implementing Vivian Paley's Approach into the Elementary Grades

Script for Mrs. Nicholls (Researcher) to Explain Project to the Grade 2 Class

Hello Grade Twos. My name is Mrs. Nicholls and I am a student at the University of Victoria. I'm actually a teacher just like your teacher, Mrs. E, and when I taught, I taught grade two students, just like all of you. Right now, I'm not teaching but instead I'm a student again and in University I get to do a big project about my favourite things to learn; and my favourite things to learn about are how children learn best and how they tell their stories. You see, I love stories and I love the stories told by children the best! In your class I know that you create wonderful stories which you write down and draw pictures of.

Have you noticed that when you read picture books, sometimes you can find things in the pictures that tell a little bit about the story that wasn't written in the words? *(I will have a picture book to demonstrate this concept if children don't seem to understand)* Have you also noticed that sometimes you can tell people a lot by gesturing and not saying a word? *(At this point I'll wave to the kids and ask them if they knew what I was communicating to them)* We communicate all the time, not just with words but also with pictures and our body movements. So when we share a story using more than one way, such as when we write a story, draw a picture of it and act it out in a play we can actually share much more of our story than if we only wrote it down. I have a favourite way of teaching that lets students share their stories in more than one way. It's called storytelling story acting and in storytelling story acting students get to share a story with me just by telling it to me while I write it down for them. Then the student gets to act their story out with some of their classmates and finally they write and illustrate the story themselves.

For my University project, I'm going to create a video workshop for teachers. Do you know what a video workshop might be? Have you ever watched a TV show or movie where they teach you something? Well in this workshop will be like a TV show where I will share with teachers how to use the teaching method storytelling story acting in a classroom. The workshop will show teachers, step by step, how to use this teaching method in their classroom. My project is important because it will help teachers better understand how children tell stories and the many ways that they communicate the things that they know.

In order to show the teachers how to use the teaching method storytelling story acting I need to videotape it being used in a classroom. So, your teacher has invited me to practice and videotape storytelling story acting in your classroom for my workshop. I will do storytelling story acting with your class for 1 hour during one of your morning language arts periods, and videotape me teaching. I might ask you if you want to be in the videotape and if I can take a photograph of your written and illustrated story.

It's very important that you know that my project will not affect your school work in any way. I am not your teacher and I am not marking you or grading you at all. You decide if you want to be part of my project or not. If you say 'yes' at first and then at any time you change your mind and don't want to be part of my project you can just let me know and you do not even need to give me a reason. It won't hurt my project at all. You all will be creating stories in class because it's part of your regular school work for your teacher, but I will only videotape and photograph the stories of the student's who want to be part of the project.

When I complete my project I have to write a very big report on what I've learned, called a thesis. I also hope to write articles that teachers can read in magazines about teaching and I really hope that teachers will get a chance to watch my video workshop so that they can learn how to

use ‘storytelling story acting’ in their own classrooms. If you do take part in my project and I use photographs of your work, no one will know who you are by looking at your work because I will make sure not to include your name in the examples. If you do take part in my project and you are in one of the bits of video that I use to show teachers in the workshop, then any teacher who wants to learn to use storytelling story acting and watches the video will see you in it. They may be able to see you in the video, but these teachers won’t be able to know who you are because your name and the name of the school will not be used.

Only Mrs. E and I will ever know whose stories they are. You may ask me or Mrs. E any questions you may have about the study at any time. I’m sending a letter home with you today explaining my project to your parents. I would like you to discuss the project with your parents and for you and your parents to sign the form letting me know if you would or would not like to participate in this project.

Thank you so much, grade twos, for letting me talk to you today about my University project. I look forward to joining your class in February!

Appendix B

Interview Questions

The following questions were used as a guide when inquiring about student's stories. They may have been altered in order to be responsive to the needs of the students and the situation. Questions would focus on the content of the children's narrative and the clarification of their intended meaning and will take place during seated class work when the students were working on their illustrated text.

