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DRAMA COMES ALIVE IN THE ESOL CLASSROOM

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Abstract

This qualitative research study examined the observed and reported effects of using drama in education practices with ELLs. For a three month period during ESOL content instruction time, drama in education practices were used to teach content, grammar, and language to ELLs. These practices included but were not limited to mime, choral dramatization, story dramatization, role-play, improvisation, and tableaux. The seven students were monitored and tracked during this three-month period. This study discusses the progress of these students in the areas of content knowledge, grammar skills, and acquiring English language. Their progress was monitored based on observations, student work, and assessments.

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Table of Contents

Abstract	iii
Acknowledgements	iv
List of Figures	xii
Researcher Stance	1
Literature Review	4
Introduction	4
What is an ELL	4
Past Traditional ELL Instruction	5
Framework of Contemporary ELL Instruction	7
Comprehensible input	7
Low-affective filter	8
Why Drama?	9
Drama Provides CI and Low-Affective Filter	12
Best Practices	14
Authentic instruction	14
Scaffolding for understanding	16
Teaching all language domains	21
The “ <i>Silent Period</i> ”	22
Speaking	23
Listening	25

Reading and vocabulary	25
Writing.....	28
Summary.....	28
Methodology.....	30
Introduction.....	30
Setting	30
Participants.....	31
Procedures.....	32
Drama mini-unit.....	34
Drama and ESOL unit work	35
Data Sources	40
Field log	41
Student work and journal reflections	41
Baseline assessments and end of unit tests	41
Student surveys and interviews.....	41
Summary	42
Trustworthiness Statement.....	42
My Story	48
Setting the Stage	48
Act One Scene One: We Begin.....	49
Act One Scene Two: We all need a Framework.....	51
Act One Scene Three: To Save Time You Have to Take Time.....	52

Toy boat, Toy boat, Toy boat!	53
Pass That Object and Take Care of That Bird	59
Fish, house, and share	63
The Paper Lantern.....	65
“What are You Doing?”	68
The End of Act One	73
Act Two Scene One: Let the Content Begin.....	74
Act Two Scene Two: My Mime	74
Act Two Scene Three: Giving Chants a Chance	76
Act Two Scene Four: “Fluent Readers” is the Phrase; RT is the way	79
Act Two Scene Five: The Whole World is a Stage	81
Act Two Scene Six: Mime turn, again?.....	87
Act Two Scene Seven: It is a Wigwam-Tableaux	88
Act Two Scene Eight: The Mind’s Eye Guided Imagery	90
Act Two Scene Nine: Native Land Finale	93
Act Three Scene One: The Content Continues	96
Act Three Scene Two: Mime, Oh Mime, Oh Mime!.....	99
Act Three Scene Three: Saruni, Ye Yo, Now I Know!	102
Act Three Scene Four: Something About Simulations.....	107
Act Three Scene Five: The Mimes Have It	111
Act Three Scene Six: The Grand Finale	114

Summary: Encore.....	118
Data Analysis.....	119
Analysis Done During Data Collection.....	119
Field log analysis	119
Coding analysis.....	119
Student work analysis	120
Survey analysis	120
Mid-Study methodological memo	120
Analysis of Educational Philosophers	121
Analysis After Data Collection.....	122
Field log analysis	123
Student work and interview analysis	123
Bins and themes	123
Literary devices.....	124
Summary	124
Findings	126
ESOL Achievement Enhanced	126
Group Work More Communicative	128
Supportive Group Cooperation	129
Vocal Language Improved.....	131
Student Confidence Growth.....	133

Student Participation was Pronounced.....	136
All Success Comes with Some Failure	138
The Next Steps.....	141
References.....	144
Resources	149
Appendices.....	150

List of Figures

Figure	Page
1. Cast of Characters	49
2. Drama Framework and Rules in Our Classroom	52
3. Drama Survey Results.....	55
4. Personality Reflection	56
5. What Drama Means to Me.....	58
6. Wounded Bird Pastiche.....	62
7. First Person Vignette.....	67
8. The Balance of Drama	74
9. The Chant.....	76
10. Choral Dramatization.....	79
11. Reader's Theater Verses Acting	83
12. Workbook Success.....	84
13. Journal Pastiche	85
14. Proper Noun Worksheet.....	86
15. Wigwam Illustration	89

16. Our Own Cloud Brothers	92
17. Three Tableaux	94
18. Writing in Role	95
19. The Balance of Prediction with Story Extension Versus Reading Aloud	108
20. Group Mime.....	113
21. Commercial Presentation	116
22. The Beginning and the End.....	117
23. Graphic Organizer.....	125
24. What Drama Taught Me About Myself.....	135

Researcher Stance

I remember when I was administering the standardized World-Class Instructional Design and Assessment (WIDA) test, a test given to all ELLs once a year in the state of Pennsylvania. This test is used to determine the progression of English language acquisition from year-to-year in any identified ELL. During the administration of the speaking portion to some of my students, I started to notice something. I was watching them flounder for appropriate words and then settle for a less appropriate word. The word they chose would have been acceptable for a beginning speaker, but not for one who was speaking English on the level of these students. I was listening to this happen, and I began thinking, how can this be? I follow the methods, the curriculum, the standards, why are my students literally at a loss for words? What other methods--maybe a method that is not as traditional as the ones I currently was using--would generate better results? As the year went on, however, my students were faced with the Pennsylvania System of School Assessments (PSSA) tests, 4Sights, and end-of-year work, forcing these questions to be pushed to the back of my mind.

These questions moved to the forefront of my mind again the next summer when I took a course that literally changed some of my teaching methods. The course, Drama In Education, not only took me out of my own personal and teaching comfort zone, but also introduced me to methods that would be so language focused that they could have huge implications on my students'

progress. This was very exciting, as I had already had some success using methods that might be labeled non-traditional by most classroom teachers. I had read in Cazden (2001) that there is a great importance in using non-traditional discourse as well as traditional discourse in an attempt to meet today's standards and help assure that the students have internalized the curriculum. In the spring of 2008, I conducted a case study using one of my fifth grade students. With Cazden's thoughts on discourse in mind, I attempted to bring one student's kindergarten reading level up as fast as possible and help him with his decoding skills. I used methods that have not been traditionally used in the ESOL curriculum, including word sorts, decoding skills focusing on the rules, and word chunks. I also allowed him to pick his reading books in order to generate a high interest in reading. The books he chose, surprisingly, ranged from non-fiction discovery-type books to learning magazines and song lyrics. The results were extremely positive, as his final reading level at the end of the year rose to a beginning third grade level. Even more importantly, he stated in his final interview, "I used to stutter [reading fluently] a lot and now I can spell words and reading good, not awesome, but reading good. . .[I feel] good, happy. . . I don't like reading but I like hearing myself read." Therefore, with that in mind and with the new drama techniques I had learned, the following school year I dabbled in using drama in various forms. This met with active participation and positive

feedback from my students. They always seemed eager to participate and looked for ways to incorporate drama into their ESOL and Guided Reading work.

As I was reflecting on my role as a teacher and was deciding on what to research, I discovered what Dewey has to say about the learning experience:

It is his business to arrange for the kind of experiences which, while they do not repel the student, but rather engage his activities are, nevertheless, more than immediately enjoyable since they promote having desirable future experiences. Just as no man lives or dies unto himself, so no experience lives and dies to itself. (1997/1938, p.27)

An experience can lead to wanting more or not wanting any. This made me realize that our experiments in drama left my students wanting more and gave them a practical yet challenging experience in a safe environment. It may not be a traditional method all educators would turn to, but it allowed me to formulate the following question:

What would be the observed and reported experiences when I used drama in my ESOL classroom?

Literature Review

Introduction

Since the 1980s, an increase in the ELL population has forced educators to consider how to educate these students in the current school systems. Pioneers like Krashen, Terrell, and Cummins greatly influenced education in this area and can be credited for many of today's best practices. However, with an increased focus on standards and testing in the education arena, some ELL students are not making fast enough gains. The current challenge many ESOL teachers face is how to generate larger and quicker gains in language level and content understanding, without losing the concepts being taught. Drama can serve as an avenue to allow for the gains as well as keeping the best practices in ESOL teaching.

What is an ELL?

Herrera and Murry (2005) note that, "School-aged children whose first language is not English will constitute an estimated 40 percent of the K-12 population in the United States by the year 2030" (p. 5). These children, whose first language is not English, have been labeled using a variety of different acronyms once they have been identified in our school systems. The labels for these children range from ESOL (English Speakers of Other Languages), CLD (Cultural and Linguistically Diverse), and even LEP (Limited English Proficient) among many others. For the sake of this study, the acronym used to refer to these

students will be ELL (English Language Learner). We are all English language learners; however, the students referred to here are not learning English as their first language but their second. The acronym ELL describes the students without focusing on their perceived deficiencies the same way that the acronym LEP does.

Past Traditional ELL Instruction

Prior to the 1980s, and even dating as far back as the 1700s, grammar-based approaches were the popular method of teaching a language (Krashen & Terrell, 1983, pp. 8-9). The methods focused on “paradigms, declensions, conjugations, and rules of sentence construction” (Krashen & Terrell, 1983, p. 8). This process did not involve any application of the language. The view of bilingual students in the educational system was that this was a disorder that could be corrected only through intense instruction in the majority language, while attempting to push out the non-native language. It also became clear that these bilingual students were not as successful as the monolingual students were, and many researchers at the time thought that this was due to their bilingualism. This began to change in the 1970s as new research indicated that students in an immersion program were just as successful as their monolingual peers (Bialystok, 1991, pp. 1-2).

Billows (1973) wrote that without value and meaning in language learning, students lacked the motivation to learn the language and to hold on to it. Maley (1990) felt that Billows, who began addressing the concept of value and

meaning as early as the 1960s, foreshadowed what would become an important trend in language learning. Yet, it is important to note that prior to this time, there was no such emphasis placed on value, meaning, and communication. It made no difference which language the student was attempting to acquire, even an English speaker learning English, the traditional grammar methods of listening to tapes, learning rules, translating passages, conjugating verbs, and other methods rarely resulted in producing communication skills (Krashen & Terrell, 1983).

Educators examined acquiring language, as the student population was beginning to dictate. Educators were noticing that the then accepted methods of the previous innovators were failing to create an increase in language acquisition and usage by their students (Krashen & Terrell, 1983). It was their belief that understanding grammar was a requirement to communication (Krashen & Terrell, 1983, p. 16). Krashen and Terrell found that “all human beings can acquire additional languages, but they must have the *desire* or the *need* to acquire the language and the *opportunity* to use the language they study for *real* communication purposes” [emphasis added] (1983, p. 17). As Krashen and Terrell (1983) examined practices used to teach ELLs, what they found actually led to language acquisition was not grammar-type methods emphasizing early and accurate out-put.

Krashen, Terrell, and Billows began emphasizing the need to make changes to traditional methods of teaching language. Others, however, disagreed,

believing that there were loopholes in the methods Krashen and Terrell laid out. Romeo (n.d.), for example, thought that learning a language is a complex process. He told teachers that there was no easy formula for the teaching of comprehension and language production. To believe otherwise jaded the instructors of these students. Regardless of whether or not one agrees with Krashen, Terrell, Billows, and others who supported comprehension, value, meaning, and affect, or whether one supports Romeo who believed it is just not as simple as those few concepts when teaching a language, one cannot deny that teaching ELLs requires different instruction. It is only through comprehending the content material in a low stress environment where the pupils see value and meaning within the language and concepts taught that language is retained (Billows, 1973; Krashen & Terrell, 1983).

Framework of Contemporary ELL Instruction

With past practices not yielding the necessary results, further investigation led Krashen and Terrell (1983) to identify key principles underlying effective ELL instruction. Regardless of the method of delivery, teachers designing instruction that clearly addresses these key principles are better able to allow authentic language acquisition to occur in their classrooms (Krashen, 1981).

Comprehensible input. Comprehensible Input (CI) is something that “occur(s) when the language environment makes the second language more meaningful, contextualized, and understandable to second language learners”

(Herrera & Murray, 2005, pp. 278-279). This concept is the foundation of ESOL instruction, for both language and content. If the students do not understand, whether they are capable of responding or not, they will not learn. Krashen (1981) put the concept of CI under his umbrella of the “Input Hypothesis,” which explains that a student acquires language when the individual student’s current level of understanding (what he calls *i*) is augmented by instruction one-step above his or her current level (or $i + 1$). Krashen also believes speaking is not learned but rather acquired through CI. Lastly, teachers should not sequence language instruction solely according to grammatical skills because if enough CI is given, the students will acquire the syntax in a process more akin to first language acquisition (Krashen, 1981). However, Krashen has also pointed out that CI is not enough.

Low-affective filter. In order for CI to occur, the students’ affect needs consideration. To facilitate language acquisition, teachers must consider student anxiety, motivation, and self-confidence (Krashen, 1981). According to Krashen’s Affective Filter Hypothesis, students

in a less than optimal affective state will have a filter, or mental block, preventing them from fully utilizing input for language acquisition. If they are anxious, “on the defensive,” or not motivated, they may understand input but it will not reach those parts of the brain that help us

acquire language (the “language acquisition device”) (Krashen, 1981, p. 56).

Equally important to the ELLs acquiring knowledge through CI is the consideration of the affective filter. If the environment, content, or methods create stress in the student’s life, the student’s filter becomes high and language acquisition does not occur. The teacher’s goal is to keep it low.

Teachers need to consider the teaching of language and content in the ESOL classroom for second language instruction to be more meaningful, contextual, and understandable. Traditional methods have proven largely ineffective for language acquisition because the need for CI has all too often not been met (Krashen, 1981). It is necessary to look for methods that can create CI, while at the same time, keep the affective–filter of the students low.

Why Drama?

In his “Fundamental Principle,” Krashen (1981) notes, “any instructional technique that helps second language acquisition does so by providing CI” (p. 59). The best practices used for teaching ELLs keeps the framework of contemporary ESOL instruction, yet also introduces drama as a new medium for most ESOL teachers. Why drama? As Swartz (2003) states,

To gain an enthusiasm for reading, children need a variety of books that appeal directly to their world, their interests, their fears, and their experiences. “In a similar way,” says David Wood, “children’s theater can

open doors to a new world of imagination, excitement, and thoughtfulness.” (p. 199)

Through drama and theater Swartz (2003) states, children can also learn about having conversations, telling stories, getting along, arguing, and loving. When children are exposed to the theater, they can learn to develop their responses, learn about responses of others, explore their interests and learn about the interests of others. (pp. 205-206)

Dodson (2000) states that the biggest benefit to drama is the communication practice in context. “The affective-filter is lowered: increases in self-esteem, self-confidence, and spontaneity often result from theatre activities in the classroom, thus reducing inhibitions, feeling of alienation and sensitivity to rejection” (p. 5). The preparation for the drama and the reflection afterwards, enables authentic language learning to take place. Drama has the ability not only to improve oral communication, but also to allow for the practicing of non-verbal communication and expansion of listening skills (Davies, 1990; Slavit & Wenger, 1998). Drama can allow for internalization of language patterns, (Davies, 1990) and strengthen thought and expression (Slavit & Wenger, 1998). Another facet drama can bring to education is to bridge the gap between textbook and life. It is a good source for working out social situations, providing real-life situations and group interaction (Davis, 1990). Bernal (2007) emphasizes that language learning takes place with

social interaction, as did Billows (1973), noting that drama activities facilitate important group interaction.

Davies (1990), after his investigation into the meaning of drama, formulated this definition: “drama can take several forms in the language classroom, but above all it should be a communicative activity where the student makes choices” (p. 88). Davies also goes on to say, “dramatic activities are not the performance of plays before passive audiences, the value of these activities lies not in what they lead up to but in what they *are*, in what they bring out right *now*” (p. 87). Drama should be a communicative activity that is student-based. Dodson (2000), Gaudart (1990), and Hertzberg (2001) are other researchers who support Davies and believe that, above all else, the value in drama lies in the preparation for the activity. This is where the real communication takes place, as opposed to just in the presentation of the drama.

In short, drama is a method that can come in many forms. Above all, regardless of the form, it should focus on the process not the product. It needs to be meaningful, relevant, and student-centered (Bernal, 2007; Davies, 1990; Gaudart, 1990; Maley & Duff, 1982). The students should feel free to negotiate the activity, changing “the rules” as they see fit (Davies, 1990). The rules are the framework, which the class has laid out for the drama. If the students are free to negotiate the rules, they will have set up an experience that has become meaningful to them. As Dewey (1997/1938) states, the enjoyable experience

creates the desire to have future experiences. Dewey also believes that some “free play” in learning leads to development of power. This in turn puts the students in charge of their learning.

Drama Provides CI and Low-Affective Filter

If Krashen (1981), in his Fundamental Principle, tells us that any method that leads to language learning creates CI, and using drama helps students acquire language, then any instructor using drama in his or her ESOL classroom has ensured that CI has occurred through the drama. The other piece of the framework is the affective filter, and again drama is a medium that has the potential to keep it low, remembering that anxiety, motivation, and self-confidence are all factors.

Central to drama in education practices is enactment or playing a role. Through the protection that role provides, children may explore themes that are not a part of their lives, thus they bring their own reality and understanding to the role (Hertzberg, 2001). This protection of taking on a role helps reduce anxiety in students, while at the same time, allows authentic instruction occur. Drama is also building on something all children do—pretend (McMasters, 1998). No matter what language students speak, they have all, to some degree or another, engaged in play that asks “what if.” Among the many drama practices is Reader’s Theater, which allows for creative drama, language practice, and production without stress. In 2000, Lui studied the effect of Reader’s Theater on her

students. Although her learners were adults, she found that it was a valuable technique in language learning and teaching. “It is consistent with communicative competence as a purpose and interaction as a focus in language learning and teaching” (p. 360). Reader’s Theater also builds confidence through participation and can be the first step in being confident when learning to speak a new language (Lindquist, 1991). McMasters (1998) found that drama supports all learners, noting that everyone can be successful. Even students who have difficulty with other classroom tasks can find an avenue for learning and expressing knowledge in a different manner than traditional methods, thereby lowering the affective filter of an ELL.

The affective filter stays low in non-stressful situations, which helps to motivate students and build self-confidence. Motivation lies in meaning and purpose. Students who see the meaning or purpose behind classroom instruction will likely be more highly motivated. Of course, if the teacher does not set the “stage” appropriately, no matter the student, the subject, or the teaching method, the students may not enter into the learning, and may therefore lack motivation. The teacher can act as a facilitator for successful drama by setting the stage and ensuring that learning has occurred through facilitating reflection at the end. As students become more comfortable, they will begin to increase their risk-taking and may see a rise in their self-esteem (Davies, 1990). McMasters (1998) has found that drama had a positive effect on self-concept and supports the

development of a learning community, which itself may lower anxiety in learners. She also found that classroom drama creates interest and motivation, crucial factors for understanding and response.

Best Practices

Best practices for teachers of ELLs dictate that all instruction leads to CI and keeps the students' affective-filter low. This may be done through authentic instruction, understanding through scaffolding, and teaching all language domains (Herrera & Murry, 2005; Krashen, 1981; Lindquist, 1991).

Authentic instruction. Language and content must have meaning and purpose to students (Lindquist, 1991). Teaching language skills that have no relevance to students' lives eliminates the processing of the knowledge taught (Lindquist, 1991). Drama educational practices have the potential to create CI in an authentic manner. McMasters states that, "drama begins with the concept of meaningful communication and provides multiple opportunities for social interaction and feedback" (McMasters, 1998, p. 575). Drama is a venue that allows for a variety of communication activities, making language meaningful. Kim and Hall found in their 2002 study of an interactive book-reading program (role-play) with ELLs that drama provided meaningful opportunities and access to pragmatic competence and knowledge in the classroom that students might otherwise not receive. Dodson (2000) believes drama is a communication

language technique that is both student-centered and meaning-based. It can allow for communication practice in context.

One of the drama-in-education practices, which is particularly helpful for ELLs, in regard to language, is simulations that involve improvisation (Gaudart, 1990). The students have to practice their communication skills. This not only equips the students to deal with a similar situation when the simulation happens in real life, but also helps students to develop their oral proficiency skills in different types of every day events (Guadart, 1990).

Ignoring content knowledge is not acceptable, and CI requires that this content knowledge be meaningful as well. Drama allows students, with the guidance of a leader, to begin to construct meaningful knowledge for themselves (Jackson, 1997). Authentic instructional practices include emphasizing strategies for learning words and concepts from content, scaffolding instruction, building connections with prior knowledge and existing knowledge, and reviewing the most important concepts in ways that deepen understanding (Herrera & Murry, 2005, p. 69). Drama activities should also be authentic, so that the students may express themselves realistically. This creates an ability to feel the story on a completely new level and allows students to feel the humanness of the role or situation (Booth, 2005). The teacher facilitates and lays the foundation, while the students take ownership; this ownership leads to a high level of engagement,

deepening the quality of the language used by the students (Edwards & Craig, 1990).

A key facet of meaningful instruction is providing instruction with a clear purpose. In order for instruction to mean something to the students, they must see the purpose either the language or content serves. Such instruction also has to help them to reach their own goals (Lindquist, 1991). Today's learners are far more diverse and in need of many different strategies, making it even harder to try to give CI while helping the students attain their goals. Drama allows students to synthesize information gained from a unit and to turn it into meaningful information. The use of creative dramatics produces conditions necessary for learning to occur on all levels of the cognitive domain (Jackson, 1997).

Scaffolding for understanding. Scaffolding is an “extensive instructional and contextual support in early stages of learning and gradual withdrawal of such support as the student’s performance suggests independence” (Herrera & Murry, 2005, p. 69). This support is two-fold; it is both instructional and contextual. First, instructional support, done correctly, makes content comprehensible and meaningful to students. Scaffolding is not primarily the teacher’s responsibility, it might be done by a “more expert person” (Meadows, 1998, p. 6). “Vygotskian theory emphasizes that learning and activity done in collaboration with others may be ahead of individual development.

“Collaboration with others . . . may make things achievable which were not-

indeed still not-achievable by the individual acting alone” (Meadows, 1998, p. 7). The implication of this is that understanding comes as a result of the scaffolding process. The orchestration of the scaffolding is conducted by anyone who is more knowledgeable in the content under study. This “more expert person” can be a student or a group of students, depending on the set-up of the learning environment at that time. Billows (1973), one of the pioneers in refocusing efforts in language learning, began to see the importance of value and meaning in language learning. He believed that group-work of all kinds was best when searching for value and meaning. Failing to provide opportunities for social interaction resulted in missed opportunities for successful learning.

Drama practices facilitate scaffolding for an ELL in a number of ways. Drama can be a group activity where other members of the group who are more knowledgeable than some of their peers implement the scaffolding. Depending on the activity, the more knowledgeable members may constantly shift. When the teacher is acting as the facilitator, Bolton (1977) believes it is the teacher’s responsibility to make a change in the drama, not letting things happen by chance. This deepens understanding in “value laden concepts.” The teacher, as the facilitator, lays the groundwork for the activity to take place. At that point, the activity is turned over to the students, and the scaffolding has taken place. If the students are going awry in the activity, or if the teacher feels stepping in can deepen the learning for the students, it warrants intervention. In addition, for the

content and language concepts to be adapted into the students' bank of knowledge, the teacher needs to allow for reflection. This reflection process is scaffolding, as the teacher directs the activity but also allows for student control. Bolton (1977) has concluded that the reflection must take place so the students can clarify and modify the concepts taught through the drama. The teacher often walks a fine line between facilitating and hindering the desired learning.

Teacher researcher Edmiston (1992) conducted a study based on his own use of drama methods in his classroom. Attempting to place his own practice in philosophical alignment with educational theorists Dewey and Vygotsky as well as drama expert Heathcote, Edmiston set out to determine how reflection is "integral" to the process of drama, both the "playmaking and interpreting" (p. 3). He conducted his study over a two-year period in which he took extensive field notes and videotaped his classroom sessions involving drama. While watching the video tapes, he noted each reflective moment. From there he was able to establish the following results.

He was surprised to learn that he often got in the way of his students, and in turn, in the way of their learning. He noted that his adherence to his own rigid agenda often led him to label those student ideas, not in his plan, as irrelevant or distracting. At times, he found himself telling the students what to imagine, which took ownership of the drama away from the students, eliminating their ability to "write" the drama text and reflect. It was counterproductive to allow a

student to perform without group approval, as he found he would allow at times, because the whole group could not have ownership of the playmaking, thus interrupting the process of reflection. When he was following Heathcote's approach and structured drama so that the students could create drama text together, it enabled them to perform ideas and reflect. He discovered that while teacher narration and control could not be entirely eliminated from the drama, the use of teacher in the role of coaching students with their parts on the sidelines led to greater student reflection. These teacher practices helped the students to gain ownership of the drama they were creating and actively support the work of their classmates. As the students were moving in and out of roles, they found opportunities to think about what had happened, think about what would happen next, and reflect together.

One way in which the classroom teacher may scaffold learning in drama includes teacher as the instructor or the teacher in his/her regular role during the drama activity. Another way is the teacher as narrator by setting the drama up through his/her words. The teacher can be a side-coach, encouraging the students or giving a descriptive commentary from the sidelines of the drama. Lastly, he/she can be in role, thereby being a part of the drama (Booth, 2005, pp. 34-35). Hertzberg (1999) found that by using the teacher-in-role technique she was able to integrate drama into the curriculum without losing the role of teacher as a teacher.

Each practice has the potential to lead to gradual release of responsibility to the participants, as they are ready.

Guided imagery is another technique that allows the teacher to lay the groundwork, but gives control over details to the students (Annarella, 2000). It involves the teacher guiding the students on a journey using their imagination. The teacher's words provide the guiding, and the students' minds visualize the details while their eyes are closed.

Heathcote's Mantle of the Expert completely reverses the teacher and students' traditional roles. This requires the teacher to lay the foundation, but then she/he becomes a part of the drama by assuming a fictional role in the drama. The students are the ones who are in charge of being the experts (Heathcote & Herbert, 1985). Scaffolding requires that the expert allow for the less informed (so to speak) to eventually do for themselves, one of the benefits of the Mantle of the Expert approach.

Achievement of CI requires context to be considered. Context is presenting new information in relation to old information (Lindquist, 1991). In other words, teachers must build upon students' existing knowledge while looking at the surrounding environment, language used, and the interrelated conditions. Cummins (1991) has discovered that the rate of second language (L2) acquisition is tightly tied to the individual student's cognitive resources as well as the student's motivation and contextual factors (Cummins, 1991, p. 70). Cummins is

also responsible for the notion of Common Underlying Proficiency (CUP), meaning that the skills acquired in first language (L1) will transfer to L2 and will not have to be redeveloped (Herrera & Murry, 2005). As educators, we cannot afford to lose important instructional time teaching previously learned concepts, which may risk losing the attention of our students. In order to reach CI we must build on existing knowledge. As students interact and react to others through drama activities, they are drawing on their personal store of language and knowledge (Davies, 1990).

Drama has the potential to be an active and engaging method for students. It takes the focus off the teacher and puts it on the students. If students are to make connections between existing knowledge and new knowledge, active engagement is required. If not, such connections are likely missed (Jackson, 1997). This is not something the students do alone. It is the “teacher’s job to facilitate learners’ acquisition of knowledge by providing lessons and experiences in which learners can make those important links between past knowledge and new information” (Jackson, 1997, p. 7). Through the teacher using engaging drama methods, attainment of connections to prior and new knowledge occurs.

Teaching all language domains. Consideration of all language domains needs to occur when teaching ELLs. Effective communication involves listening, speaking, reading, and writing. None of these language domains can stand alone (Annarella, 2000). The best place for this to take place is in the ESOL or

language classroom. Accomplishment of this is realized through ESOL programs. Krashen (1981) believes that language classrooms help, as without CI, students will not be able to acquire language. It is hard for someone learning a language to get CI other than in the classroom. McMasters (1998) believes,

Drama is an invaluable tool for educators because it is one of the few vehicles of instruction that can support every aspect of literacy development. Drama encompasses all four of the language arts modalities and is an effective medium for building, decoding, vocabulary, syntactic discourse, and metacognitive knowledge. (p. 574)

The “Silent Period.” In the beginning of language acquisition, Krashen and Terrell (1983) state that all learners go through a stage called the “silent period,” which can last from several hours, days, weeks, or even up to several months. Students’ affect will have direct results on how long this period lasts (Krashen & Terrell, 1983). Herrera and Murry (2005) state that this phase takes place while the learner is observing, listening, and trying to understand patterns and rules before attempting production. This is a non-verbal phase, and communication comes only in the form of gestures (Herrera & Murry, 2005).

There is, of course, a misnomer that drama involves only speaking-type activities. However, that is not necessarily true. Mime or pantomime allows for visual connection to vocabulary and concepts. Another non-speaking activity is tableaux or still images. This medium depicts a frozen moment in time and

allows individuals to “see” a scene, and allows those who are in the scene to have the opportunity to see and feel the characters (Hertzberg, 2001). This is a non-threatening way to open students’ eyes to details that may not have been in their mental picture. It can allow them to see things they may have missed in an oral explanation. Tableaux, along with many other drama in education conventions, involves minimal to no speaking, but can bring deeper meaning to text, language, content, and so forth. These types of activities have the potential of providing a risk-free, low-anxiety method of learning, aiding in the students’ acquisition of both language and knowledge.

Drama is a very effective medium for supporting the non-verbal phase any learner goes through. Booth (2005) has found that using movement in drama helps develop concentration. Concentration at this phase of language learning may support language acquisition as the learner is trying to concentrate on language and its structure. Mime relies on gestures and movement instead of words. This allows learners to make visual connections, revealing visual specifics of drama that might not have been obvious to them (Booth, 2005). These visual connections reinforce the concepts of the language being taught (Davies, 1990).

Speaking. Oral communication can also be practiced or improved through drama, as students learn to express themselves appropriately in a variety of situations (Slavit & Wenger, 1998). Davies (1990) found that drama allows students to tap into their personal store of language. It can provide authentic

language situations in which either real conversation or content language is used. The true value of drama, as an activity to aid in speaking, is that the communication activity should allow students to make choices (Davies, 1990). These choices may be in the words chosen or the tone used. Most basic ESOL curriculum comes with poetry and chants. Students have opportunities to choose tone and speed, and to add actions. These simple modes allow students to work with language in creative ways. Swartz (2002) accomplishes this through incorporating rhymes and tongue twisters into drama or as a warm-up activity to a drama lesson. Drama gives students an opportunity to internalize the language patterns as they use them leading to acquisition (Slavit & Wenger, 1998). Role play may also allow students the opportunity to step outside of themselves, feel a safety in role, and use language they may not have had the opportunity to try. Drama is an opportunity for students to practice communication in context (Davies, 1990; Dodson, 2000). Improvement of fluency, flexibility, concentration, and non-verbal skills happen by incorporating drama into the ESOL classroom (Dodson, 2000). In addition, as students think aloud to plan or reflect on the drama, they improve their speaking skills (McMasters, 1998). They are shifting from basic communication and thinking at the knowledge and comprehension level to higher levels of thinking and speaking skills. As the teacher and students raise the cognitive level of the drama, the students' language

will rise to meet it (Myers & Cantino, 1993). This makes the speaking through drama not only practical, but also meaningful on more than one cognitive level.

Listening. Drama promotes the development of active listening skills. For example, in simulations students have to be listening closely to respond to the others participating. Simulations offer a problem within a defined setting, yet allow freedom for use of authentic language responses that are unscripted (Davies, 1990). Similar to simulations are add-ons, which allow the characters to develop the scene depending on the events preceding the scene and the consequences following the scene. Heinig (1977) allows the characters to develop the scene depending on the events preceding the scene and the consequences following the scene. This involves active listening and speaking as the drama is unscripted and in control of the participants. Drama also fosters the development of higher level listening skills. Students need to listen to know what to do, need to evaluate and work with others on how the drama is going to progress, and need to evaluate orally the experience when the drama has ended (McMasters, 1998). As these are not all the drama activities that can enhance listening, it is plain to see that drama offers a medium to facilitate listening skills on a number of taxonomic levels (Myers & Cantino, 1993) and may not be a source teachers turn to readily (Bolton, 2001).

Reading and vocabulary. Drama is an activity used to facilitate reading. Reader's Theater is quite an effective way to focus on fluency, allowing students

to practice the flow of language without having the pressure of thinking of the lines to say. Story dramatization enhances reading through drama. This enhancement occurs in a variety of ways. Enactment of the story is done while the teacher or students read it. Having the students read the story aloud brings about improved reading skills, and enables them to see a connection between words and action, thereby solidifying the concepts and language being taught.

Hertzberg (2001) wanted to discover “how a variety of drama forms and techniques could be used to enhance students’ language and literacy development when reading a range of narrative texts” (p. 4). To do so, she provided students with the opportunity to interpret, communicate, and gain a deeper understanding of the text through drama. During a fourteen-consecutive-day-project in her “mixed ability co-educational” fifth grade class, Hertzberg used drama strategies during the reading of narrative texts to develop critical thinking skills, Readers Theater to enhance oral reading skills, and teacher-in-role, improvisation, and play building to help students learn to read visuals in picture books. Hertzberg videotaped her sessions and gathered students’ journals. She coded the information and then compared her students’ achievement to the stated goals for the course.

Hertzberg (2001) discovered that the drama helped students to convey meaning from the texts as students learned to incorporate facial expressions and body movement. By re-reading texts to plan the drama activity, tableaux, the

students came to a better understanding of the story. By reprocessing narrative and becoming a part of the text, students learned to “feel the character, “as one child explained (p. 7). The book-talk through drama, versus the book-talk through class discussion, led to a greater understanding because the students were actually the characters they were discussing. The drama activities resulted in greater motivation, not only because they perceived the activities as being fun, but also because the students saw themselves learning. Through drama activities, students explored text themes, interpreting text critically and bringing their own experiences into the classroom to deepen their learning, thereby broadening their language and literacy skills.

The students were also allowed to write the script for the particular story and act it out. Slavit and Wenger (1998) saw reading skills improve as students built links between print and reality and also as they built a sense of story when the students wrote their own script. For ELLs, vocabulary, written and spoken, enhancement occurs through drama as students are able to see concrete examples in multiple modalities giving a complete understanding to a word or concept (McMasters, 1998). This leads to an understanding beyond just being able to say the word. Reading and vocabulary take on a completely new meaning for the ELL as they have a concrete and visual example to attach to the words they hear or see.

Writing. Neelands (1993) has found that the context of drama can provide a meaningful resource for all forms of writing. It can act as a pre-writing strategy---providing a link between speech and writing. It also stimulates writing as students write as a character from the drama or write a personal reflection about the experience at the end of a drama session.

Writing within drama, students can explore and employ many strategies-free writing, journals, letters, collaborative writing, interviews, brainstorming, lists, and so on. Writing for the drama can be done in the form of research and background writing as planning and preparation for the drama or to find new directions as the drama develops. (Tarlington, as cited in Neelands, 1993, p. 11)

Drama is a natural extension, as well as a legitimate avenue for teaching writing.

Summary

Before the 1980s, methods for instructing ELLs were not examined (Krashen, 1980). While that is no longer the case, bilingualism has historically been looked at as the culprit preventing a language learner from succeeding in school (Bialystok, 2000, p. 2). The view held that language learners did not know the language unless they could use it to communicate. The previous teaching methods, prior to the 1980s, were not yielding those results. As the population of this student body grew, new methods were called for. Innovators of today's contemporary framework in ELL instruction found that consideration of CI and

affective filter were necessary for success (Krashen & Terrell, 1983). In addition, Cummins (1991) proved that educators had to consider previously learned concepts as they instruct their ELLs. Although not all educators agree, like Romeo (n.d.) for example, that there is an easy formula to educate ELLs, the current trends dictate otherwise. Drama is an educational technique used for CI and keeping the affective filter of the students low. Dodson (2000) has stated that drama allows for language use in context in a low affective situation. Krashen's (1981) Fundamental Principle states that any technique that leads to language learning meets CI. Drama allows for authentic instruction, understanding through scaffolding, and teaching in all four language domains, keeping in line with ESOL best practices.

As educators concerned with the instruction of ELLs, knowing the framework on which we place our instruction, drama opens a new realm of learning possibilities. Drama starts with communication and provides many opportunities for social interaction. "These interactions offer the support Vygotsky deems necessary for the internalizing knowledge" (McMasters, 1998, p. 575). Drama builds up not only communication but also the internalizing of knowledge because drama can be both an individual and group experience. Drama is a medium of instruction that will offer authentic, meaningful instruction to students allowing for cognitive growth and language acquisition.

Methodology

Introduction

This action research study used drama methods and techniques in an ESOL classroom. The drama techniques were activities that were integrated into the current ESOL program. The goals of conducting such research were for me as a teacher to grow in my methodologies, grow in knowledge, and become a more effective ESOL teacher. The goals I had for my students were to have better language acquisition and usage, to improve listening skills, and to learn to think more critically.

Setting

The study took place in an elementary school setting. The student population was very diverse, primarily Latino, Syrian, and Caucasian. The school had a population of approximately 500 students. It was located in a medium sized city in Pennsylvania. The area was becoming increasingly more diverse as different cultures moved into and out of the area. Most of the student population took advantage of free or reduced-cost lunches. The classroom in which the study was conducted was a small ESOL classroom that was able to seat about 16 students. The classroom itself was set up with three large tables, one of which was U-shaped and designated for Guided Reading. Two of the rectangular tables were against the wall, and the Guided Reading table was stationed in one corner

of the room. Lining the walls of the classroom (excluding the wall the tables were against) were bookshelves that held all the supplies needed for all subject areas taught. The classroom was shared with another ESOL teacher. Her desk was located in one corner of the room, and my desk was off to the one side of the classroom, so that when I was at my desk I could see all areas of the room. The only source of natural light came from two windows adjacent to each other, six feet off the ground. The walls were decorated with typical elementary school items, such as alphabet strips, word wall, calendar, and student work.

Participants

The participants of this study were from various backgrounds and various language levels. They were a group of seven 4th graders. Although ethnically diverse, this group was similar in their language levels. They were between a 3.9 and a 4.4 language level (a 5 is needed for exiting, along with appropriate PSSA and 4Sight scores). There were four boys and three girls. The ethnicities were five Latinos, one Syrian, and one Pakistani, and their languages were Spanish, Arabic, and Punjabi. The Instructional Support Team (IST) was watching one of the students in this group, as there was a concern that he might possibly be autistic in addition to having severe emotional trauma because of a tragic event during third grade. Six of the seven students were below grade level readers, and only one was on level.

Procedures

I was responsible for teaching two major subjects to these ELLs: the ESOL program and Guided Reading. My normal schedule with these students was 30-45 minutes on ESOL work and 45-60 minutes of Guided Reading/small group instruction. The drama methods I used were primarily integrated into my ESOL objectives as opposed to just teaching a unit on drama. However, there was a mini-unit on drama to allow for an introduction to the rules and the concepts, which built familiarity with drama. This was done in order to shorten the time needed to set up activities when using a drama in our ESOL curriculum. By integrating the methods into the ESOL program, I was assuring myself and my students that none of the important content based objectives were missed. I was able to teach two full ESOL units during the time the study ran. The units were both the same in regards to the fact that the same mediums were used, that is, chants, poetry, anthologies, and writing organizers. The only difference was the actual content of the unit.

Before I began my study, I applied to the HSIRB at Moravian College for approval of my study, which they granted (Appendix A). I also gained permission from my principal and my school district (Appendices B & C). At the beginning of the study, I discussed with my students the topic of the study and what activities they could expect to participate in. I sent home an informed consent form with each student to make their parents/guardians aware of the study

they were participating in, gaining permission for their child to participate, and making them aware of the types of data collected. Also included in this consent form were contact numbers for gaining information about the study, support services, and the ability to withdraw without repercussions to their grades in my class (Appendix D). I included the methods for privacy protection of the students and data destruction at the end of the study. Once all of the students and parents/guardians had signed consent forms, I began the study September 16, 2009.

The study started with the following mini-unit. By teaching some drama methods and rules, I allowed the students to begin to get comfortable with drama and to get a feel for which activities worked best, least, and which were favorites. To set up guidelines, an environment of seriousness was established within reason; however, there was laughter, too. The students needed to understand that our overall goal was learning. There was also a safety net, so to speak, set up so that students were neither left floundering alone on “stage” when working on improv or role play, nor feeling afraid of being laughed at. Some other considerations to set the scene (in certain activities) involved the following “drama framework: Who we are? (characters, roles); Where we are? (context, setting); What are we doing? (problem, tension); Why are we doing it? (focus, theme, issue); How will we show this? (body language, movement, mood)” (Hertzberg, 2003, p. 6). Also, in establishing, rules, we considered the viewing

stage (how and where the students present), a reflection, de-roling, and an extension activity (Hertzberg, 2003). At this time, the students unwound and discussed the activity (i.e., things learned, feelings about a character, and opinions of others' work). After that, at times they were assigned an extension activity such as writing while in the role of a character. The above format was used as the standard for almost every drama activity conducted throughout this study.