- Would you like to share your story with me?
- Can you tell me what is happening in your picture?
- Does your picture show anything different about your story than you told with your words?
- When you did/said/drew X what were you wanting people to know about your story?

Appendix C

Informed Consent Form – Parents/Guardians of Grade Two Students

Storytelling, Story Acting and Story Writing: Implementing Vivian Paley's Approach into the Elementary Grades

Dear Parents/Guardians,

My name is Bonnie Nicholls and I am an elementary school teacher currently completing a Masters Degree in the Faculty of Education at the University of Victoria. I am working under the direction of Dr. Alison Preece in the area of Language and Literacy and am required to complete a project as part of the requirements of my degree. I am developing a video-based workshop on how to implement a teaching method called storytelling story acting (Paley, 1991) to support students' story writing in Elementary classrooms. This workshop will be used in professional development opportunities for teaching professionals. Your child's classroom teacher, Mrs. E, has offered for me to demonstrate the use of the teaching method in her classroom. This demonstration will be video-taped and small sections of the video footage will be used in the workshop to visually demonstrate for teachers the procedures of the teaching method. I would greatly appreciate you and your child's permission to participate in this project.

Purpose of the Project

As parents you see your children effortlessly move between drama, speech, writing and drawing in their play activities at home and in the technology they use daily. Research has shown that children learn by exploring ideas in these multiple ways; children communicate more of what they know and different aspects of what they know when given the opportunity to express themselves in multiple ways. It's important for these opportunities to be provided for students in their classrooms in order to have a fuller understanding of the students' knowledge. This is

particularly important in Canadian classrooms today since our classrooms are made up of a diverse array of children. These children are a generation of multimodal communicators: children from a variety of cultures (which may utilize communication in various ways or the students may be learning English as a second language), children with disabilities who may communicate in ways that don't include speech or writing, and children who are immersed in communicational technology which combine speech, drama, writing, sound and image (such as in ipads, ipods, computers and iphones).

The teaching method storytelling story acting, when combined with writing and illustrating, provides appropriate space and opportunities for students to explore and express their thinking in multiple ways. This teaching method is not yet well known among Elementary school teachers, nor do they have many opportunities to learn about how to use this method in the classroom. The workshop that I intend to create will demonstrate to teachers the benefits of, and how to implement the teaching method storytelling story acting in their writing program. This workshop will be available to teachers in professional development opportunities and will provide them with a tool that is easily adaptable in the classroom to suit individual students' needs. Your children, by participating in the demonstration of the method in their class, will have the opportunity to benefit from this type of instruction. In sharing the workshop with teaching professionals, we may have a better understanding of the many ways that children communicate their knowledge, and provide teachers with access to more tools to better support children in our diverse and technologically oriented society.

Procedures

The activities in class will not deviate from the regular school curriculum or teaching practices. As part of your child's regular classroom instruction and curriculum, your child will

create a story relating to a topic being studied in class. During their language arts period, the students will verbally tell their story to me (Mrs. Nicholls), write their story on paper, draw a picture as well as act out their story with their class. I will join the classroom for approximately 5 language arts lessons over the course of one month's time. I will videotape the demonstration of the teaching method which will include the students' drama and oral storytelling moments and I will photograph their drawings and their writing. Only small sections of the overall video footage and only a few samples of some of the students' work (the writing and drawing) will be used as teaching examples in the final workshop. I will periodically talk with the children about their stories as they are working in class, in order to ensure that I accurately comprehend what they have intended to communicate. It will be made clear to students that participation in the class is part of the regular curriculum but that participation in the project (being videotaped) is voluntary. The students will be asked each time they might be videotaped or have photos taken of their work, and they may grant or withhold permission at any time. As well, I will join the class one week prior to the project in order for the children to become familiar with me and for them to explore the video camera and adjust to having it in the classroom. Past experience has shown that the children enjoy the video camera and begin to ignore its presence in a few days time.