Drama mini-unit. During week one, drama was introduced through games, choral readings, chants, rhymes, and tongue twisters. In addition, the students were introduced to mime and pantomime, a technique to be used with vocabulary. The students started with practicing simple mimes with familiar words; then practiced this method using a familiar story, *The Paper Lantern* by Stefan Czernecki. In the midst of this week, the students took a self-assessment on drama to see progress with the activities as well as to get their opinions on drama (Appendix E). The second week started with using the method of story dramatization, where the students explored elements of a story and used critical thinking to extend the story. They focused on situation, setting, and characters. As with all the activities they had done, they de-rolled, reflected, and extended these activities through journaling. *The Paper Lantern* was used for this activity as well. Improv was then introduced through the game "What are you doing?" This created an opportunity for the students to practice their communication skills as well as build thinking skills. The last drama technique used this week was

tableaux. Using the same book by Czernecki the students worked in groups, picking their favorite scenes. Then they had to create a frozen picture of the scene chosen, a life like picture from the story, making it more real and understandable to everyone.

Each ESOL unit took approximately four weeks to conduct. Drama activities were not conducted every day of the unit in order to ensure that the students would not tire of this method and allow time for extension activities if any applied.

Drama and ESOL unit work. The first unit was called Native Land. This unit focused on the history of Native American groups, such as but not limited to, the Iroquois, Pomo, Pueblos, and the Great Plains. The unit's language objectives were:

1. The Students will be able to distinguish between wish and hope by appropriately using them in a sentence.
2. The students will be able to synthesize information during class discussions by summarizing the discussion and seeking clarification in areas of misunderstanding.
3. The students will learn to listen for information.
4. The students will be able to express ideas and opinions and distinguish between facts and opinions.

The unit's content objectives were:

1. The students will be able to identify the Indians indigenous to North America and their territories.
2. The students will explore ways of life for Native Americans understanding their types of homes, means of food, and life styles.

The following is a weekly account of the subject matter, activities, drama techniques, and student work assigned. During week three of the study, the unit on Indians was introduced along with our first reading's vocabulary. The students used mime to create a visual definition of their assigned word. They eventually did a workbook page on these key vocabulary words. During the first and the second week, assessments on reading fluency and comprehension, sight word recognition, oral language, and spelling were conducted. This gave a skill level for the students. The fourth week, the students were using drama to focus on their fiction reading, which was a play. The first way they familiarized themselves with the play was through Reader's Theater. They were also introduced to their theme project that would involve an oral report, written paragraph, and tableaux of their assigned tribe. There were several grammar lessons (possessive nouns and proper nouns) that were taught through role-play. Those grammar activities were followed up with the corresponding workbook pages to check for understanding. The reading strategies for this story focused on problem solution, and identifying the main ideas and details that were in the story. Their

comprehension was checked through workbook pages. During week five, the students performed their story as it was written in the form of a play. They even made masks to complement their characters. Their performance was graded using a role-play rubric (Appendix F). The students were assigned a reflection in their journal to compare the two methods we used for the play--Readers Theater and performance. In week six, the students again used mime for their key vocabulary, but these words were different as they were attached to a non-fiction story. As an additional support, the students had a visual sheet to aid in understanding the homes of Native Americans as the story was read. If they did not understand any scenes, they were created through tableaux. Week seven included a multitude of grammar activities, including but not limited to different forms of nouns and words that had multiple meanings, some of which were taught through role-play. These lessons were always followed up with a workbook page. The students used Guided Imagery to understand poetry and entered a reflection in their journal about the pictures they visualized in their heads. During the next two weeks the students performed theme presentations, which were graded using a performance rubric (Appendix G). The eighth week completed the unit. There was a unit test, the last four students gave their unit presentations, and everyone did a writing-in-role, which was graded with the writing-in-role rubric (Appendix H). There was one day left that week, so we introduced the new unit entitled, "What's It Worth."

Using picture cards for support, the students role-played different people who work for a living.

The “What’s It Worth” unit actually began the ninth week of the study.

The unit focused on the free enterprise system and the history of trade.

The language objectives were:

1. The students will be able to use language to justify what they are doing or saying.
2. The students will be able to choose the appropriate helping verb through either oral role-play activities or student workbook pages.
3. The students will be able to distinguish the correct adjective from a list of adjectives.
4. The students will be able to give directions that another student can follow in either written or oral format.
5. The students will be able to identify a subject and predicate in a written piece of work by correctly completing the student workbook pages.

The content objectives were:

1. The students will be able to understand an autobiographical fiction of a boy who sets a goal and gets an outcome.
2. The students will be able to use one of the four forms of advertising to create a commercial for selling a product with their group.

3. The students will be able to trace the history of money from trading and bartering in ancient times to the launch of the Euro in 2002 by correctly filling out the problem solution graphic organizer.

The students started week nine miming the key words to this unit's fiction reading, and then wrote a paragraph using the key words. The students filled out a character prediction chart that we later used for the story extension drama method. During week ten the story was read, predictions were set, and the students extended the story through dramatization. I graded the students using a rubric for Drama Participation (Appendix I). They then followed up the activity with a journal reflection. The students were given their theme project for this unit, which was to present a commercial. Grammar focused on helping verbs and adjectives, some of which were taught through role-play. I purposely avoided drama for some lessons to observe the students' ability to understand without drama. In week 11, the reading strategy, making generalizations, was taught through role-play, and a worksheet was completed to check comprehension. Grammar this week focused on suffixes and was reviewed by using a worksheet. The students used mime to learn their new key words for the non-fiction reading and then did a workbook page. In week 12, the students read the story and used simulations to develop oral language. Grammar focused on understanding simple subject and simple predicate, negative sentences, compound subjects and predicates, and use of "and" or "or." During week 13, the "What's It Worth" unit

was finished. This involved focusing on the reading strategy of indentifying problem and solution. Grammar focused on helping verbs and negative prefixes.

I interviewed all the students individually using a Self-Assessment: Drama Reflection (Appendix J). They made their final journal entry, completed a unit test, and performed their commercial presentation, which was graded by a performance rubric (Appendix K). The final activity of the unit and study was writing-in-role (Appendix H). As the students finished all the activities this week, they were assessed again for a measure of growth.

Data Sources

The data sources were chosen to triangulate my data in an effort to make the action research study valid. In selecting the data collected, I evaluated what data I would need to answer my question. I decided to have a balance of both student artifacts and inquiry based data, keeping in mind not to collect too much, yet at the same time guaranteeing that I would gather enough to see all areas that might be affected by the study. I also knew the value of triangulating my data for credibility and validity of my research. Therefore, I kept a field log for notes and teacher observations (this was a two-column sheet with observations in one column and my notes and reflections in the other). This log was also used for managing other data, student work and journal reflections, baseline assessments (before and after the study), end-of-unit tests, and interviews and surveys.

Field log. In the field log I kept a chronological order of lesson plans and the student observations that correlated with that lesson. If student work, journal reflections, or any other form of assessing was done, I also incorporated them in the order conducted. My field log helped me keep an accurate time-line of my study from beginning to end, tracking both my students and my achievements.

Student work and journal reflections. At times in my study, there was work that the students needed to complete to show understanding of the stories or grammar studied through drama. The work pages were graded and placed into my field log. At times, I asked the students to reflect on certain activities, and they would include these journal reflections in a drama journal that I would collect and respond to.

Baseline assessments and end of unit test. To include both summative and formative assessments in my study, I conducted beginning of the unit assessments to form a baseline (running records, oral language, spelling, sight word recognition, and reading comprehension). At the end of the study I conducted the same tests. In addition, I gave an end-of -the-unit test to check the progress of my students' ability to meet the unit objectives through drama practices.

Student surveys and interviews. The students were given pre-study surveys (Appendix E). This was done to gain knowledge of their concepts of drama and for gleaning information about how they would feel about participating

in drama. Using the self-reflection paper, I interviewed every student at the end of the study in an effort to gain a more in depth understanding of their feelings and knowledge after their experiences with drama (Appendix J).

Summary

The overall goal for this study was to see growth in my students. I hoped through teaching them using drama methods I could see their language, both conversationally and academically grow. I hoped they might be challenged through the methods employed enabling their critical thinking skills to grow. As they would learn how to use drama in different ways, I wanted their listening skills to be used in new ways as well. I wanted the medium of drama to allow students to see beyond what was written in the text and explore the text in higher levels of thinking (evaluation and synthesizing). With extension activities of writing in role, I hoped to enable the students to display understanding in different modes. I wanted the medium of drama to allow the ELL to manipulate content in a relevant meaningful way keeping their affective filter low, allowing the language barrier to be broken down, and allowing for a classroom of learners to become a community of learners on a journey to success.

Trustworthiness Statement

We all bring with us, wherever we go, our past experiences that create who we are and shape the way we view life. Who we are affects how we view our experiences. In the experience of conducting research in my classroom, it is

only fair to admit the lenses through which I viewed my research project and data collection. I believe that by stating my awareness of such lenses I can more fairly present my research and data. Ely (1997) states that researchers who wrote their stances and described the lenses through which they viewed their research became aware of what strategies they had put in place to avoid bias. This allowed them to come to terms with how and why they approached their studies in a certain way, and what they needed to watch. Having previously described my stance, the lenses through which my data were viewed need to be mentioned, along with the precautions I put in place to keep my study fair.

First, I am an educator. I teach ELLs. I have a specialist degree to do so. To get this certificate I was required to take courses training me to meet the needs of these learners. Through these courses, I discovered that although I am not bilingual, my career as a student was very similar to an ELL. All ELLs have common traits aside from being bilingual. They face cultural challenges at a time when they are also going through psychosocial processes. This is all happening in a culture where they are a minority, possibly leading to a sense of alienation, indecision, frustration, sadness, withdrawing from situations, and resentment (Herrera & Murray, 2005). I am able to relate to these traits because I am a Third Culture Kid (TCK). A TCK is defined as a “person who has spent a significant part of his or her developmental years outside the parents’ culture. The TCK builds relationships to all of the cultures, while not having full ownership in any”

(Pollock & Van Reken, 2001, p. 19). The reason I am called a TCK is my experience as a military dependent. Pollock and Van Reken (2001) go on to say that a sense of belonging comes from being with others with a similar background; however, those who have a background similar to this is not common, therefore leaving the person without a sense of belonging. Obviously, the same feelings my students have I also had at exactly the same stages in my childhood. An additional concern for me as a student, as well as with most ELLs, are the large background-knowledge gaps in my education leading to many issues in my learning. One example of this is that between schools I missed the lessons on learning how to tell time. Eventually, however, not knowing was easy to hide with the advent of digital watches. It was not until college where a combination of student teaching first graders the lesson on how to tell time, and a desire to wear fashionable watches led to my finally learning how to tell time. Another example was when I was called into a professor's office during my first year of college for plagiarism. After explaining to the professor I had never written a research paper before, I was able to resubmit the assignment. At first, the professor was dumbfounded that I had never written a research paper and had trouble believing me until I explained my schooling. Instead of failing and being expelled, I was able to receive a D. Both of these experiences led to challenges and feelings most students do not have to experience. I believe these learning experiences from my childhood allow for an empathy and sensitivity to the

students I work with. An additional lens that leads to empathy and sensitivity is being a mother. I am nurturing and shaping my students and their future, and I take that responsibility very seriously. I am reminded that they are children, not just my students. Children not only need to be taught but also loved and protected as well. A final lens that will have an effect on how I view my research is the student in me. I am a graduate student conducting an action research project. I am learning to examine my practices so that I learn to settle for nothing less than the best for me and my students while conducting research in a professional manner.

In order to maintain professionalism, I have taken several steps to ensure that everything I do is appropriate to succeed and protect my school and most importantly my students. The steps I have taken are as follows. I have gained the approval of both the Human Subjects Internal Review Board (HSIRB) at Moravian College and my school district. In seeking permission to conduct a research project, I had them review my methods, following legal protocol. I also spent a summer researching what others have discovered in the same area, making sure I present all facts, methods, and results of those who have walked the path before me. By doing so, I am allowing my audience to see the whole and not just my part (Ridley, 2008). I have provided the background to my area of study, and I am pursuing a new area where others have left off. Keeping in mind that I am working with children and a school district, I took extra precautions to protect

everyone involved (Hendricks, 2006). I created consent forms for all my students and my principal, which were signed before conducting my study. I have kept all data collected password protected and all proper names protected by the use of pseudonyms. I collected data from my students as they worked and I kept a field log. This field log has reflections and observations. In an effort to keep my data bias free, I recorded all events, whether I viewed them as positive or negative. By frequently reflecting on my log, I was able to consider my actions and decide if I needed to alter these actions for the benefit of all (Hendricks, 2006). To ensure that all my actions and observations were appropriate and in an effort to make my study legitimate, I have met with a group of my peers who have kept me accountable to both my job as an educator and my role as a teacher researcher. This group of peers allowed me to be honest about what went on in my classroom in a supportive atmosphere as they were also conducting action research (MacLean & Mohr, 1999). Lastly, in order to maintain legitimate methods of research, I collected and analyzed my data in the following way. First, it was triangulated. I looked at students' work, I made observations from my field log, and conducted interviews (Hendricks, 2006). Once all my data were collected, I searched for patterns or themes; this is called thematic analysis. To find these themes or patterns I coded the data and kept the codes in a codebook (Hendricks, 2006). In order to find relationships and results in my data, I created a visual graphic organizer of bins, grouping my codes in different ways to examine all

sides of my data (Bogdan & Biklen, 1998). In doing so, I was then able to look at these visuals to see how the data answered my question, presenting the results of my study in an unbiased manner.

My Story

Setting the Stage

I bravely faced my students to explain my study. I began by reminding my soon to be actors, of our past forays into drama. We had done a little drama work after a course I had taken the previous summer. This was not very extensive; it consisted of a few story dramatizations and writing in role. This year, I explained, we would be doing even more experimenting in drama, and it would be in depth. We discussed this, and I answered their questions and concerns; mostly they were concerned about acting on stage and who would be watching them. I tried to alleviate those fears. Ernie seemed to be the most receptive, as his nonverbal cues showed a look of concentration on his face, and he was nodding in acceptance. I was not surprised, as he is my most “artsy” student. However, even though he looked interested, he did not share his thoughts aloud. I read and explained the consent form to the students. For many of them, the only way their parents were going to understand what they were consenting to, would be the explanation they received from their child. This form went home the first week of school, but I would not start meeting with my actors for at least another week, as the first two weeks of school were usually spent with my students adjusting to their regular class routine. In addition, I still had new students to test. I could not help but wonder what was in store for us.

Act One Scene One: We Begin

The Cast of Characters
Albert: the quiet one
Aidan: the neutral one
Addie: the self-conscious one
Ellie: the fluent one
Ernie: the artsy one
Ryan: the active one
Rachel: the caretaker
Mrs. Jansen: the researcher

Figure 1. Cast of characters.

The first day my seven actors assembled at our scheduled class time, it was a happy reunion. Six of the students had been with each other for several years, and we had one new student. However, they were like any other group of children, a group of diverse learners. I kept this in mind, as there were talkers and non-talkers. There would need to be a balance of talking and non-talking activities, yet, I also wanted to challenge them. We started out our drama study with a drama mini-unit. I wanted the students to become familiar and comfortable with the many forms of drama we would be using. I wanted them to become familiar with the idea of acting. I was also aware of the great risk they were taking in performing for their peers, as I had done many of these activities myself,

while taking a graduate education course. It was important to me that they feel comfortable. Therefore, we first discussed what being part of a dramatization means. In response to the question, “What does drama mean?” I received the answer, “You mean like drama queen?” from Ryan. The whole class chuckled at his response. Since Ryan seemed very distracted and was being more disruptive than usual, I wondered whether this was because he felt unsure and uncomfortable with drama. My new student Ellie was very talkative in the class discussion and was a more fluent speaker than my other students were. I was happy that my non-talker, Albert, was at least participating if called on. I knew that this study could be particularly uncomfortable for him, as he goes to great lengths to avoid speaking. Through this discussion of what drama means, I quickly discovered much to my relief and dismay that my students did not have a great deal of background knowledge relating to drama. Most of their experience came from the previous activities in my class. These experiences only briefly touched upon the concept of drama, but did not develop into a true understanding of what it meant to participate in various forms of drama. The activities, at the time, facilitated learning in the context they were used, but we never delved into drama in depth. We had only acted out a few stories and poems while I acted as the narrator and I had them write in role. However, after Ryan’s comment, their idea of what drama meant was focused on Lindsay Lohan’s movie, “Drama Queen,” as the students kept making reference to it. I was not going to be deterred from

delving deeper into the meaning of drama and used the phrase “drama queen” to instruct them as to what drama truly meant.

Act One Scene Two: We All Need a Framework to Hang Our Knowledge On

The next day I took time to explain to the students what drama actually was: activities like role-play, mime, tableaux, and others. I also explained how I hoped it would enhance their learning and language acquisition by focusing on playing with language through the various drama activities while learning about grammar and two different unit topics. In order to make sure that the students were going to learn through drama, we established our own “Framework of Drama,” using Hertzberg’s (2003) suggestions to remember the who, what, where, why, and how of every drama activity we were going to do. Keeping the drama framework in mind, the students and I created a list of drama rules (see Figure 2).

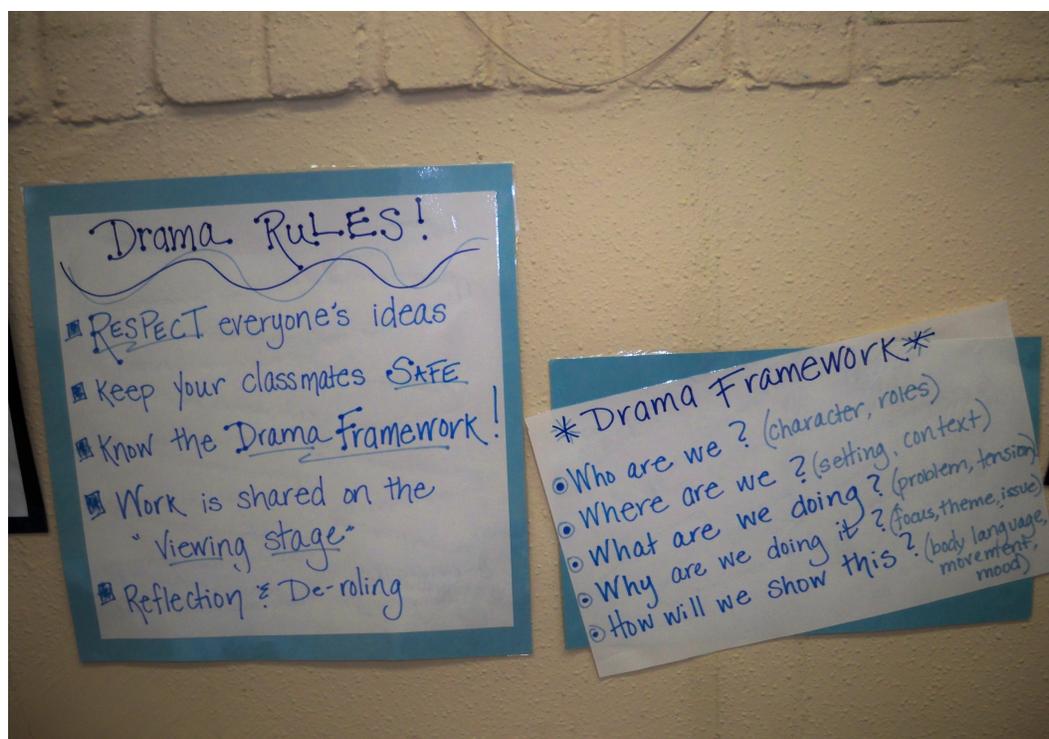


Figure 2. Drama framework and rules in our classroom.

My goal was for the students to feel comfortable, have very little fear, and take ownership of this method of learning. My hope was that as an added bonus they would enjoy themselves while improving and learning ESOL content.

Act One Scene Three: To Save Time You Have to Take Time

There was genuine excitement, judging from the looks on my students' faces, as we reviewed things we had done using drama in the past and talked of adding new twists to these activities. We began with a mini-unit, which involved language play with their names, tongue twisters, mime, and tableaux, to name a

few. I wanted this mini-unit to generate a knowledge about drama activities and save me time in the future, as the students would be familiar with the activities we would want to use once we started the ESOL curriculum. The most exciting part from my standpoint was that the students had no idea what implications these “games” were going to have on their learning. Dewey (1997/1938) stated, “what he has learned in the way of knowledge and skill in one situation becomes an instrument of understanding and dealing effectively with situations to follow. The process goes on as long as life and learning continue” (p. 44). This process of building was going to begin in our mini-unit and transfer into our ESOL units.

Toy boat, Toy boat, Toy boat! Try saying that three times fast when it is not your native language.

Are you kidding me Mrs. Jansen, I do everything I can NOT to have to speak out in class, and now you are going to make me do this! You have not labeled me your non-talker for nothing. Albert.