Withdrawal of Participation

Mrs. E has generously offered for me to conduct my demonstration in her classroom, however, your child's participation in this project is entirely voluntary and I want to assure you that there are no risks or consequences that arise from giving or withholding your permission. The instruction in the classroom will be provided to all children regardless of participation in my project; I will only be collecting data (video footage and samples of work) from those children who have provided permission to be part of the project. You or your child may withdraw at any

time without any consequences or explanation. If you or your child withdraws from the project, his/her data will not be used in the project and will be permanently deleted. You may contact me or Mrs. E at any time throughout the study to withdraw consent.

Confidentiality

The workshop, which will include segments of video footage from the classroom demonstration as well as some samples of students' work, will be used in the dissertation for the completion of my Masters program. It may also be used in academic papers and presentations to researchers and teaching professionals for the purpose of professional development. Anonymity will be limited because of the nature of video footage; students (who have granted consent) might appear in the video footage that is used in the final workshop, they may (or may not) be facing the camera. Confidentiality will be addressed in the following ways:

- The researcher will be the only person who will have access to the original data collected, which will be stored at the researcher's private residence in a password protected computer. All data that is not used in the workshop will be permanently destroyed (erased from computer) upon completion of my Master's degree. Archived data (the workshop) will be stored in the researcher's computer in her private residence indefinitely. Any school district, school or teachers who wish to view the workshop for their professional development will not be able to copy or store the workshop permanently.
- The names of the students, teacher, school and school district and any personal information about the students will never be shared in a public venue.
- Students will not be identified by their writing or drawing (no names will be attached to work samples)

Any student that does not want to be videotaped, will not be videotaped, without being excluded from the demonstration, and never appear in any video footage. Due to the nature of the teaching demonstration it is easy to ensure that specific children are not in the video frame. If any student or parent chooses not to consent after the project has been completed then any footage of that student as well as photos of their work will be permanently destroyed and not included in the workshop.

Questions or Concerns

Your child's classroom teacher, Mrs. E, my university supervisor, Dr. Alison Preece, and myself, Bonnie Nicholls, are available to speak with you at any time about any questions you may have regarding this project, participation or concerns. Please return this consent form to your child's classroom teacher, Mrs. E. Thank you so much for taking the time to review this project.

Contact Information

Researcher: Mrs. Bonnie Nicholls, Graduate student in the faculty of Education at the University of Victoria,, Home phone (250) 000-0000

Supervisor: Dr. Alison Preece, Professor Language and Literacy, Associate Dean Teacher Education in the Faculty of Education at the University of Victoria, Office phone (250) 000-0000

Human Research Ethics Office: University of Victoria, ethics@uvic.ca, (250) 472-4545

Classroom Teacher: Mrs. E, Gr. 2 teacher at XX Elementary School, School phone (250) 000-0000

Consent

Your signature below indicates that you understand the above conditions of participation in this project and that you have had the opportunity to have your questions answered by the

Appendix D

Informed Consent Form – Principal

Storytelling, Story Acting and Story Writing: Implementing Vivian Paley's Approach into the Elementary Grades

Dear Mrs. P,

My name is Bonnie Nicholls and I am an elementary school teacher currently completing a Masters Degree in the Faculty of Education at the University of Victoria. I am working under the direction of Dr. Alison Preece in the area of Language and Literacy and am required to complete a project as part of the requirements of my degree. I am developing a video-based workshop on how to implement a teaching method called storytelling story acting (Paley, 1991) to support students' story writing in Elementary classrooms. This workshop will be used in professional development opportunities for teaching professionals. Mrs. E, has offered for me to demonstrate the use of the teaching method in her classroom. This demonstration will be video-taped and small sections of the video footage will be used in the workshop to visually demonstrate for teachers the procedures of the teaching method. I would greatly appreciate your permission to allow me to conduct my project at your school.

Purpose of the Research

Research has shown that children choose from, transform, and integrate multiple modes of communication such as image, gesture, sound and language in order to communicate their intended message. Children are able to communicate more of what they know when given the opportunity to express knowledge through multiple modes. Pedagogical tools which create space in the classroom for children's multifaceted ways of knowing and representing knowledge are essential. This is particularly important in Canadian classrooms today since our classrooms are

made up of a diverse array of children. Children from a variety of cultures (which may utilize communication in various ways), students who may be learning English as a second language, children with disabilities who may communicate in ways that don't include speech or writing, and children who are immersed in communicational technology which combine speech, drama, writing, sound and image (such as in ipads, ipods, computers and iphones), making them a generation of multimodal communicators.

The teaching method storytelling story acting, when combined with writing and illustrating, provides appropriate space and opportunities for students to explore and express their thinking in multiple ways. This teaching method is not yet well known among Elementary school teachers, nor do they have many opportunities to learn about how to use this method in the classroom. The workshop that I intend to create will demonstrate to teachers the benefits of, and how to implement the teaching method storytelling story acting in their writing program. This workshop will be available to teachers in professional development opportunities and will provide them with a tool that is easily adaptable in the classroom to suit individual students' needs. Providing teachers with more tools to better support the diverse needs of the children in their care.

Procedures

The activities in class will not deviate from the regular school curriculum or teaching practices. As part of their regular classroom instruction and curriculum, the students will create a story relating to a topic being studied in class. During their language arts period, the students will verbally tell their story to me (Mrs. Nicholls), write their story on paper, draw a picture as well as act out their story with their class. I will join the classroom for approximately 5 language arts lessons over the course of one month's time. I will videotape the demonstration of the teaching method which will include the students' drama and oral storytelling moments and I will

photograph their drawings and their writing. Only small sections of the overall video footage and only a few samples of some of the students' work (the writing and drawing) will be used as teaching examples in the final workshop. I will periodically talk with the children about their stories as they are working in class, in order to ensure that I accurately comprehend what they have intended to communicate. It will be made clear to students that participation in the class is part of the regular curriculum but that participation in the project (being videotaped) is voluntary. The students will be asked each time they might be videotaped or have photos taken of their work, and they may grant or withhold permission at any time. As well, I will join the class one week prior to the project in order for the children to become familiar with me and for them to explore the video camera and adjust to having it in the classroom. Past experience has shown that the children enjoy the video camera and begin to ignore its presence in a few days time.

Withdrawal of Participation

Mrs. E has generously offered for me to conduct my demonstration in her classroom, however, the students' participation in this research is entirely voluntary and there are no risks or consequences that arise from giving or withholding permission. The instruction in the classroom will be provided to all children regardless of participation in my project; I will only be collecting data (video footage and samples of work) from those children who have provided permission to be part of the project. The parents or students may withdraw at any time without any consequences or explanation. If a student is withdrawn from the study, his/her data will not be used in the study and will be permanently deleted from the researcher's records. Parents may contact me or Mrs. E at any time throughout the project to withdraw consent.

Confidentiality

The workshop, which will include segments of video footage from the classroom demonstration as well as some samples of students' work, will be used in the dissertation for the completion of my Masters program. It may also be used in academic papers and presentations to researchers and teaching professionals for the purpose of professional development. Anonymity will be limited because of the nature of video footage; students (who have granted consent) might appear in the video footage that is used in the final workshop, they may (or may not) be facing the camera. Confidentiality will be addressed in the following ways:

- The researcher will be the only person who will have access to the original data collected, which will be stored at the researcher's private residence in a password protected computer. All data that is not used in the workshop will be permanently destroyed (erased from computer) upon completion of my Master's degree. Archived data (the workshop) will be stored in the researcher's computer in her private residence indefinitely. Any school district, school or teachers who wish to view the workshop for their professional development will not be able to copy or store the workshop permanently.
- The names of the students, teacher, school and school district and any personal information about the students will never be shared in a public venue.
- Students will not be identified by their writing or drawing (no names will be attached to work samples)

Any student that does not want to be videotaped, will not be videotaped, without being excluded from the demonstration, and never appear in any video footage. Due to the nature of the teaching demonstration it is easy to ensure that specific children are not in the video frame. If any student or parent chooses not to consent after the project has been completed then any

footage of that student as well as photos of their work will be permanently destroyed and not included in the workshop.