One of our first activities in the drama unit was to use games to play with language and the rhythm of language. Most ESOL curriculums rely heavily on chants and rhymes to teach language and language concepts. I scaffolded tongue twisters using a simple word for my less fluent students, such as “toy boat” and a three-to-five word phrase, such as “which silk shoes did Sue choose?” for my more fluent students. These were written onto sentence strips and then passed out

to them. They had a few minutes to practice their phrase and then recite it for the class three times. Part of learning language is learning about pitch, speed, and tone. Swartz (2002) used tongue twisters as a way to familiarize the students with rhythms, patterns, speed, and pitch without necessarily focusing on content.

Albert was clearly the best at this activity. However, he is considered a non-talker for a reason. I have never met a student who will go to such extremes not to talk. Yet he was slow and methodical, and in the end sounded the most fluent. He was able to say his word and not get tripped up, yet my most native speaker, Ellie, was challenged by this. Confirming my suspicions, perhaps, my non-talker was not necessarily a non-talker for language reasons. Mrs. Jansen

Once the activity was over, the students requested that they trade sentence strips and asked me to make more strips with tongue twisters. This indicated to me their genuine excitement and enjoyment of this activity. Ryan, Rachel, and Ellie were my most eager to try, and I noticed that while Ryan was still off task part of the time throughout the activity, he was more engaged than he usually was in my class.

While producing this mini-unit, The Introduction to Drama Activities, I also conducted a Drama Survey (Appendix E). My goal, as I conducted this study was to be accurate in my findings. I used the Drama Survey to best understand

my students' background knowledge and their feelings about themselves (see Figure 3).

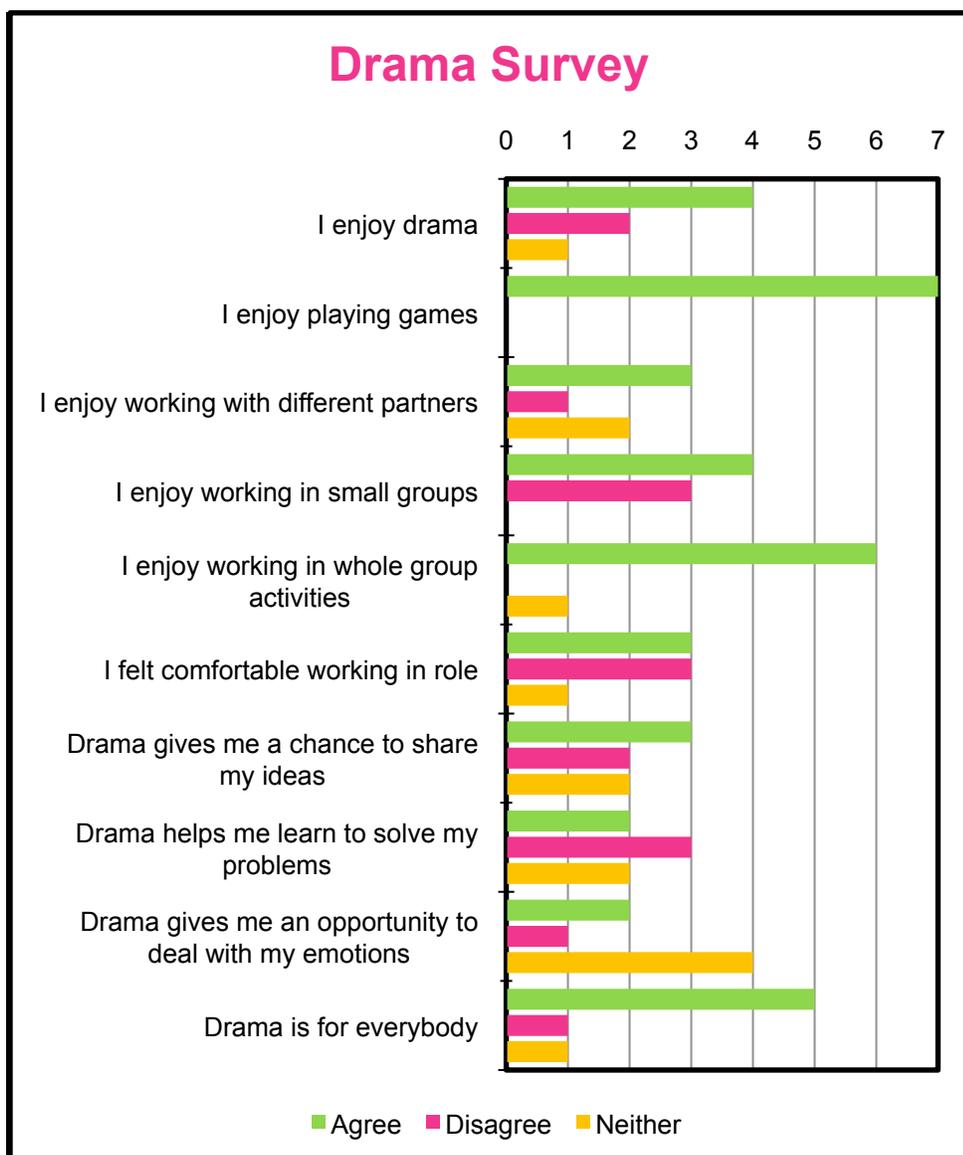


Figure 3. Drama survey results.

After the students answered the ten survey questions, there was a list of personality characteristics, they were to pick three characteristics to describe themselves, and then three characteristics that they hoped to develop (see Figure 4).

Personality Trait Chart

	 Traits that describe self			 Traits hope to be developed			
Cooperative							
Believer							
Problem solver							
Communicator							
Risk taker							
Good listener							
Leader							
Conscientious							
Playful							
Curious							
Imaginative							
Confident							
Trustworthy							
	Addie	Ryan	Albert	Rachel	Ellie	Ernie	Aidan

Figure 4. Personality trait chart.

The students were remarkably accurate in describing themselves. Aidan chose that he would like to be more cooperative and communicative which accurately described areas he had struggled with, thus far, during the drama experience. Albert wanted to be a better communicator and a leader. His role in

the classroom had been one of a follower, and he was a quiet student. Addie described herself as lacking the quality of confidence, which had also shown through in the previous drama activities. I was very pleased with their evaluation of themselves, as I saw them the same way they described. Only one student, I felt inaccurately chose his qualities. Ryan felt he was trustworthy, but the way he would treat his group members usually would result in them not trusting him. He also said he would like to be imaginative, yet he seemed to display this quality in most of his oral work (although not always in his written work). The final portion of the survey was a fill-in-the-blank question, “What drama means to me is. . .” Here the students all had a different response, but they all had a positive response. The Pastiche shows what drama was to each of my actors, and although it means something different to each of them, not one of them had a negative view (see Figure 5). It showed me how willing they were to learn in this new mode.

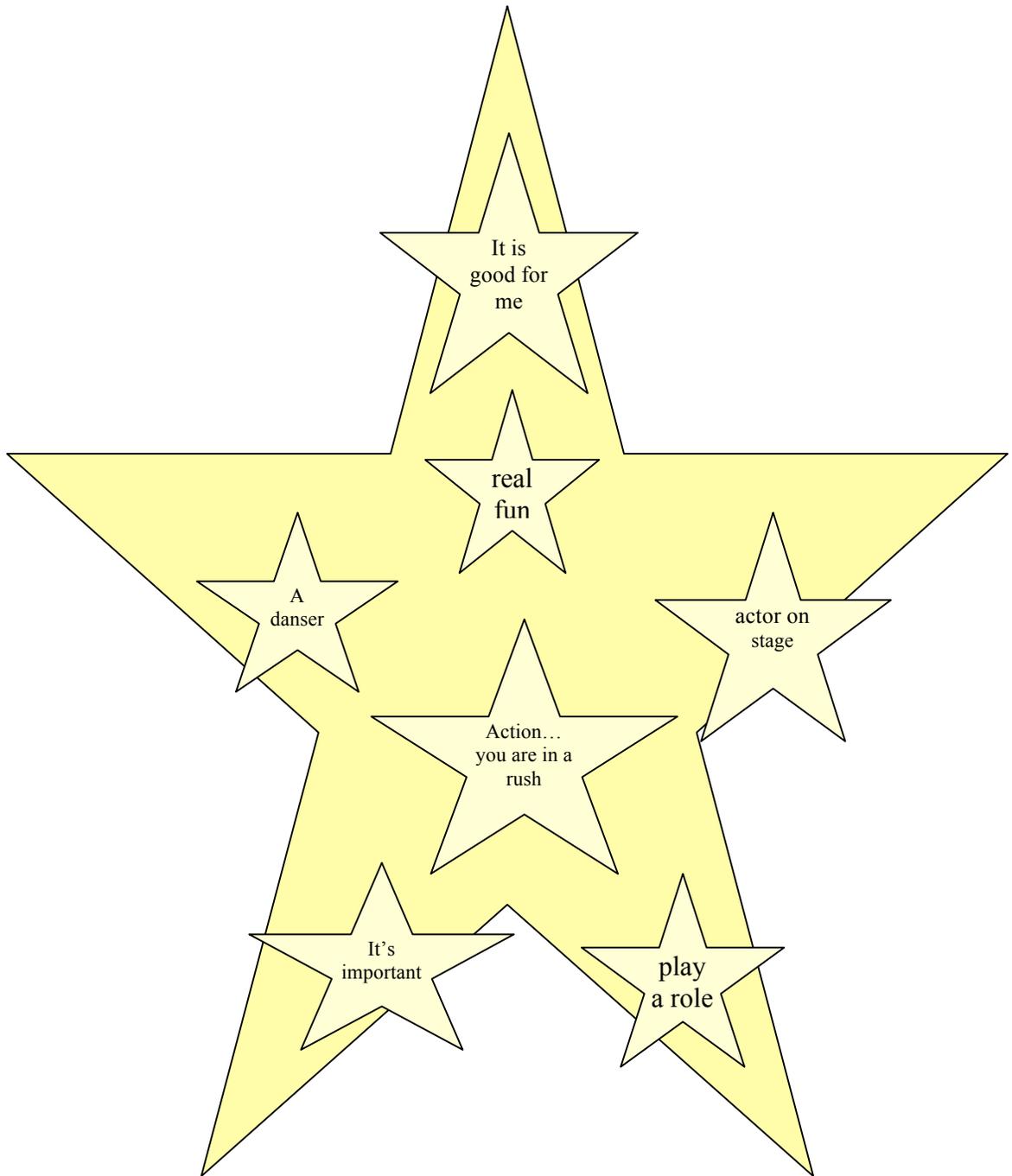


Figure 5. What drama means to me.

Pass That Object and Take Care of That Bird. After playing with words by using tongue twisters, I wanted my students to play with actions. I introduced them to mime (expressing something using actions without language) through games like “Pass the Object” and “Wounded Bird.” In “Pass the Object,” we pretended to pass an object, like a feather or bowling ball. When I started the game, I told the students to follow my lead, as I was pretending to wash my hands with soap. We discussed what it is like to hold something when our hands were slippery with soap. It makes it very hard and we were to pretend this while passing the pretend objects. Therefore, some of the objects I was going to pretend to pass around the circle would be very difficult to hold. In addition, depending on the weight of the pretend object, it might also be difficult to hold and pass. Once I mimed a few of the objects, we pretended to pass the things around. I told them they could change the object we were passing around. They could pass the object they received from the person next to them, or they could choose a different one as long as their actions made it clear what we were all to pass. This was an excellent experience for them to practice actions without words. The activity’s authenticity depended on how realistic their actions were. Addie was one of the few students to take the initiative to change the object. She received the object passed to her and then pretended to set it aside. She then pretended to bounce a basketball and passed it to the next student. The students took this basketball and did a number of things with it: Ryan dropped it and had to chase it

to pick it up again, Rachel dribbled it, and Aidan got up out of his seat, dribbled it and made a couple of shots into a pretend hoop before he passed it to the student next to him. I found that the students did not take the initiative to change the object on their own as much as I hoped they might, even after they had been told it was acceptable to do so. However, it was obvious that they were learning how their actions enhanced the activity in order to make an activity more believable. Communication, in this case, was occurring without words. Could communication and emotion occur through our next drama activity the “Wounded Bird?”

“On my way into to work today I found this baby bird (two wadded up Kleenexes that I was cradling and stroking like a baby bird). It looks like it has a broken wing. I am going to need help taking care of it. Can you pass it around the circle and try to help it?” Mrs. Jansen

They were all seated in chairs that formed a circle at the front of the room. The students reacted several different ways to this activity. Ryan did not seem to take this activity seriously and even at one point behaved cruelly towards the bird. Aidan followed his lead and started to act out towards the bird, too. Everyone else treated the bird carefully although some of the students just repeated what the student before them had done. Ellie and Ernie both were very cautious with the bird and initiated their own way of caring for it. Ellie pretended to lift it and swaddle it, and Ernie pretended to feed it through a dropper. All of this was being

demonstrated and communicated with no words. Both Rachel and Albert followed the other students' actions without initiating anything different. After the activity was completed, the students responded in their drama journals to the prompt, "What did you do to take care of the bird, and how did it make you feel?" The Wounded Bird Pastiche (see Figure 6) is a glimpse into their journals. I was particularly curious to see both Ryan's and Aidan's entries because I was searching for a reason for their behavior. I unfortunately did not find one as they both responded appropriately to the prompt, contradicting their silly and inappropriate behavior in the circle. Aidan was also reluctant to record his feelings. After a traumatic event last year, an unexpected death in his family, he has been emotionally noncommittal. He argued with our aide for about five minutes telling her the bird felt nothing, he felt nothing, and he did not want to write down anything. He eventually recorded an answer. Regardless of the students' behavior during the game, their journals gave me insight into their thoughts. I was beginning to see how that in just a few days the students had allowed the activities we participated in to bring a new perspective into their learning. The ball of tissues had become real to them, and they had generated feelings about the experience. They were connecting to their learning emotionally, and the journal entry had given them an avenue to express it.

"I felt sad when the bird was sick." Albert

"When I was taken ckarro I that fild a vettery in helping a lost baby berd" Ernie

"I felt sad when I carid it"

"I feelt sas because the bird was kild and I feelt so sad because he got

"how I flet for the bird I would take it to the Animal contole ans say this bird is ingerde on the wing he codent fly" Ryan

"It was soft. I felt worried I studid careing of it it was frene."

"if I had a bird and it was hert I would feed him and I will try to fix whatever was broken and we it feels better I will let it go. And that made me feel very happy that I found that bird if I didn't feed that bird the bird would of died"

Figure 6. Wounded bird pastiche.

It is Freire (2007/1970) who states that “authentic thinking, thinking that is concerned about *reality*, does not take place in ivory tower isolation, but only in communication”(p. 77). Here the students were allowed to extend their thinking and communication through an activity that was not done in isolation, and they had gained from the experience.

Fish, house, and share. Now it was time to move on to not only using actions but also to begin an association with words. Each student received a card with a word printed on it (again scaffolded for language level), and they were to act it out. Some of the words were fish, house, share, and collect to name a few. I was preparing the students, my actors, for miming their vocabulary words. I had them do this with every set of new vocabulary words introduced throughout our ESOL units. McMaster (1998) found that by using drama with new words, students have concrete examples in multiple modalities giving way to a complete understanding of the new word. As I observed the students, it became obvious that they had no idea how these actions were tying a picture of the meaning of the words to their thoughts. To them, they were playing a game together. Aidan, the neutral one, had totally committed to his role. Who would have thought that being a fish would be so involved, yet he had managed to fill the classroom with his presence. He used his hands to motion as fins, made a fish-like face to imitate breathing under water, and imitated swimming in a dance like move all around the

front of the room. This was the most visually and emotionally free he had been to date. Ryan, on the other hand, had a concrete word that he was having trouble acting out. The word was “house.” It seemed from his behavior that he felt uncomfortable with this activity. He was avoiding committing to an action, and he laughed and giggled most of the time. It seemed he was more focused on being silly than the activity. I wondered whether this was a coping mechanism for being uncomfortable. I gave Ernie the word “share” because I believed with his creativity he would have no trouble with a word that was not concrete. I was wrong, because he took the viewing stage and could not think of any actions for his word. Even though the activity was difficult for some of the students, it was worth having them try. While Ernie was having difficulty, his fellow-students took over the activity and embraced the drama rules we had previously set down. In this instance, they applied the rule “keep your classmates safe.” Ernie was just standing there doing nothing, and his fellow-actors knew he was having trouble coming up with actions for the word “share.” They saw him on stage and could tell that he needed help, so they cooperated and offered him suggestions on how to act out his word. What I first thought was going to be failure turned out completely differently than I supposed. Because of our drama rule “keep your classmates safe,” the exercise was successful. It not only helped Ernie and saved him from embarrassment, but it also involved the other students in thinking of ways to illustrate the word. It helped all of them understand the word “share.” I

could hardly wait to see what would happen when we started to work with content.

The Paper Lantern. Story dramatization and tableaux were the next drama activities we used. The story *Paper Lantern* by Stefan Czernecki was one that my students were familiar with; I wanted to save time by not having to teach a new story along with a new activity. Since we had used story drama before, acting out the story while someone else read it, I allowed the students to choose their characters. There were two students playing the part of one character. The students were allowed to walk on and off the stage, acting out the scenes they wanted to be in, as long as they cooperated with the other person playing the same character. When we de-rolled and reflected on this activity the students shared that they liked being in control of the activity, coming on and off stage when they wanted.

I was enjoying this as much as the students were. They had control of the activity and were choosing when to walk on and off the stage. They were not hogging the stage and were easily transitioning with the other person. What cooperation! It was also interesting that everyone moved on and off the stage once they were offered that choice, with the exception of Albert. Yet Albert showed non-verbal cues of enjoying the drama. Ryan, Addie, and Aidan were my most active participants. These students were also the ones who seemed to have the most trouble focusing during regular class activities. Mrs. Jansen

There was one last drama activity with the *Paper Lantern*. I divided the students into two groups, a group of three boys, and a group of four girls. I had them choose their favorite scene/picture from the story to make tableaux, a frozen picture of something using your body but not your words. After the tableaux were made, I allowed the other group to walk around the frozen characters to see all angles of the scene. I *had* hoped for a deeper character understanding, seeing the scene with not only the picture but also live character expression. Although I may not have received evidence of the deeper understanding of the characters and emotion of the scene, I discovered my students were cooperating successfully as a group to accomplish the challenge each new drama method presented to them. Scenes were chosen by each group not only for personal reasons, like it being one of their favorites, but also because it allowed all of their group members to participate. Not all activities flowed smoothly, though they created a learning experience. Aidan was missing during the first part of the tableaux assignment and came in later. He was very uncooperative with the other members of his group, even though Ernie and Ryan tried extra hard to cooperate with him. No matter what I or the other students tried to do to include him and help him be a part of the group, he just kept saying, “I don’t understand.” He has been going to great lengths this semester to avoid risk. I could see that his group was out of patience with him, yet they were able to make a memorable scene and incorporate all their members, including Aidan (see Figure 7).

My role this tableaux is the bamboo man and I feel excited and proud to play the part of bamboo. I did not chose the scene, Ryan chose it for me, I am having trouble making decisions this year. I do not want to get in trouble or have Mrs. Jansen get mad at me. It works better when the other members of my group tell me what to do. I do not know why I argue with them or do not do what they tell me. I do not want to make a decision or pick on my own. I also cannot decide what actions to do on my own. If I do my own thing I could make a mistake and then they would really get mad at me.--Aidan

My role is Little Mouse in the tableaux and I liked playing him. He is one of the main characters and I wanted an important role. The group decided we would do this scene because it had all the characters. Our group had someone that did not know what to do. It is Aidan, I explained it to him, and he still did not know what to do. He was messing up our scene. I finally had to give him a simple role. He can just stand there and bend bamboo. Now he does not have to do much but stand there and pretend to bend bamboo, how hard is that? I do not understand why he is making it so hard. --Ryan

Figure 7. First person vignette.

“What Are You Doing?” A distinguishing element of dramatic learning opportunities for students is that they can engage in face-to-face encounters not normally experienced in the classroom (Slavit & Wenger, 1998). Also stated by Slavit and Wenger (1998) was that by using drama, students pretend to be people or things they find interesting, while assuming roles and actions. This gives students a degree of control over their learning, creates a higher involvement in their learning, and allows for actual learning to take place. Through using improv, students would be able to create people and relationships without any preconceived plan, thus drawing on their own personal store of language (Davies, 1990). Aside from the rules of the game, everything else was in their control.

My last drama activity for the mini unit was an improv game called “What are you doing?” Swartz (2003) uses improv, as it helped his students develop their responses while learning about other,s responses. There would be a number of things my students would need to do at one time. They first would need to overcome any discomfort with acting or their own language level. They would have to rely on their classmates not to leave them alone at the front of the classroom too long. Finally, they would have to come up with an idea at the moment they were asked the question. Even though there might be difficulties with this activity, I could see the benefit of trying it. Textbooks are not able to teach the appropriateness of language in a particular situation; the conversation skills needed to react to a situation, or sensitivity to tone, insight, and anticipation.