Questions or Concerns

If you have any questions or concerns about the research project, please do not hesitate to contact me by email at XXX or by phone at (250) 000-0000. To verify the ethical approval of this study or to ask any questions about the project, you may also contact my university supervisor, Dr. Alison Preece, Professor Language and Literacy, Associate Dean Teacher Education in the Faculty of Education at the University of Victoria, by email at XXX or by phone at (250) 000-0000, or the University of Victoria Human Research Ethics Board directly, through email at ethics@uvic.ca or by phone at (250) 472-4545. Thank you so much for taking the time to review this research project.

Consent

Your signature below indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researcher. Please return the signed consent form to me in the accompanying self-addressed envelope. Thank you.

Sincerely,

Bonnie Nicholls

MEd student University of Victoria

Faculty of Education

Language and Literacy

Principal's Signature

Date

Please keep a copy of this consent form and return the second signed copy to Bonnie
Nicholls in the enclosed self-addressed envelope. Thank you.

Appendix E

Informed Consent Form – Superintendent

Storytelling, Story Acting and Story Writing: Implementing Vivian Paley's Approach into the Elementary Grades

Dear Mr. C,

My name is Bonnie Nicholls and I am an elementary school teacher currently completing a Masters Degree in the Faculty of Education at the University of Victoria. I am working under the direction of Dr. Alison Preece in the area of Language and Literacy and am required to complete a project as part of the requirements of my degree. I am developing a video-based workshop on how to implement a teaching method called storytelling story acting (Paley, 1991) to support students' story writing in Elementary classrooms. This workshop will be used in professional development opportunities for teaching professionals. Mrs. E, has offered for me to demonstrate the use of the teaching method in her classroom. This demonstration will be video-taped and small sections of the video footage will be used in the workshop to visually demonstrate for teachers the procedures of the teaching method. I would greatly appreciate your permission to allow me to conduct my project in your school district.

Purpose of the Research

Research has shown that children choose from, transform, and integrate multiple modes of communication such as image, gesture, sound and language in order to communicate their intended message. Children are able to communicate more of what they know when given the opportunity to express knowledge through multiple modes. Pedagogical tools which create space in the classroom for children's multifaceted ways of knowing and representing knowledge are essential. This is particularly important in Canadian classrooms today since our classrooms are

made up of a diverse array of children. Children from a variety of cultures (which may utilize communication in various ways), students who may be learning English as a second language, children with disabilities who may communicate in ways that don't include speech or writing, and children who are immersed in communicational technology which combine speech, drama, writing, sound and image (such as in ipads, ipods, computers and iphones), making them a generation of multimodal communicators.

The teaching method storytelling story acting, when combined with writing and illustrating, provides appropriate space and opportunities for students to explore and express their thinking in multiple ways. This teaching method is not yet well known among Elementary school teachers, nor do they have many opportunities to learn about how to use this method in the classroom. The workshop that I intend to create will demonstrate to teachers the benefits of, and how to implement the teaching method storytelling story acting in their writing program. This workshop will be available to teachers in professional development opportunities and will provide them with a tool that is easily adaptable in the classroom to suit individual students' needs. Providing teachers with more tools to better support the diverse needs of the children in their care.

Procedures

The activities in class will not deviate from the regular school curriculum or teaching practices. As part of their regular classroom instruction and curriculum, the students will create a story relating to a topic being studied in class. During their language arts period, the students will verbally tell their story to me (Mrs. Nicholls), write their story on paper, draw a picture as well as act out their story with their class. I will join the classroom for approximately 5 language arts lessons over the course of one month's time. I will videotape the demonstration of the teaching method which will include the students' drama and oral storytelling moments and I will

photograph their drawings and their writing. Only small sections of the overall video footage and only a few samples of some of the students' work (the writing and drawing) will be used as teaching examples in the final workshop. I will periodically talk with the children about their stories as they are working in class, in order to ensure that I accurately comprehend what they have intended to communicate. It will be made clear to students that participation in the class is part of the regular curriculum but that participation in the project (being videotaped) is voluntary. The students will be asked each time they might be videotaped or have photos taken of their work, and they may grant or withhold permission at any time. As well, I will join the class one week prior to the project in order for the children to become familiar with me and for them to explore the video camera and adjust to having it in the classroom. Past experience has shown that the children enjoy the video camera and begin to ignore its presence in a few days time.