The only thing that is required for this activity is that the person performing the activity does not know in advance what actions he/she is going to perform (Maley & Duff, 1992).

The rules of the game I was going to try were simple; however, the activity could be confusing. Its focus is on drama, listening skills, and higher level thinking, as opposed to vocabulary. This activity was one that I participated in numerous times throughout the Drama in Education course I took. I felt the listening skills and the higher-level thinking needed to perform the activity would make it of value to a language learner.

The stage was the ESOL room and all the students were present. One person would be on the viewing stage acting out something, like grocery shopping. Another student was to walk onto the stage and ask the student on stage, "What are you doing?" The student on stage was to respond not with what he/she was actually doing, but with what he/she would like the student asking the question to do. Then the second student was to act out the command, and the first student was to leave the viewing stage. The students were to continue rotating roles, each time acting out what they were told by the previous student on the stage. Ryan volunteered to go first; he was pretending to drive a car.

Ellie: "What are you doing?"

Ryan: "driving a car"

Mrs. Jansen: "Remember the rules of the game, you are not to tell what you are actually doing; you are to answer the question by telling Ellie what to do."

Ryan: "Getting the brakes fixed."

Ellie: (gets into the car and drives to the brake repair shop and pretends to talk to the repair man)

Rachel: (walking over to Ellie) "What are you doing?"

Ellie: "Getting the brakes fixed."

Mrs. Jansen: "Remember the rules of the game."

Ellie: "I am going grocery shopping."

Rachel: (gets in the car and goes to the grocery store. She pretends to push a cart around a grocery store.)

Aidan: (walks over to her) "What are you doing?"

Rachel: "Going grocery shopping."

Mrs. Jansen: (in a very annoyed voice) "Tell him what *he* is supposed to do."

Rachel: "I am going home."

Aidan: (He drives home, takes the groceries into the house, and starts to take care of a baby by feeding it.)

Addie: "What are you doing?"

Aidan: "Giving the baby a bath."

Addie: (starts to give the baby a bath)

The group was progressing, but still having trouble with telling the inquirer what to do instead of answering the question asked. However, I was pleased with the ideas they were generating and how “real life” their suggestions were once they told the inquirer what he or she was to act out. -Mrs. Jansen

Ryan: (is supposed to be buying a hamburger) “I forgot my wallet, son can you go get my wallet.”

Aidan: (out of turn and shouting out) “Don’t forget about the baby, what about the baby.”

Aidan was having trouble flowing with the activity at this point; his restlessness in his seat and his inability to stop calling out led me to believe it was time to stop. I ended the activity and we de-rolled. I took the collective “Ahhhh!” from my students as a sign that I was right. While learning the game, the students were engaged and were able to use language they might not normally have used in the classroom. I was reminded of what Vygotsky (1978) said about working as a group, “Using imitation, children are capable of doing much more in a collective activity or under the guidance of adults” (p. 88). The students were able to have an experience that was outside of their normal language usage, but through their own control, they were creating situations important and real to them, situations that in real life they may encounter.

It is also important to point out, however; that most of the time during the activity, the students were confused. They were required to respond to the person

on stage with them. Even though they were able to plan what there were going to say, when the new person approached to ask a question, the ideas they thought they could remember might be gone. Things were moving quickly. As soon as they were asked the question, “What are you doing?,” their gut reaction was to answer the question.

I not only observed the participants, but also noticed the observers. It was interesting as I watched Ernie get out of his seat and enter the circle at the same time he said, “I know what I will tell the next person to do.” After he was told what to do and started acting it out, the next person came into the circle and asked, “What are you doing?” He said, “I just forgot what I was going to say.” I remember thinking to myself, I tried to do that too, you think you can remember your idea but with everything else you are doing, you truly have to come up with an idea at that moment; you are not able to store any additional information. -Mrs. Jansen

If I were to use the activity, again I would start off playing by the simpler rules used by Maley and Duff (1992). Once they had achieved a comfort level with that, I would then try changing the rules to play the version of the game I had so enjoyed during my Drama in Education course.

“As teachers, we want our lessons to stay in children’s heads and hearts, to guide their decision-making and problem solving in later life” (Martin-Smith as cited in Swartz, 2002, p. 9). When I conducted my end-of-study interviews, I decided that the risks I took with this activity were well worth it. Six of my seven

students stated their favorite activities were the ones with improv. The one who did not choose improv did so because he could not choose a favorite. He liked them all, and I could not get him to commit to choosing one.

The End of Act One

“We always live at the time we live and not at some other time, and only by extracting at each present time the full meaning of each present experience are we prepared for doing the same thing in the future. This is the only preparation which in the long run amounts to anything” (Dewey, 1997/1938, p. 49). It was time to move into content learning in a new and different way. I felt the students had done well with learning the drama techniques. The students were enjoying learning in a new way; however, I wondered how they would continue to feel now that the content would be chosen for them. Would they still enjoy, engage, and share? When I reflected on what the drama unit brought to my students while at the same time meeting my goals, I found I was able to maintain balance for the variety of language levels. I wanted the experience to be beneficial to all learners, every language level, and every learning type. There were times the balance was precarious when the groups clashed, the activity was confusing, or students were off task, however, it could be counted as a success as all language levels participated and the students were enjoying themselves while they were learning (see Figure 8).

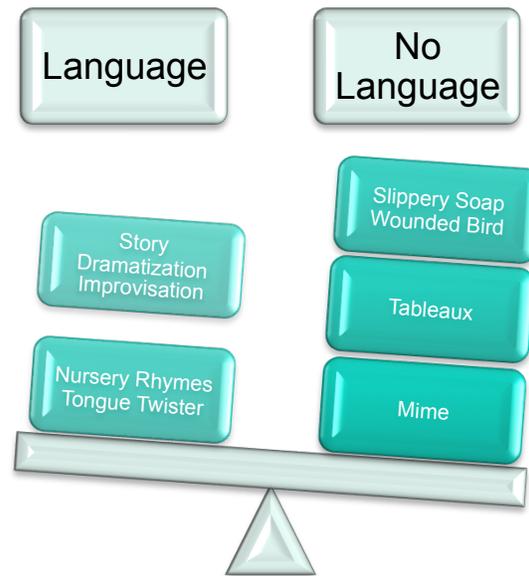


Figure 8. Balance of drama.

Act Two Scene One: Let the Content Begin

As the students had experimented with drama in our mini unit and had become somewhat familiar with the methods, I was ready to introduce our first unit. It was time to start using drama with our ESOL content. This unit, Native Land, was about North American Indian tribes, their territories, and their way of life. Later it would focus on their homes. The first part of this unit we were about to study consisted of a fiction play, *Pushing Up the Sky*.

Act Two Scene Two: My Mime

I established a routine with mime right away because this was going to be the drama avenue for all of the students' vocabulary words. Dodson (2000)

believes that using mime or pantomime is a non-threatening way to involve students, and because it does not use language, it is applicable to any language level. It brings grammar and vocabulary to life while enabling the observers to increase their vocabulary as they mimic and describe the mime. The routine I established was to introduce the key vocabulary by using the students' text to read the words and allow them to see them in context; then I would assign, randomly at times and purposefully at other times, a word to a student. It was written on a sentence strip. The student was to determine the meaning, by whatever means possible, such as context clues, glossary, or student support. After a certain amount of rehearsal time, the student had to step up to our viewing stage, the three by five foot strip the front of our classroom, and act out the word. Each student had the freedom to do whatever he or she felt would best communicate the meaning to the class. Some students, who were more verbally advanced than others, in addition to acting out the word would tell the class the meaning. The less verbally advanced students, or the more shy students, would hold up their sentence strip. Workbook pages, to check for comprehension, always followed these activities. I was amazed at how advanced the actions and demonstrations of my students were. Ryan took his role very seriously and did not get distracted. He had two words, "fishing" and "village." He intently acted out holding a pole, casting a line, and reeling in a fish. He was extremely focused. For the word "village" he pretended to walk around the village and then

find a space to sit down and start working on a craft. Aidan also created a very elaborate interpretation of his word “tribe.” He pretended to sit in a circle with other Indians, and he shared food and conversation with them; he did all of this without using words. The students were beginning to become very involved in their learning and to take ownership.

Act Two Scene Three: Giving Chants a Chance

In most ESOL curriculums, there are chants (see Figure 9).

Listen Now!

**Listen now.
The Chief calls to his people,
“Prepare the village for a feast!”**

**Listen now.
The drums send out the signal,
“Come to the village for a
feast!”**

**Listen now.
The tribe retells a story,
Their arms push up the sky.**

**Listen now.
The crow calls to the people,
Hear his noisy cry.
“Are we agreed, my brothers?
This feast is my idea!”**

Figure 9. The chant.

They allow the students to play with language and create understanding in content by using the key vocabulary with rhythms. The usual way to teach these to the students would be to display the chant and have the students listen and repeat with

the accompanying CD. I decided to have the students use choral dramatizations. By using choral dramatizations, I was able to have the students practice the content language, yet they were responsible for creating rhythm and actions. By having them create the rhythm for the chant, they were able to have a more meaningful learning experience. Swartz (2002) credits choral dramatization as a technique that enhances students' skills in reading aloud, presentation, and problem solving as they function as a group. Two different groups had to practice and present their choral dramatization to the class. It was an opportunity for repeated language practice and ownership. The students sat at two tables, so each table made up a group. Ernie, Albert, and Aidan made up one group, and Ellie, Ryan, Addie, and Rachel made up the second group. Their responsibility was to choose a rhythm and corresponding actions for the language of the chant. After a certain amount of time to work as a group, they were to present their chant to the rest of us. Although this was a successful exercise, it was not without some complications. There was confusion about reading some of the words. The chant was displayed for the class to see, and all the words had been read to them at least twice. However, they still stated they could not read all the words themselves. Therefore, my aide and I had to scaffold more for the group. I had been hoping they could work with total independence, yet everyone managed to produce something. The first group of three boys took the viewing stage, and each one had a specific role. Each boy had a job, and he acted out the chant very clearly.

The boys stood close together, acting out the major parts of the story: the chief, pushing up the sky, the drums, and the crow. After they finished the next group, the group of four, took the stage. They spread out more and chose to act out the same major parts, but did it differently than the other group. However, they also focused on the same words the previous group did; they made drum actions, standing tall for a chief, and made crow noises as they pretended to flap their wings. After they had finished the dramatization, the students listened to the chant on the CD provided with our curriculum. Although each group's was similar to the CD, they preferred their own chant. In our reflection time, I had the students share verbally as well as write a reflection in their journal. When I asked, "Which did you like better, acting in the choral dramatization or acting?" I had a unanimous vote for acting in the choral dramatization. The students took ownership of their learning. However, when asked if it was easier to understand the choral dramatization when watching it or acting in it, their responses were not unanimous (see Figure 10).

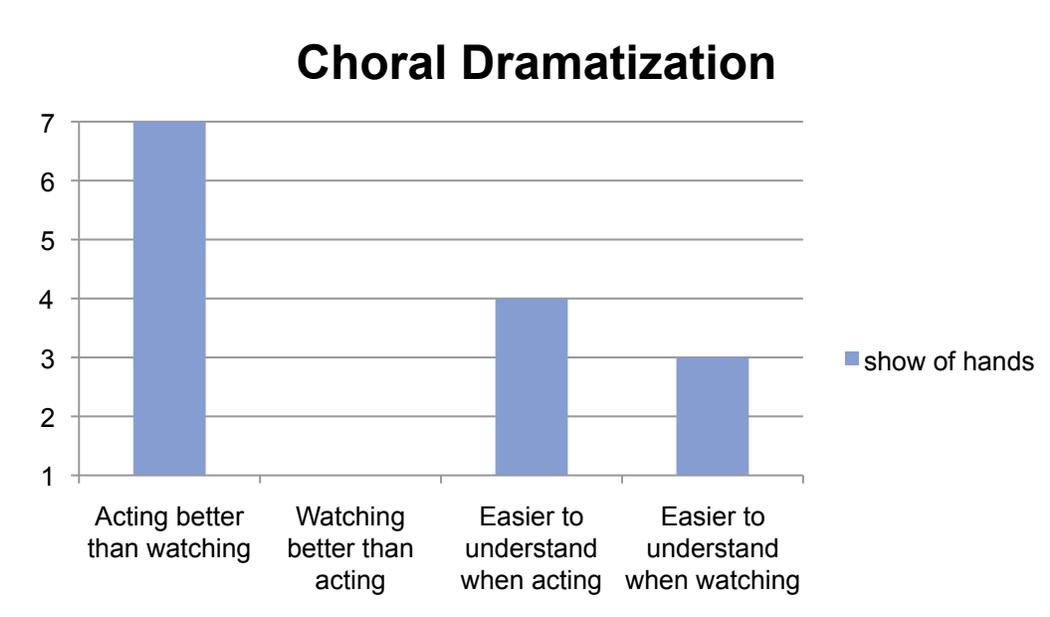


Figure 10. Choral dramatization.

Act Two Scene Four: “Fluent Readers” is the Phrase; Reader’s Theater is the Way

Once I had introduced the students to the play, setting a purpose for reading by thinking of the problems and solutions the tribe was encountering and conducting a picture walk to generate more interest in reading, they were ready to try it. The play was the fiction reading for our unit, called *Pushing up the Sky*. It was a story about Indians who were bumping their heads on the sky because it was too low. By Act Three of our drama, the characters solved the problem of the sky being too low by pushing it up. When the students found out they were to try it with Reader’s Theater (RT) first, there was less enthusiasm. RT is standing or

sitting in the front of the classroom and reading the assigned lines. The students were to read their roles, but not act. I was not ready to have them start acting. I believed that we needed some preparation. I was afraid that if acting proved to be too much of a challenge, they would become discouraged and not want to continue with the drama study. I was hoping that repetition practice, which is required for RT, would better prepare the students for acting that required them to say lines. Even though the students were not enthusiastic about RT, I did not allow them to persuade me to start the play practice right away. As Lui (2000) stated, the power of RT is the ability of a student to construct his or her own language growth, develop individual language abilities, and enliven the classroom atmosphere. I believed that this would be the best place to start. As I quieted the class down and assigned the roles, they began to practice. I quickly realized, as did they, that this was not going to be as easy as they thought, even with each student's role highlighted in the book for easier tracking. After several days of practice, the students presented their reading. They were on the viewing stage and began reading their parts. Their fluency and intonation was remarkable. McMasters (1998) exploration with drama and literature had indicated that I should have expected this result with my students; it is the reading and re-reading of the parts that aids in fluency development. As I observed the students, I saw they were practicing with intonation and speed, and they did not seem to tire of the fact they had practiced with their group for a number of days in a row. On

presentation day for RT, the students read their parts far better than when the regular Guided Reading format was used.

Act Two Scene Five: The Whole World is a Stage

After the success of the RT, I believed that it was time for the students to create their own dramatization of the story. It was easy to generate excitement, especially since they were given the opportunity to create a mask for their character. After they rehearsed for several days, it was time. The students were amazing, and I could tell they were enjoying themselves. Acts One and Two went well. In Act One, the characters are male and female tribe members. The girls, in unison, acted out the female parts. They recited their lines and created actions to go with them. One character, a mother, had lost her child in the sky. The girls used different actions to find the child. Addie, who had not always acted with confidence or spoke with clarity, was very confident and clear, holding her hand up to her eyes to portray searching for something. The other girls used similar actions to search for something. The boys, in unison, stated the male parts. Aidan demonstrated bumping his head on the sky by acting out hitting himself on the head and falling to the ground. Ernie was pretending to rub his head as if he bumped it on something. In Act Two, all the Indian chiefs met together to decide what to do about the sky being too low. There were seven chiefs in this play, and there were seven actors in my study; each student received a part as one of the chiefs. When the chiefs were meeting to discuss the problem with the sky, the

students stood in a circle, recited their lines, and used actions. Ernie was 1st Chief, and spoke very confidently and clearly. His body language and the authority in his voice matched that of someone important. He set the tone for all the other chiefs to follow suit. Albert was the 2nd Chief, and he spoke louder than he had all semester. His actions, pointing to the sky, matched his lines. Aidan, by chance was the 7th Chief. This was a lead role, the chief who organized all the people to push up the sky at one time. Through Act Two, he stayed focused. He was expressive with both his actions and his tone. However, by Act Three, Aidan started acting out of character even though the rest of the actors were staying in role. Aidan had his arms out and twirled around the stage in circles. I was not sure what to make of this, and neither were the other students. They did their best to finish the play. Afterwards, I had the students explain which they preferred, RT or acting out the play, in their journal. Through their reflections, I was able to analyze their thoughts on the experience (see Figure 11).

Reader's Theater versus Acting

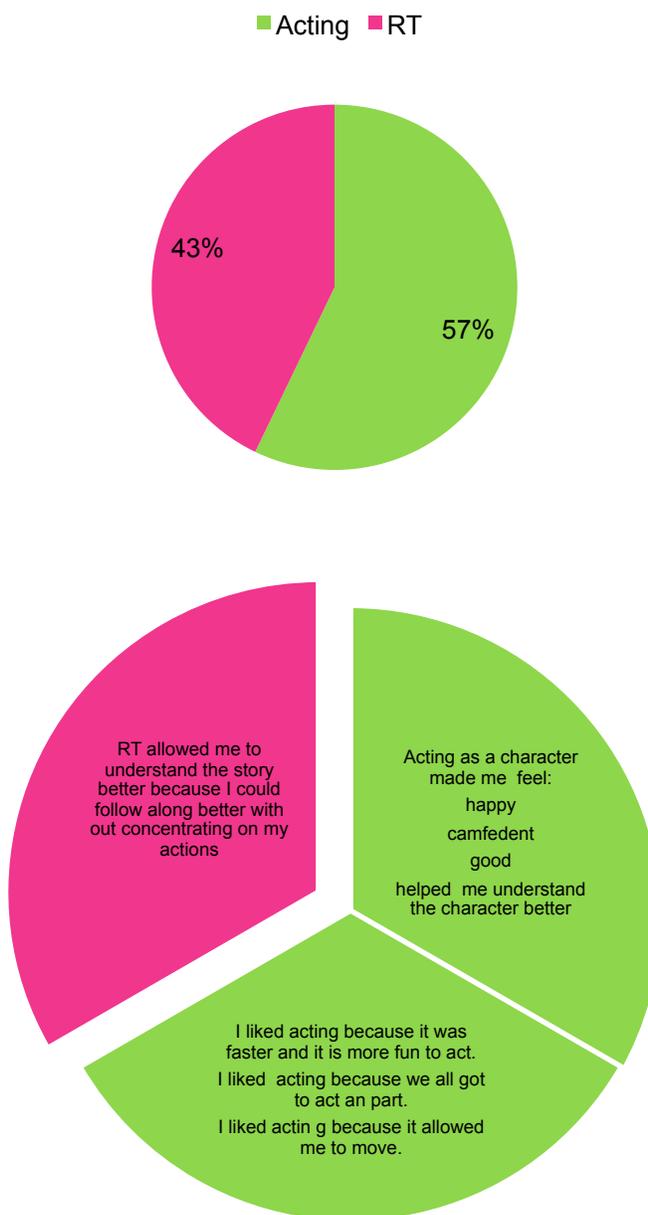


Figure 11. Reader's Theater versus acting.

The acting had started to make learning real and tangible. It became obvious that the students were able to process information more easily because they heard it, saw it, and acted it out. Therefore, I incorporated even more opportunities for role-play and mime. For almost all grammar concepts that I had to teach my students throughout the units, I found some way to incorporate acting. When comparing a workbook page where the grammar concepts had been taught with drama to a page where there was no drama involved, the students struggled to complete the workbook page without the drama support, and they even stated so (see Figure 12 and Figure 13).