Withdrawal of Participation

Mrs. E has generously offered for me to conduct my demonstration in her classroom, however, the students' participation in this research is entirely voluntary and there are no risks or consequences that arise from giving or withholding permission. The instruction in the classroom will be provided to all children regardless of participation in my project; I will only be collecting data (video footage and samples of work) from those children who have provided permission to be part of the project. The parents or students may withdraw at any time without any consequences or explanation. If a student is withdrawn from the study, his/her data will not be used in the study and will be permanently deleted from the researcher's records. Parents may contact me or Mrs. E at any time throughout the project to withdraw consent.

Confidentiality

The workshop, which will include segments of video footage from the classroom demonstration as well as some samples of students' work, will be used in the dissertation for the completion of my Masters program. It may also be used in academic papers and presentations to researchers and teaching professionals for the purpose of professional development. Anonymity will be limited because of the nature of video footage; students (who have granted consent) might appear in the video footage that is used in the final workshop, they may (or may not) be facing the camera. Confidentiality will be addressed in the following ways:

- The researcher will be the only person who will have access to the original data collected, which will be stored at the researcher's private residence in a password protected computer. All data that is not used in the workshop will be permanently destroyed (erased from computer) upon completion of my Master's degree. Archived data (the workshop) will be stored in the researcher's computer in her private residence indefinitely. Any school district, school or teachers who wish to view the workshop for their professional development will not be able to copy or store the workshop permanently.
- The names of the students, teacher, school and school district and any personal information about the students will never be shared in a public venue.
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Any student that does not want to be videotaped, will not be videotaped, without being excluded from the demonstration, and never appear in any video footage. Due to the nature of the teaching demonstration it is easy to ensure that specific children are not in the video frame. If any student or parent chooses not to consent after the project has been completed then any

footage of that student as well as photos of their work will be permanently destroyed and not included in the workshop.

Questions or Concerns

If you have any questions or concerns about the research project, please do not hesitate to contact me by email at [XXX](#) or by phone at (250) 000-0000. To verify the ethical approval of this study or to ask any questions about the project, you may also contact my university supervisor, Dr. Alison Preece, Professor Language and Literacy, Associate Dean Teacher Education in the Faculty of Education at the University of Victoria, by email at [XXX](#), or by phone at (250) 000-0000, or the University of Victoria Human Research Ethics Board directly, through email at ethics@uvic.ca or by phone at (250) 472-4545 .Thank you so much for taking the time to review this research project.

Consent

Your signature below indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researcher. Please return the signed consent form to me in the accompanying self-addressed envelope. Thank you.

Sincerely,

Bonnie Nicholls

MEd student University of Victoria

Faculty of Education

Language and Literacy

Superintendent's Signature

Date

Please keep a copy of this consent form and return the second signed copy to Bonnie

Nicholls in the enclosed self-addressed envelope. Thank you.

Appendix F

Informed Consent Form – Teacher

Storytelling, Story Acting and Story Writing: Implementing Vivian Paley's Approach into the Elementary Grades

Dear Mrs. E,

My name is Bonnie Nicholls and I am an elementary school teacher currently completing a Masters Degree in the Faculty of Education at the University of Victoria. I am working under the direction of Dr. Alison Preece in the area of Language and Literacy and am required to complete a project as part of the requirements of my degree. I am developing a video-based workshop on how to implement a teaching method called storytelling story acting (Paley, 1991) to support students' story writing in Elementary classrooms. This workshop will be used in professional development opportunities for teaching professionals. This demonstration will be video-taped and small sections of the video footage will be used in the workshop to visually demonstrate for teachers the procedures of the teaching method. I would greatly appreciate your permission to allow me to conduct my project in your grade two class.

Purpose of the Research

Research has shown that children choose from, transform, and integrate multiple modes of communication such as image, gesture, sound and language in order to communicate their intended message. Children are able to communicate more of what they know when given the opportunity to express knowledge through multiple modes. Pedagogical tools which create space in the classroom for children's multifaceted ways of knowing and representing knowledge are essential. This is particularly important in Canadian classrooms today since our classrooms are made up of a diverse array of children. Children from a variety of cultures (which may utilize

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The teaching method storytelling story acting, when combined with writing and illustrating, provides appropriate space and opportunities for students to explore and express their thinking in multiple ways. This teaching method is not yet well known among Elementary school teachers, nor do they have many opportunities to learn about how to use this method in the classroom. The workshop that I intend to create will demonstrate to teachers the benefits of, and how to implement the teaching method storytelling story acting in their writing program. This workshop will be available to teachers in professional development opportunities and will provide them with a tool that is easily adaptable in the classroom to suit individual students' needs. Providing teachers with more tools to better support the diverse needs of the children in their care.

Procedures

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Withdrawal of Participation

The students' participation in this research is entirely voluntary and there are no risks or consequences that arise from giving or withholding permission. The instruction in the classroom will be provided to all children regardless of participation in my project; I will only be collecting data (video footage and samples of work) from those children who have provided permission to be part of the project. The parents or students may withdraw at any time without any consequences or explanation. If a student is withdrawn from the study, his/her data will not be used in the study and will be permanently deleted from the researcher's records. Parents may contact me, or let you know, at any time throughout the project to withdraw consent.

Confidentiality

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researchers and teaching professionals for the purpose of professional development. Anonymity will be limited because of the nature of video footage; students (who have granted consent) might appear in the video footage that is used in the final workshop, they may (or may not) be facing the camera. Confidentiality will be addressed in the following ways:

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Consent

Your signature below indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researcher. Please return the signed consent form to me in the accompanying self-addressed envelope. Thank you.

Sincerely,

Bonnie Nicholls

MEd student University of Victoria

Faculty of Education

Language and Literacy

Teacher's Signature

Date

Please keep a copy of this consent form and return the second signed copy to Bonnie Nicholls in the enclosed self-addressed envelope. Thank you.

Appendix G

British Columbia Ministry of Education Grade 2 Curriculum Prescribed Learning Outcomes

The following prescribed learning outcomes (PLOs) (British Columbia Ministry of Education, 2006, 2010) can be met using storytelling story acting with writing and illustrating texts in a grade two literacy program:

Grade 2 Prescribed Learning Outcomes: English Language Arts

Purposes (Oral Language)

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

- exchanging ideas on a topic
- making connections
- completing tasks
- engaging in play

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

- staying on topic in a focussed discussion
- recounting experiences in a logical sequence
- retelling stories, including characters, setting, and plot
- sharing connections made

A3 listen attentively for a variety of purposes and demonstrate comprehension, by

- retelling or paraphrasing information shared orally
- asking for clarification and explanation
- sharing connections made

Strategies (Oral Language)

A4 use strategies when interacting with others, including

- accessing prior knowledge
- making and sharing connections
- asking questions for clarification and understanding
- taking turns as speaker and listener

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

- accessing prior knowledge
- organizing thinking by following a framework or rehearsing
- clarifying and confirming meaning
- predicting what the audience needs to know for understanding
- adjusting volume and tone to the needs of the audience

A6 use strategies when listening to make and clarify meaning, including

- focussing on the speaker
- asking questions
- recalling main ideas

Thinking (Oral Language)