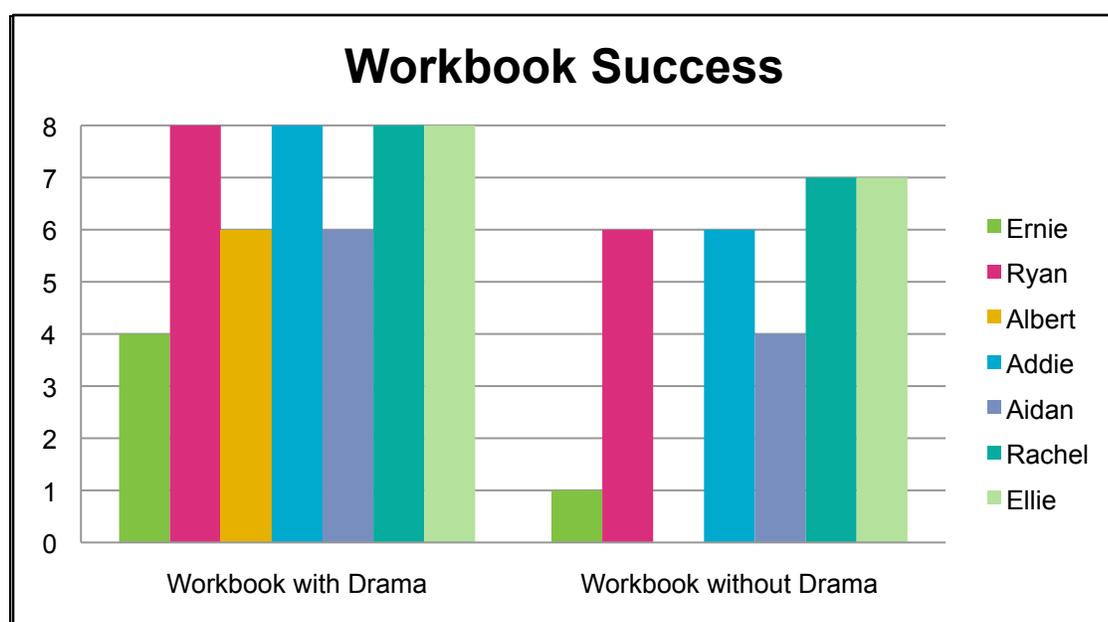


Figure 12. Workbook success.

Today I did not use drama to learn about verbs and adjectives and I found my workbook assignment. . . .

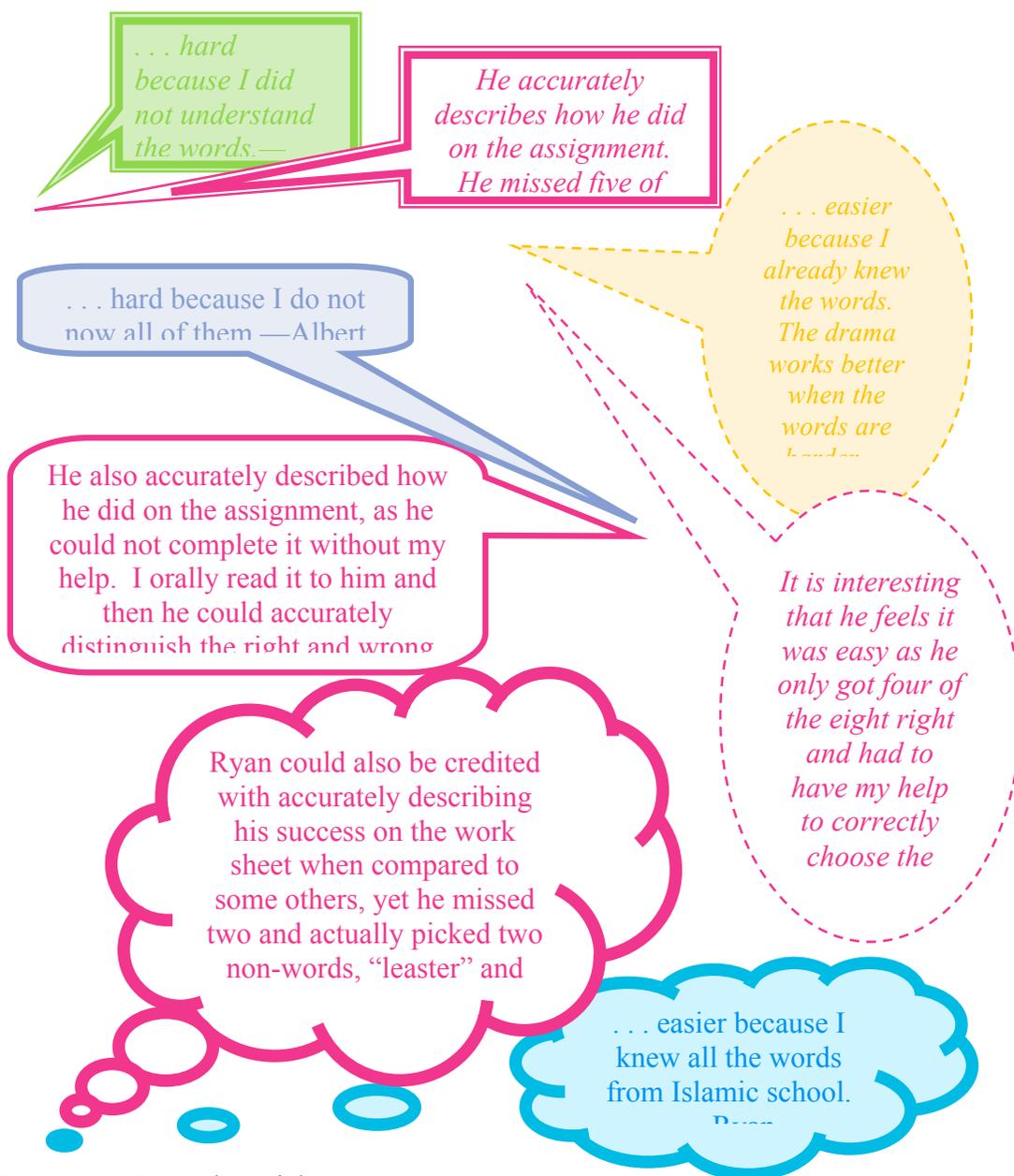


Figure 13. Journal pastiche.

The concept of using drama with as much grammar instruction as possible did not always work, as was the case for proper nouns during the time we were also working on the *Pushing up the Sky* play. My hopes had been to make the workbook pages easier, yet in this case we had limited success. I could not think of a true way to use mime or role-play, therefore, the only way to use drama was to draw attention to the script they read for the play. This was confusing, since “First Chief” was considered a proper noun, as it is actually a character’s name. Yet the words “Native Indian” were more easily identifiable. Therefore, on this workbook page the drama had no effect on their success (see Figure 14).

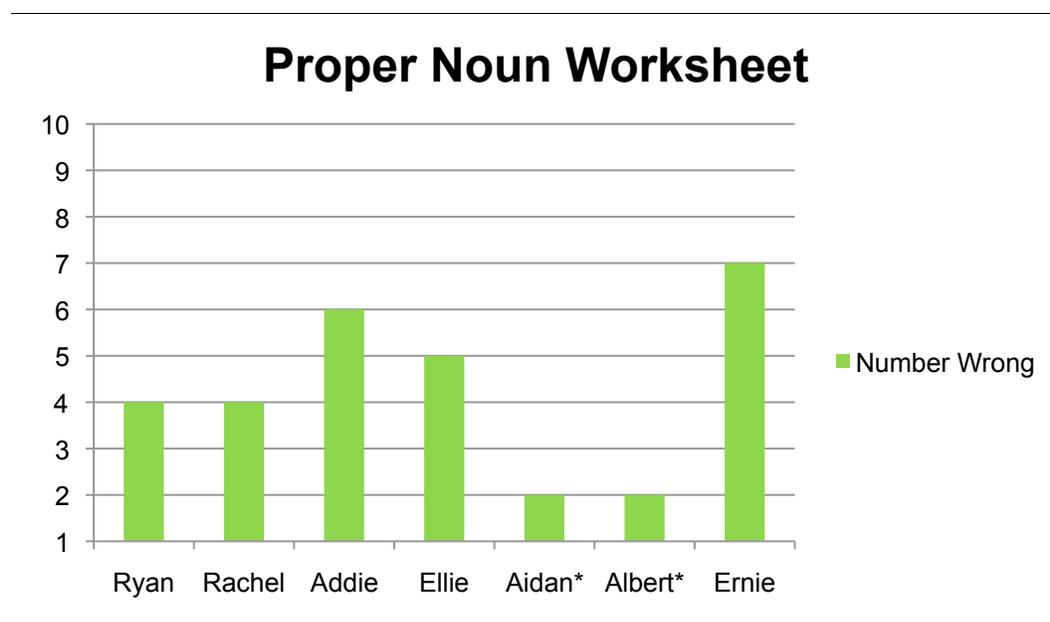


Figure 14. Proper nouns worksheet. *Had support from the aide.

The students were not only improving in their work, but also making cross-curricular connections. When we started our first ESOL unit on Native America and we were beginning the study on *Pushing up the Sky*, a play based on an Indian folktale, I had explained to the students that folktales were created to explain why certain things are the way they are. When I asked the class to explain why this folktale might have been written, Ernie raised his hand. His response was, “To tell us about how the stars are in the sky.” In order to keep continuity of learning and increase cross curriculum connections in my classroom, I always choose Guided Reading books based on our unit of study. In this case, we were reading books about Indians. One reading group was reading *Glusgabe and the Wind Eagle*. In asking this group why this folktale would have been written, Ernie again responded, “To explain why there is wind.” He applied knowledge from one area to another, a rewarding experience for both of us.

Act Two Scene Six: Mime Turn, Again?

The students seemed confident at this point with their successes. However, they were surprised when they received their next mime assignment. The key vocabulary, this time, was for a non-fiction story. It had been easy to mime a word like “hunting,” however miming a word like “materials” got much trickier. By this time the students had a firm grasp of the drama rules and worked together to complete more challenging assignments. It did not seem to matter if the activity was group or individual. In one case, Albert was given the word

“region.” After he used the glossary for support, he still had trouble, so several classmates re-read the definition from the glossary for him and made suggestions to help him find an action for his word.

This is not the only place I was starting to see this support of students. I observed Rachel reading with Aidan. This was during our Guided Reading time. Aidan was having a difficult time trying to sound out many of the words. In frustration, Rachel would tell him what they were. I reminded her to support him instead of tell him. She continued to sit with him while he read, and she offered him suggestions for sounding out the words.

Act Two Scene Seven: It is a Wigwam Tableaux

Our next assignment in our Native Land unit was a non-fiction story about Indian homes, *Native Homes*, which made it more difficult to incorporate drama. To bring deeper understanding to a text devoid of characters to relate to, and to prepare the students for their upcoming theme project presentation, I assigned a tableaux and oral report about their Indian tribe. I had them practice tableaux using our text. As we read the non-fiction text, I checked comprehension while I conducted the shared reading. At one point in the story, there was a wonderful picture of the inside of a wigwam (see Figure 15).



Figure 15. Wigwam illustration (Kalman, 2001, p. 13).

It was very crowded, and it was evident to me that the students could not appreciate or relate to this illustration. I had them crowd into a huddle with me at the front of the room, and freeze. After staying like this for approximately 30 seconds, we broke formation and discussed what it would be like to live like this.

Mrs. Jansen: “What do you think it would feel like to live like this?”

Ellie: “crowded”

Mrs. Jansen: “Exactly, notice the region these types of houses are found in?”

Ellie: “It’s cold there so that would make their house feel warm [to be so crowded].”

The students had begun to find real meaning in this method of drama as well. When they made tableaux for the different meanings of a multiple meaning word, words came alive. Rachel and Ellie had the word “trunk.” Rachel froze with her arms out, and Ellie was frozen as if she was hanging stuff on her. I was confused by these actions. When questioned, Ellie told me that she was “putting things in her trunk.” Ryan and Albert had the word “bank,” and their pose of a transaction occurring at the bank was very authentic. Actions were speaking as loud as their words and possibly clearer.

Act Two Scene Eight: The Mind’s Eye Guided Imagery

Anarella (2000) described guided imagery as the teacher guiding the students on a journey through their imagination by using words to the framework. However, the students create their own images. The students create the story while the teacher provides the framework. I used this method during an Indian poetry reading. I wanted the students to visualize the words I read. After

the reading, I asked them to write about the pictures they had in their own minds while I was reading. The goal I had hoped to achieve with this activity was to have them improve listening skills, communication through description, and writing. The students were silently sitting with their eyes closed as I read the poem to them. They seemed to be truly concentrating, and I hoped that they could bring the pictures to life. I wondered if they would understand the author's purpose. When an author writes a piece, he chooses his or her words carefully in order to convey a particular meaning.

When the students opened their eyes and recorded their mind pictures and thoughts into words in their journal, I realized that they had actually grasped some of the author's intent, and I was pleased we were able to use what they had written to create a poem of our own. I used excerpts from their journal to create the *Cloud Brothers* poem (see Figure 16).

Our Own Cloud Brothers

Clouds shaped like people,
 the cloud brothers were a family.
 Two brothers in one sky, living like family.
*The clouds are red in the sky,
 they change in the sky.
 Someone in their family died and their spirit is the cloud.*

Each one has their own path and their own house,
 one was mad, one was happy, one was in a bad mood, one richer.
 They live in the clouds and it is the spirit of the family.
*Blue clouds and grey clouds.
 The clouds are about brothers.*

The clouds are all close together,
 they are family.
 The clouds are brothers.
*Clouds are like a family and brothers,
 I saw the picture in my head when I closed my I.*

Figure 16. Our Cloud Brothers.

Act Two Scene Nine: Native Land Finale

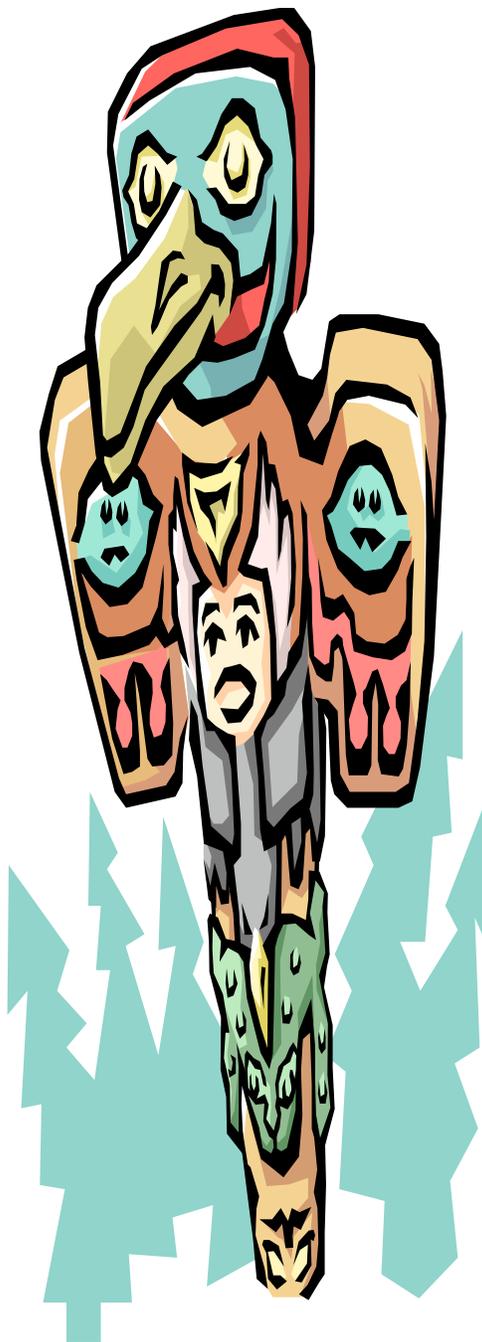
We were now half way through the study, and I was amazed and delighted at our progress. I was excited as I thought about the students upcoming projects. It was time for the students to present their projects on Indian tribes. The next day they were to have the end-of-unit test. I set the stage for the students by

reminding them of their drama framework and rules. I also reminded them of the performance rubric (Appendix G), which I would use to grade them. The students had to share their written paragraph orally. At three points during their presentation, they had to make a tableau to go with their words. This was to make their oral presentation more understandable to the audience and bring their Indian tribe to life. It was an irreplaceable learning experience and the sentences the students chose to tableaux brought great meaning to their oral reports. The Tableaux figure shows the three sentences from each student's oral presentation (see Figure 17).

The Pomo lived in round topped houses made of reeds and grasses-They ate fish, nuts, and berries-They celebrated, ate, and hunted throughout the year.
Ryan

The Hopi has naming ceremonies. At six years old you would get one that would last the rest of your life. The corn had long roots so it would grow in the dessert. When they ran out of space in their pueblo they would just add a room, it could hold 15-20 people.
Rachel

The Iroquois took baths in the river. They moved every 10-20 years so there would be animals to hunt. They used corn for many things.
Ellie



The Kwakiutl built totem poles made of wood. They mainly caught fish from canoes. They lived in plank houses.
Aidan

The Nez Perce used spears for fishing. Their houses were temporary. They would camouflage themselves with the hides of buffalo when hunting.
Addie

When European settlers came to America, they brought horses and the Sioux Indians used them. They trained their one-year old boys to start riding horses. They were good at riding horses and hunting.
Ernie

Figure 17. Three tableaux.

One last experience I wanted my students to have before finalizing the Native Land unit was to write in role. Neelands (1993) found that writing in role provides a different writing experience, as the writing becomes an extension of the drama experience. I believed that if the students could actually write from the perspective of the Indians' way of life, they would have a better understanding of the tribal life. I was amazed at how the students were able to take on the role and write from that character's perspective (see Figure 18).

*I am a Sioux Indians. I
am a chif I tell my people to hant
or lets movi to follow the bufflo
herd. Awer home are temperrey
they calld tipi. Wi use the bufflo
sking to mack ower home of bufflo
robe. Then we went far awy wi
met stranger with guns they wer
chrobalers thy kill all he bufflos in
a blink of a eye the wer all gon.
And they billd homes. They wer
no more Sioux Indians*

*I am a Pomo
Indian. I am the
chief I send pople
to gather the
food for our
villeg. The*

Figure 18. Writing in Role.

Act Three Scene One: The Content Continues

The topic of study in the next ESOL unit concerned producers, consumers, goods, services, and money. The unit was called “What’s it Worth?” The drama methods were now familiar, and the students, my actors, seemed comfortable with them. However, our last unit we had completed dealt with a culture and its people, a topic that easily connected to drama. This unit was conceptual, so I was not sure it would be as easy to use drama to make the content come alive. To introduce the unit to the students, we discussed the meanings of the words producers, consumers, goods, services, and different types of advertising. Laying the foundation for advertising was important because ultimately it would tie into their theme project. I used mime (in the form of the game charades) to help the students understand what it meant to provide goods and services and also the idea that people earn money for providing goods and services. The ESOL program we use has wonderful visual aids, so I used these to support our activity. I gave each student a picture card with someone performing a job or a service and had the student hide it from the other students. They then came up to the front of the room and acted out the picture on their card. The rest of the students had to guess what was being acted out. I saw growth, as the students performed beyond their “social standing,” to use Vygotsky’s (1978) phrase. As Vygotsky (1978) states, “This strict subordination to rules is quite impossible in life, but in play it does

become possible: this, play creates a zone of proximal development of the child. In play a child always behaves beyond his average age, above his daily behavior; in play it is as though he were a head taller than himself” (p. 102). For example, Albert, who is never very loud and always more demur than the others, was given the picture card of a teacher. During his turn, he confidently stood up, went over to my white board, and began to start writing. The rest of the students quietly watched and within minutes were able to guess who he was pretending to be. The student acting out “teacher” was not the same student he was at the beginning of the year. This quiet, demur student stood at the front of the room and acted in complete control, a teacher in control of his classroom. Even though the students were becoming more proficient actors, things were not always perfect. Addie and Aidan had more trouble with their roles. Aidan had the picture card “waiter.” He came to the stage and performed the same action as the person on his card was doing. The other students did not know what the picture on his card was, so they were having trouble understanding what he was doing. His actions were that of a person pouring water from a pitcher into glasses. However, the picture card had that person dressed in a tuxedo, which made it easier to understand who the person was. Without this visual cue of the tuxedo, the class struggled. Aidan has the tendency to stick to one thing, and do it until it is done, so he would not try different actions to communicate his job. No one could guess what he was doing, but he continued to do the same thing. Finally, I suggested that he try doing

something different, yet he did not. After several minutes, I had him tell us whose job he was attempting to act out. He said “water.” Now I was able to understand the confusion. He assumed that because the waiter was pouring water, the word on his card was water. While we discussed this job as a class, I asked for suggestions as to what he could have done differently, now that he knew the word. He mimicked carrying a tray to someone’s table and giving them food.

After I understood what had just happened, I realized that he was not willing to change what he was doing to communicate his word to his fellow students because he had not read the word accurately. The only way he could communicate the word “water” was to continue to pour it. In the future, I decided to conference with the students to make sure that they had read the word correctly and understood its meaning before attempting to act it out before the class. Mrs. Jansen

Addie took the stage and the word on her card was “dentist.” This proved to be a challenge for her and for the class. Her actions were not clear, which led to confusion on the part of the class. It was clear to me she was uncomfortable, and I had to remind her several times not to turn her back to us. However, she did continue to re-evaluate her actions based on the guesses the students were making, hoping to aid the students in making a correct guess. She worked at this for almost five minutes before someone finally guessed her job. However, because she continually revised her actions, I realized that the students’ drama

skills were growing rapidly. When the class was not able to guess what their classmates were acting out, most actors were learning to try something different, as was evident from Addie's constant changing of her actions to communicate "dentist." I was also amazed at how the students were able to accept each other's interpretation of something (a word), but at the same time they had ideas of their own that may have been very different from their classmates.