A7 demonstrate enhanced vocabulary knowledge and usage

A9 use speaking and listening to develop thinking, by

- acquiring new ideas
- making connections
- inquiring
- summarizing

A10 reflect on and assess their speaking and listening, by

- referring to class-generated criteria

- setting a goal for improvement
- making a simple plan to work on their goal

Features (Oral Language)

A11 use the features of oral language to convey and derive meaning, including

- text structure
- grammar and usage
- enunciation
- receptive listening posture

Thinking (Reading and Viewing)

B8 respond to selections they read or view, by

- expressing an opinion supported with reasons
- making text-to-self, text-to-text, and text-to-world connections

Purposes (Writing and Representing)

C1 create personal writing and representations that express connections to personal experiences, ideas,

likes, and dislikes, featuring

- ideas developed through the use of relevant details that connect to a topic
- sentence fluency using some variety in sentence length and pattern
- developing word choice by using some varied and descriptive language
- developing voice by showing some evidence of individuality
- a logical organization

C3 create imaginative writing and representations, sometimes based on models they have read, heard,

or viewed, featuring

- ideas developed through the use of details that enhance the topic or mood
- sentence fluency using sentence variety, dialogue, phrases, and poetic language
- developing word choice by using some varied descriptive and sensory language
- developing voice by showing some evidence of individuality
- an organization that includes a well-developed beginning and logically ordered,

imaginative ideas or details

Strategies (Writing and Representing)

C4 use strategies before writing and representing, including

- setting a purpose
- identifying an audience
- participating in developing class-generated criteria
- generating, selecting, developing, and organizing ideas from personal interest, prompts,

models of good literature, and/or graphics

C5 use strategies during writing and representing to express thoughts, including

- referring to class-generated criteria
- referring to word banks
- examining models of literature/visuals
- revising and editing

C6 use strategies after writing and representing to improve their work, including

- checking their work against established criteria
- revising to enhance a writing trait (e.g., ideas, sentence fluency, word choice, voice,

organization)

- editing for conventions (e.g., capitals, punctuation, spelling)

Thinking (Writing and Representing)

C7 use writing and representing to express personal responses and opinions about experiences or texts

C8 use writing and representing to extend thinking by presenting new understandings in a variety of forms (e.g., comic strip, poem, skit, graphic organizer)

C9 reflect on and assess their writing and representing, by

- referring to class-generated criteria
- setting a goal for improvement
- making a simple plan to work on their goal

Features (Writing and Representing)

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

including

- complete simple sentences, and begin to use compound sentences
- some paragraph divisions
- generally correct noun-pronoun and subject-verb agreement
- past and present tenses
- capital letters at the beginning of proper nouns and sentences
- periods, question marks, or exclamation marks at the end of sentences
- commas to separate items in a series
- words from their oral vocabulary, personal word list, and class lists

- spelling words of more than one syllable, high-frequency irregular words, and regular plurals by applying phonic knowledge and skills and visual memory
- attempting to spell unfamiliar words by applying phonic knowledge and skills and visual memory
- conventional Canadian spelling of common words
- letters printed legibly, consistent in shape and size, with appropriate spacing between letters and words

Grade Two Drama PLO's

A1 share ideas that can be used in a drama work

A2 use imagination and exploration to create drama

A3 demonstrate co-operative effort in drama work

A4 reflect on classroom drama experiences

B1 use voice to express a range of ideas and feelings while working in role

B2 use movement and their bodies to express a range of ideas and feelings while working in role

B3 use a variety of drama forms to represent ideas and feelings

B4 participate safely in drama environments

C1 identify a variety of purposes of drama

D1 demonstrate the ability to present drama work while in role

D2 respond to specific aspects of a drama performance

Grade Two Visual Arts PLO's

A1 use a variety of image sources to create images, including feelings, imagination, memory, and observation

A5 create 2-D and 3-D images

- to communicate experiences, moods, and stories
- to illustrate and decorate
- that represent a point in time
- that represent specific places
- based on events or issues topics in their school and community

D1 describe their response to artworks

D2 display individual and group artworks in a variety of ways