Act Three Scene Two: Mime, Oh Mime, Oh Mime!

The concepts covered in this unit were less concrete. Since the group was small, most students received two vocabulary words. Some of the words were: load, carried, goods, determined, and coin. Since we had done this exercise numerous times, the students immediately set to work once they received their sentence strip or strips with their vocabulary words. They understood exactly what was required. Some set to work by using the glossary, and others used their background knowledge to help formulate actions. Ryan was given the word "disappointed." His mimes had become very involved, as had most of the students, and he had begun to incorporate unscripted lines. He left the room and then came back in.

Ryan: “Mom, I home. What happened to my toy, I can’t believe it’s broken. Dad, Dad, can you fix my toy?”

This question is directed at Albert so I encourage Albert to say “no.”

Albert: “No.”

“Please, Dad, can’t you fix it?”

“No.”

“Please, Dad, please!”

“No.”

Ryan walks away with his shoulders slouched. Bravo!

Ernie received the word “reward.” When it was his turn to go to the stage, he showed the word, stood there, and said, “I got nothing.” I was surprised, as he is very creative, but even more surprising were the four hands that immediately raised into the air. I looked at the class and then looked at Ernie; motioned my arm in a sweeping motion and said, “Take your pick.” He called on each student that had a hand raised and listened to the ideas. You could see him process each suggestion. He then turned to me and said, “I don’t think so.” I suggested that he pretend to hang up posters as if he were looking for something. He could then pretend someone finds it, and then pretend to offer that person money. He liked this suggestion, so he acted it out for the class.

My students were also starting to show resiliency. Rachel made a silly mistake, so she was very willing to walk off the stage, re-group, and try again.

Her word was “load,” but when she read the definition in the glossary, she mixed up the word “carried” with the word “cried.” When she came up to the stage and imitated crying everyone could guess what she was doing. However, knowing what her word was I had to stop her. I did not understand what crying had to do with load. When she explained that she was “crying,” and she pointed to the definition in the glossary she said, “See, right there, cried.” I told her the word was not “cried” it was “carried,” and she said, “Oh.” I asked her to sit back down and think of something else. One or two other students acted out their words, and then I asked her if she was ready. She grinned ear to ear and said “yes.” I was surprised. However, Rachel will keep on trying.

The mime activity had helped students build additional meaning for their words. The rules of drama were embraced and the students had rallied around each other to make each one successful. I decided I would continue to use this technique but change it a little. I would conference with the students individually to make sure there would be no confusion with meaning and actions. I would also allow the students to choose to speak or just use mime. Lastly, I would allow them to work with partners if they felt this would aid in communicating the meaning of their actions to the class. Mrs. Jansen

Act Three Scene Three: Saruni, Ye Yo, Now I Know!

A director says, “Lights, camera, and action” to start the production. A teacher researcher, acting as a director, conducts a picture walk, makes character predictions and records them, does a read aloud, then has her students act out a story dramatization followed by character extensions based on our predictions. This was the most involved our drama had gotten to date, and we were using many skills to build one on another with this new story. *My Rows and Piles of Coins* was a fiction story that took place in Africa, and was a story about a little boy named Saruni. Saruni accompanies his mother, YeYo, on a regular basis, to help sell their goods at the market. At the end of the day, she always gives him a coin to spend. Upon walking around the market, he finds a bike he would like to buy to help his mother carry the goods back and forth to the market. He intends to surprise her with his purchase. He starts saving his money, and he asks his father to start teaching him how to ride a bike. When he thinks he has enough money, he visits the bike salesman and asks to purchase a bike. When the bike salesman finds out how much money Saruni has, which is not near enough, he laughs at the boy. Saruni runs back to his mother, where she is talking to her friends from the marketplace. On their walk home, he tells her the story. When they get home, his father has a surprise for him. He wants to sell Saruni his old bike because he has purchased a motorized bike for himself. Saruni pays his parents the money he has saved, and they give it back to him as a reward for being

such a hard worker. Saruni now decides that he will save to purchase a wagon to attach to his bike, so that he can help his mother carry things back and forth to the market.

One of the literacy skills a teacher uses is character predictions: predicting what the character is like based on the pictures we saw or the words we have read. This helps make the students better readers and generates interest in reading the story. We also conduct the picture walk where the students use what they saw to predict what the characters were like, how they felt, and what they were doing in the story. I created a T-Chart of these predictions by putting the name of the character on one-half and our predictions about that character on the other half. Some predictions, based on our picture walk were, “He is saving his money for a bike,” because there is a picture of bike salesman. Another one was, “He learns to ride a bike,” the picture was of him practicing to ride, even though he fell off and his friends laughed at him. In addition to others were, “Someone buys him a bike,” or “He paints his dad’s bike brown,” because the picture of the bike the bike salesman had is a different color than the one Saruni had at the end of the story. We used this as the framework for the rest of our drama activities for this story. Although all of the predictions were realistic, they may not have been accurate to the written story, as we had not read the story yet. However, they were accurate to what people might do based on a picture walk.

The first step in the process of performing character extensions, an improv activity, was to have the students perform a story dramatization while I read the story aloud. This was to enhance their understanding of the characters. I read, and they used the very familiar activity, story drama, to put actions to their character while I was reading. They practiced coming on and off the stage as their character was in or out of the story. They practiced putting actions (no words) to the words I said as I read the story. After we had practiced this twice, it was time to act out story extensions based on our predictions.

Each actor was assigned a character: the same character they were during story dramatization. I had two of my better readers not only act but also read aloud. This allowed me to change my role from director to teacher-in-role. I was to be one of the sellers in the market place. The students picked a halfway point in the story, at which point the two students who were reading and acting switched places. Ellie was the first reader and Ryan acted as Saruni. They would be the two to switch halfway through the reading. The way the character extension was to be conducted was that at the point in the story where our predictions were not correct, but realistic, I would stop the story reading and allow the characters to interact based on our prediction. None of this was scripted, only improvised. The students were acting purely on their understanding of their character and their predictions of what someone might do in a similar situation.

The vendors in the market: all the actors were in their places, the narrator was seated and ready to read. While the narrator read, I was seated on the stage with Albert and Addie as vendors in the marketplace. At the same time, YeYo (Rachel) gives Saruni (Ellie) his coin, and he begins to walk around the marketplace. YeYo sits down with the rest of the vendors, and we talk about our day in the market while Saruni wanders around the market. I generate a conversation between all the vendors. I ask, “How was your day at the market?” Without coaching, I received several responses from the students, in role as vendors. YeYo said, “Good, I sold all my goods.” One vendor (Albert) said, “I made 50 shillings.” The second vendor (Addie) said, “I sold all my roasted peanuts.”

They acted in character and were able to make appropriate conversation. They did this without being coached or prompted. They understood what they should do as the person they were portraying. Mrs. Jansen

Aidan’s character extension: Later on when we arrived at the part of the story where the bike salesman laughed at Saruni, I paused the story and reminded them about the probable scenario we had predicted. After Saruni tells his mother he had been laughed at, she goes back to confront the salesman.

Bike Salesman (Aidan): (he is polishing his bikes)

Saruni (Ellie): (walks over to the bike salesman) “I would like to buy a bike.”

Bike Salesman: (stops cleaning his bike) “OK that will be 50 shillings”

Saruni: (holds out his hand to show his money, it is not enough)

Bike Salesman: (looks in his hand, points at it) Laughs nastily (while holding his belly).

Saruni: (runs back to YeYo) “Mom I was saving money to buy a bike to help you bring your goods back and forth to the market. I told the bike salesman I wanted to buy a bike, and when he saw how much money I had, he laughed at me.”

YeYo: (taking Saruni by the hand) “Let’s go back to the bike salesman so I can talk to him.”

YeYo: (approaching the bike salesman) “Why did you laugh at my son?”

Bike Salesman: “I am sorry I laughed at your son. He ran away too fast, and I couldn’t apologize.” He turns to Saruni and says, “I am sorry I laughed at you. You do not have enough money to buy the bike. It is 50 shillings. If you save more money you can come back.”

Saruni and YeYo walk off the stage and the Bike Salesman continues to polish his bike.

At this point, I stopped the play and I brought the students attention to Aidan’s improvisation. He created this realistic script without practice. He also had no idea what Rachel or Ellie were going to say to him, so he had to draw on his own language and experiences. Yet coming up with vocabulary like “shillings” and “saving,” he was grasping the content being taught.

After I discussed with the students the activity and took some time to reflect on my observations I decided that although I saw some higher-level thinking on the part of my students, I could have created a scenario that would have increased their learning even more. The improvised conversation of the vendors was missed because the focus was on Saruni. We were on the sidelines. In addition, I could have created a way for the students off stage to participate in some way so that they remained focused on the story being acted out in front of them. Mrs. Jansen

When the story concluded we discussed and reflected on the experience as a whole. While recording my observations and the students' reflections, I noticed the higher-level thinking that occurred was far greater than it had been in the past when we had read a story aloud and then discussed it. When looking at the advantages of read aloud compared to story dramatizations with story extensions the benefits were not balanced (see Figure 19).

Act Three Scene Four: Something About Simulations

Guadart (1990) stated that simulations have been proven to improve oral skills and give students the opportunity to take on a specific role, but improv defined the situation. This also leads to students being prepared when these situations happen in real life. Simulations are a situation that is defined by either the teacher or students. We prepared to simulate bartering, trading, buying, and selling. In this case, the only thing defined, is the situation; the script is all improv. My job as a teacher was to enable my actors to acquire more knowledge

Story Dramatization and Story Extensions

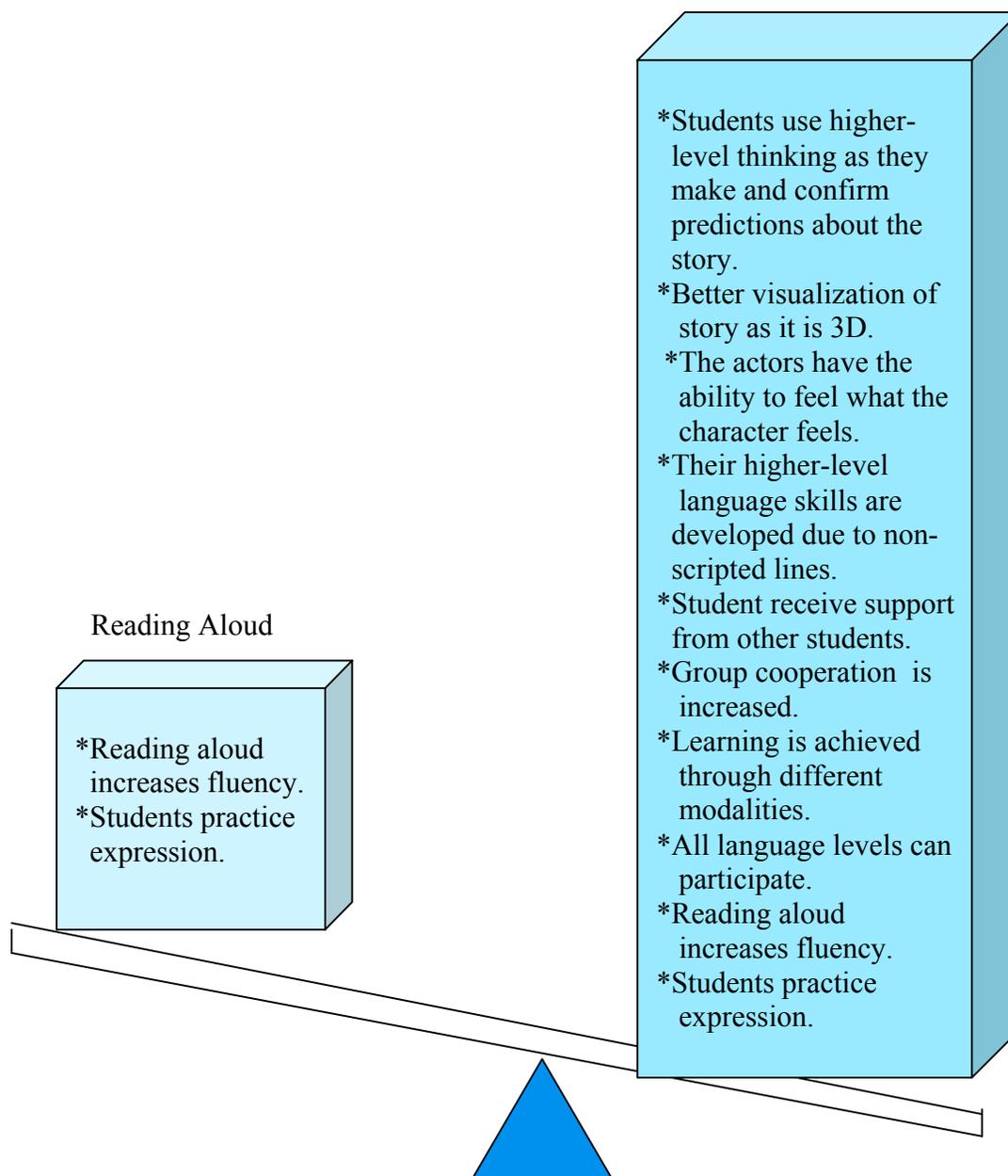


Figure 19. Reading aloud compared to story dramatization and story extension.

by providing links between old and new knowledge. Drama allows for the construction of knowledge (Jackson, 1997). I wanted my students to learn certain concepts as we worked on this unit. To do this, they needed some background knowledge in order to understand the history of money from trading to bartering, through the use of early metal coins, to the creation of exchange rates, to the launch of the Euro in 2002. Without building some background knowledge to connect the new content knowledge, the concepts in this story would be too difficult for my students to grasp. Simulations were how I accomplished this. By having the students pair up and role-play or simulate the act of bartering, trading, buying, and selling, I wanted to enhance their ability to connect to the story. Ryan and Ernie, pretending to be in a city, did the first simulation. Ryan was a taxi driver and Ernie got into the car.

Ernie: pretends to get in the back of a taxi

Ryan: "Where do you want to go?"

Ernie: "To the store."

Ryan: pretends to drive for a while and then says, "Here you go."

Ernie: pays him, tips him, and says, "Thanks! Here's a tip."

In the reflection, we discussed the fact that Ernie tipped Ryan. It surprised me that he knew enough to tip the taxi driver, and the students acknowledged that it was appropriate behavior.

Ellie and Addie demonstrated buying jewelry.

Ellie: Walking up to a counter where Addie is standing, she says, "I would like to buy this."

Addie: "That is fifty dollars."

Ellie: Hands her the money and says, "Thank you."

When we came out of the roles after this simulation, Ernie pointed out that in a jewelry store, a fifty-dollar item is not something you would be able to just pick up. She would probably have to ask for help in seeing it. I think that is astute that he pointed that out, and it is a reminder that every student in class has his or her own personal experiences that relate to certain situations. The next simulation took place between Rachel and Aidan. I have been very encouraged by Rachel's progress, as she has grown so much this year. In addition, she is one of the only students that has the patience to work with Aidan on a regular basis. I was pleased they volunteered because their simulation was very creative, realistic, and focused. Their simulation took place in a grocery store where Rachel was the cashier, and Aidan was the customer.

Aidan: He walks up to Rachel who is pretending to stand behind a grocery scanner and says, "I would like to buy this for my mother. It is her birthday."

Rachel: pretends to scan it and rings him up and she says, "That is twenty-five dollars."

Aidan: "I would like to use my credit card."

Rachel: pretends to finish the transaction and have him sign his receipt.

Aidan: "Thank-you, here you go." He pretends to tip her.

The concerns I had regarding background knowledge to understand their next story were unfounded. I had three very realistic re-enactments relating to buying and selling. It was obvious that their own individual experiences had given them some understanding.

Act Three Scene Five: The Mimes Have It

The technique of mime was becoming a very well-developed skill for the students, as they knew exactly how to proceed once they were given their vocabulary words. Therefore, I felt it might be interesting to change the rules, when they mimed the next set of key vocabulary for the story *Money*. They were to work in two groups on all five words. For each word, every member of the group had to somehow be involved. The idea of mime, for the students, is that they use action to communicate the meaning of their assigned word. By doing this, they are learning in more than one mode to help remember the word, and they have a visual reference to attach to the word. This visual reference adds to the auditory and written reference they already have. All these together help

create a better understanding of the word's meaning. One can act out the meaning of a word obviously many ways. By dividing the students into two groups, and having the groups come up with actions for all the key vocabulary, I was curious to see whether the groups would generate the same actions or different ones. Ellie, Ryan, and Albert were in one group, and Aidan, Rachel, Ernie, and Addie were in the other group. The words were: exchange, service, barter, value, and trade. When comparing the two groups' actions, I realized that they had a complete understanding of their vocabulary. It was particularly important for me to see them correctly portray the word "service" as the meaning is different from the word "work." I also was pleased that even though group one did not really portray an excellent example of the word "barter," group two did better by actually making a more realistic exchange. I had been conferencing with the groups to make sure their mimes were going to be accurate, but I left the ultimate decision of script and acting to each group. When I had my conference with group two, they were originally going to act out "value" as something that is important and cherished by someone. In the end, they chose a different action. I thought this might have had something to do with seeing the first group act. The next time I do this activity with groups I plan to rotate the group that goes first as they act out the word. I feel this will give a fairer evaluation of understanding (see Figure 20).

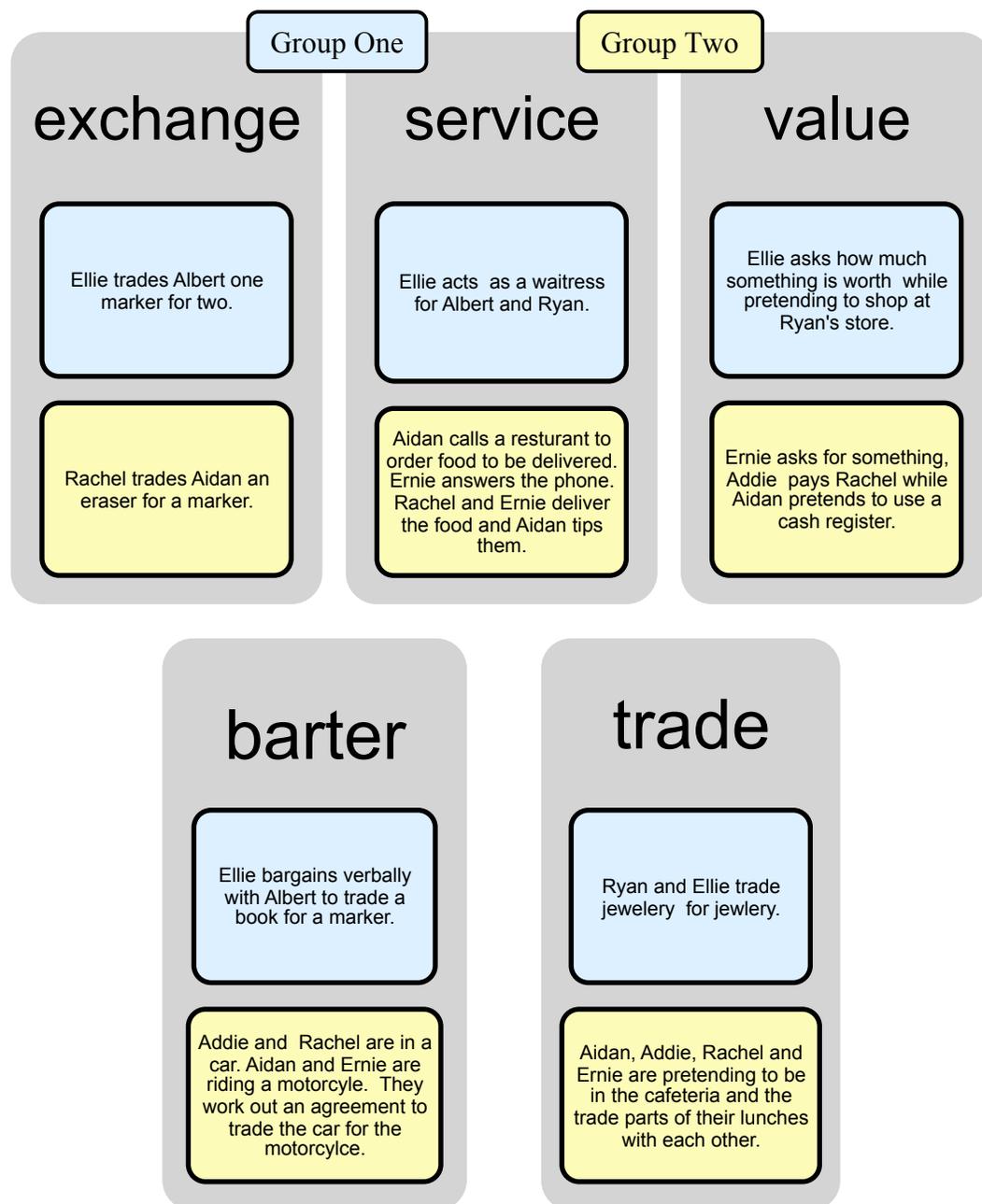


Figure 20. Group mime.

Act Three Scene Six: The Grand Finale

To introduce the unit to the students, the curriculum used the idea of advertising in order to sell goods. It explained several different types of advertising and how those types of advertising convince us to buy the products that are being advertised. The students' project for this unit was to work in a group and create a commercial using one of the forms of advertising from the chapter. They were to use all members of their group, pick a product that would be appealing to all of us, create a script, and perform it for the rest of the class. I would then grade them using the rubric I created (Appendix K). I also videotaped each commercial so that we could watch it on television like an actual commercial. During the weeks that we worked on preparing the commercials, I would meet with each group on a regular basis to conference with them on their progress. They had a template that was to help guide them in their planning (Appendix L). One group produced a commercial about a scratch eraser and the other created one about a mountain bike. The first group produced a very creative advertisement about Addie having a new car that she did not want to get scratched. Ernie and Rachel recommended the "scratch eraser." Aidan gave his testimonial about it really working, because he has tried it! At another time, during group work for commercial planning, the other group began to struggle. They were creating an advertisement for a mountain bike. Ellie decided, that since there were three of them, they needed three features, and they should each

contribute one to the commercial. All of the group members realized this as fair, and agreed. The results of their performance rubrics show how successful they were (see Figure 21). They were able to create a successful advertisement and work as a group settling their own issues.

Afterward, I reflected on their success. This was a great way to end the unit! I realized that they had grown incredibly from one of their first drama experiences of “Pass the Object” to their final experience of being able to create their own commercial. One of the most rewarding memories I have of this activity is that even though I had two separate groups, they still worked to support each other. While meeting with one group, Ernie, a member from the other group, overheard us discussing their commercial. When I asked the group what type of advertising they had chosen, they said, “good feelings.” However, in listening to their commercial, they talked about “amazing features.” Ernie said, “No, that is wrong. It is amazing features.” I was so proud at this moment because Ernie was always quiet and tentative about speaking out. I asked him why he was so willing to speak out lately, and his response was, “I did not know I knew so much.” Drama not only helped this student with his content and language skills, but also taught him something important about himself. He is not the only one to have experienced growth. When I looked at observations of my students from the beginning and compared them to observations from the end, the change is evident (see Figure 22).

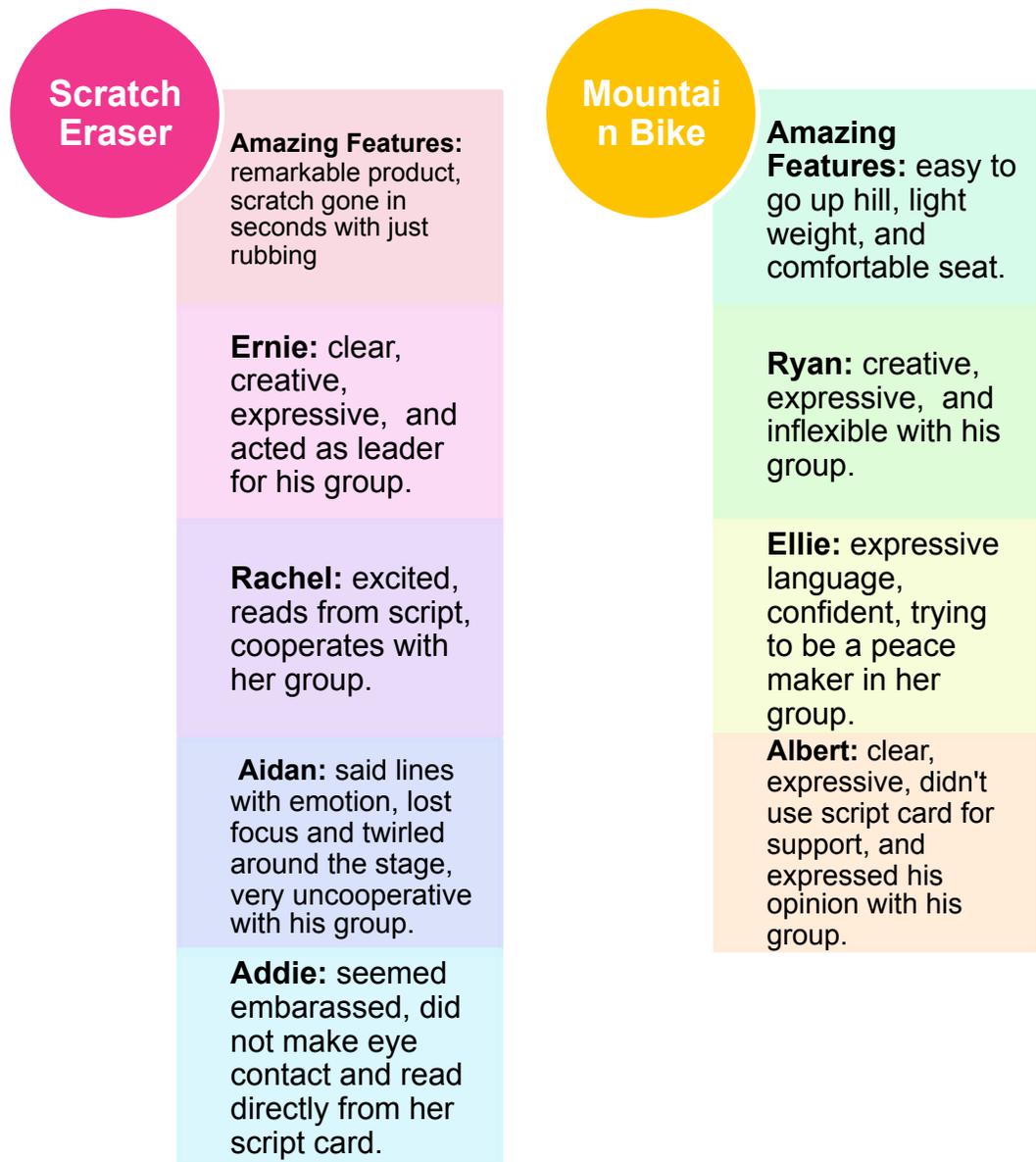


Figure 21. Commercial presentations.

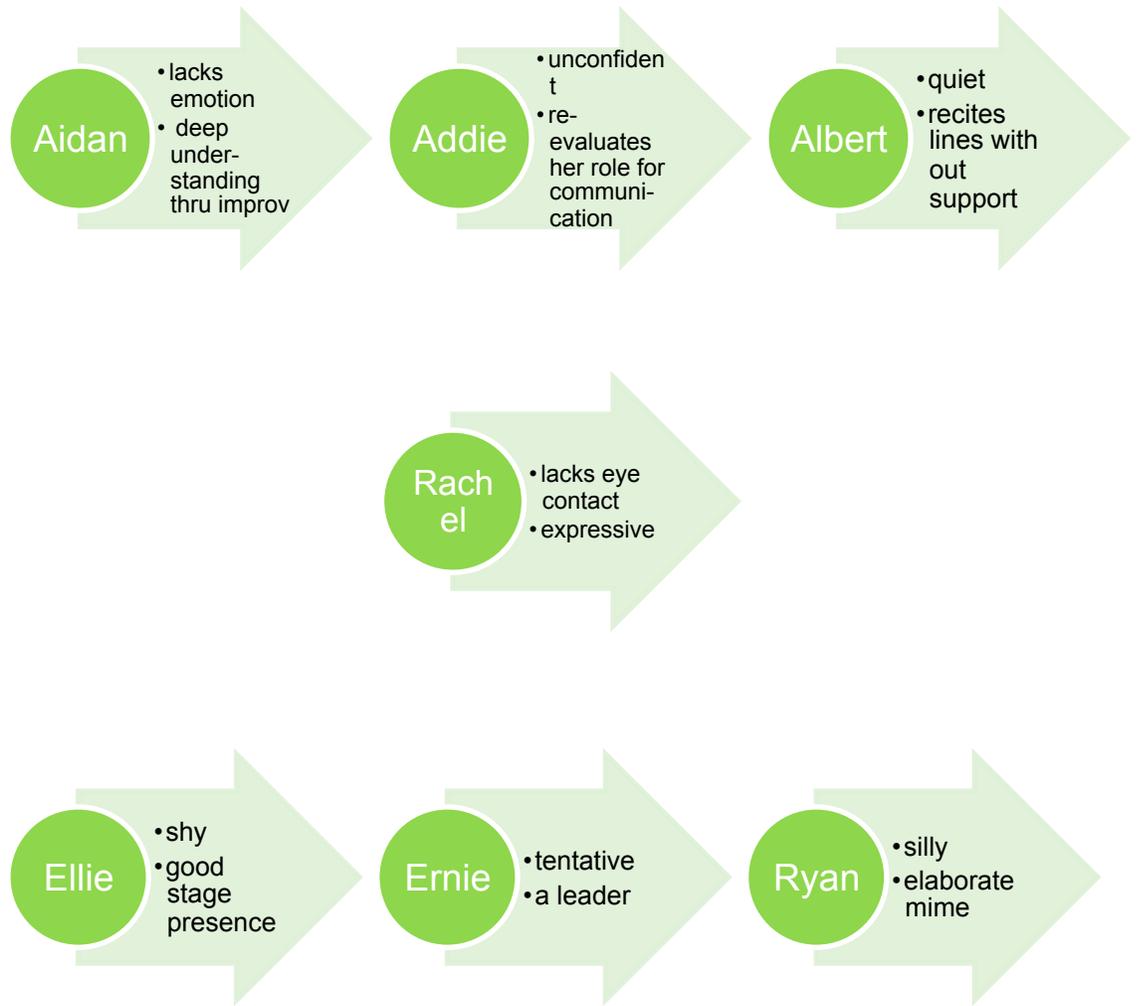


Figure 22. Student observations from the beginning of the study with observations from the end of the study.

Summary: Encore

As I reflected on this study in my classroom, I found it to be an invaluable experience for my students and for my teaching. “The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow” (Freire, 2007/1970, p. 80). I have been changed just as my students were. I plan to continue to integrate these techniques throughout my ESOL units. I have also carried over these techniques into the other ESOL grade I teach. They were successful in so many ways that I find myself using these methods in addition to other ESOL best practices. One could say that I have incorporated these into my best practices, and to teach my students any other way would be impossible, as these are now my best practices.

Data Analysis

Every day was a new and different day in our ESOL classroom. Some days could be considered bright and glorious and others were dark and stormy. Regardless of the weather in the classroom, I documented it and collected the results of our efforts. This was all done to ensure validity in my study.

Analysis Done During Data Collection

“Data analysis is the process of systematically searching and arranging the interview transcripts, field notes, and other materials that you accumulate to increase your own understanding of them and to enable you to present what you have discovered to others” (Bogdan & Biklen, 1998, p.157).

Field log analysis. Everything I noted, observed, or collected was entered into my field log. Every day I took notes and made observations and then set aside some time to reflect on the experiences in our classroom. I used this reflection time to add thoughts, evaluate the results of what we had done, and look for areas that might need to be changed. I recorded all these observations and results in my field log as well. I also reflected daily on the work I collected. The log was ordered chronologically. The students’ work I collected was dated the same day that the work was done and filed in the field log.

Coding analysis. Throughout the study, during these daily reflection times, I started coding the data I collected. I looked for words or patterns that

were continually reoccurring, and gave them a label. An example of a label would be “cooperative” or “vocal.” I began keeping a list of these codes and the page numbers on which they could be found in my field log. Everything that went into my field log was coded.

Student work analysis. After collecting student work, whether it was workbook pages, journal reflection, or test, it was dated and added to my field log. I then reviewed it and wrote a reflection on my thoughts about their work. This reflection might be on the quality of the work handed in, the ability of the class to complete the assignment, or the quality of my teaching. I documented everything that I could think of that would keep the events and progress of my students fresh in my mind. I also coded and indexed all of these data.

Survey analysis. At the beginning of the study, I attempted to gauge what my students knew about drama, and how they felt about taking part in drama activities. To do this, I gave them a survey to fill out. I asked them to state their feelings about drama, to describe their personality, and to explain what they thought drama was. I reflected on the results of the survey, in order to gain insight into what I needed to teach and explain to overcome their misconceptions about drama. I then coded this, and filed it into the field log.

Mid-study methodological memo. Mid-way through the study, I compared my original methodology with what I had done to date. Then I reviewed what I still hoped to accomplish in the area of drama in the classroom.

This was to make sure I was sticking to my plan, all my methods were working, and I was going to complete my study in a timely manner. I was able to use this memo to keep me on track and evaluate what was left to complete.

Analysis of Educational Philosophers

Throughout the semester while conducting my study, I read a number of the educational philosophers. These reflective memos on my reading not only benefitted my teaching practices, but also helped the students learn more about the use of English.

He must survey the capacities and needs of the particular set of individuals with whom he is dealing and must at the same time arrange the conditions which provide the subject-matter or content for experiences that satisfy these needs and develop these capacities. The planning must be flexible enough to permit free play for individuality of experience and yet firm enough to give direction towards continuous development of power.

(Dewey, 1997/1938, p. 58)

This quote helped shape my entire study because I constantly surveyed the capacities and needs of my students. Every one of my students had a different language level, therefore, their ability to perform classroom tasks was different. I needed to constantly be aware of my classroom conditions to make sure the students develop content and language knowledge. I felt drama permitted enough free play for my students and allowed flexibility in planning, at the same time as

maintaining a certain level of control. I am an educator of bi-lingual students, and it is Delpit's (2002) view of language that kept my study grounded. "I have come to realize that acquiring an additional code [language] comes from identifying with the people who speak it, from connecting the language form with all that is self-affirming and esteem-building, inviting and fun" (p. 39). I wanted my students to identify with my study and the language that was used because if they did they would want to acquire the language and content that was being instructed. With using drama practices and a drama framework with rules, I had created a classroom environment that was self-affirming, esteem building, inviting, and fun. As the study progressed, and the students learned more and more, I found that Freire's (2007/1979) view of teaching rang true every step of the way. "The more students work at storing the deposits entrusted to them, the less they develop the critical consciousness which would result from their intervention in the world as transformers of that world" (p. 73). I taught the students to work with the knowledge I imparted. They were beyond just memorizing. These experiences of the philosophers were invaluable to my study in shaping my teaching and my consideration of my students.

Analysis After Data Collection

"It is a capital mistake to theorize before you have all the evidence. It biases the judgment" (Doyle, 2003/1887, p. 22). Although I was formulating

some theories throughout my data collection, I was able to make my final judgments only after grappling with all the data that I had collected.

Field log analysis. By keeping very precise notes, by daily reflecting on class events, and by collecting and grading students' work, I was able to have my entire study documented from beginning to end. I drew conclusions regarding the quality of my teaching, the progress of the students, and the effectiveness of the methods we used from beginning to end.

Student work and interview analysis. At the completion of my study, when there were no more workbook pages, journals, or benchmarks to conduct, I was finally able to judge the results of what we had done. I reflected on the work collected and the final interview. I was able to compare work done at the beginning of the study with the similar work done at the end of the study. I also compared the student survey from the beginning of the study to their final interview. This made it easy to draw conclusions.

Bins and themes. By using the codes I had assigned and by keeping the data updated throughout the study, I was able to look at the commonalities. The commonalities were given a description, such as "supportive group cooperation." Any codes that related to supportive group cooperation were placed in that "bin" (see Figure 23). Eventually the bin was labeled with a theme statement. The theme statement was a descriptive sentence that described an aspect of the outcome of my study.

Literary devices. “The overriding aims must be to make ongoing meaning for ourselves and to communicate that meaning with people in order to involve them in thinking about and living our research experiences” (Ely, Vinz, Downing, & Anzul, 1997, p. 61). Using Ely, Vinz, Downing, and Anzul’s suggestion to look at data in various ways, I took some of the data and arranged it in various forms. The goal was to see what new ways I could use to communicate meaning and to get me thinking about my research experience. I found that by making pastiches, creating vignettes, and using drama and poetry, I could see new patterns and themes emerge, giving even more validity to the process and making the experience come alive.

Summary

By carefully handling my notes, observations, and other data collected, I was able to keep my data valid. I made sure throughout my study that I was constantly investigating and reviewing everything I was doing and collecting. Triangulating my data further ensured that the findings I reported would be valid.

Research Question
 What are the observed and reported experiences when I introduce drama in education practices into my ESOL classroom?

Drama in Education Practices

act, mime, pantomime, tableaux, improv, pretend, simulations, reflection, journal

How the students act



visual, vocal, language, expressive, enthusiastic, dramatic, creative, fluent, comfortable, confident, engaged, responsive, connections, participation, emotion, explanations, independence

How the Groups act



cooperating, supporting, discussing, communicating, patient, suggesting, encouraging



What I do not want to see



frustrated, distracted, unfocused, nervous, uncomfortable, disagreements, confusion, arguments, difficulties, interruptions, disruptions

Figure 23. Graphic organizer.

Findings

When using drama in education practices students' ESOL work was enhanced.

When I used drama methods in my classroom, students were able to understand and learn our ESOL unit work, and gain a deeper understanding of the concepts. As an ESOL teacher, I must keep the framework of the best practices for teaching ELLs in all my lessons. In order for language acquisition and learning to occur, Krashen (1981) proved that CI and low affective filter must be maintained. By using drama methods in my classroom, my instruction was meaningful and understandable to my students, providing CI for my students. Meaning was found through techniques such as story drama and story extensions. They bridged the gap between textbook and life. In the story called *My Rows and Piles of Coins*, story drama was used to help the students gain a deeper understanding of their assigned story character. Story extensions were used as a way to practice language and gain a deeper understanding of the text. The students were not only able to see the story come to life, but also, at the same time, see realistic outcomes when they made changes to the original story. Language practice was also realistic as they used their language in life-like situations. Although we had discussed what were the realistic predictions and outcomes, the acting choices they made in their role, as their character, enabled the outcome to be theirs. Aiden had a deep understanding of the bike salesman as

he continued to behave gruffly when Ye Yo (Rachel) approached him about laughing at her son. She thought the salesman should apologize. He agreed and stated he would, but her son ran away before he had the chance. None of this was rehearsed, yet it showed comprehension of the story and the embedded concepts being taught. Using drama allows for concepts to come to life, and gives concrete examples to the students (Davies, 1990; Hertzberg, 2001; McMasters, 1998).

Through reminding the students to implement the drama rules we created, their affective filter stayed low. There were two rules, in particular, which kept not only my focus on low affective filter, but also that of my students. They were “Keep your classmates safe” and “Respect everyone’s ideas.” As Delpit (2002) states, “I propose that the negative responses to the children’s home language on the part of the adults around them insures that they will reject the school’s language and everything else the school has to offer” (p. 47). This focus on affective filter, through acceptance and support by both my students and by me, ensured learning by keeping negativity to a minimum. Acceptance of ideas, language, and actions were emphasized. There were a number of instances where my students made mistakes or needed support and were able to receive it from each other. Albert took the stage and just stood there. It was obvious he needed help with a mime for his word. All four girls got up, surrounded him, tutored him on his word, and helped him choose an action to convey the meaning of his word. It is important to note that Albert, the quiet one, still went to the stage when it was

his turn even though he did not have a mime for his word. He could have just stayed seated, but he knew he was safe. He also accepted his classmates' support without hesitation. Ernie, at a different time, had a similar experience when he could not think of actions for his word. Rachel acted out the wrong word. When this was pointed out to her, she sat down, readjusted her thoughts and actions, and eventually acted it out correctly. A number of times throughout the study any one of my students could have quit or become embarrassed; however, they all felt safe in their environment because they did not receive any negative responses from me or their fellow classmates. These events and others facilitated learning, content language growth, and concept understanding.

When working in groups during drama in education practices communication, cooperation, and discussion flowed smoothly.

As I implemented drama in education practices in my classroom, communication, cooperation, and discussion flowed smoothly as the students learned to work together on each drama activity. Drama allows for important group interaction (Bernal, 2007; Billows, 1973) and by using drama, learning is kept student-centered, allowing for meaning based communication (Dodson, 2000). It is through these group activities that my students not only learned language, but also were able to develop cooperation with each other. This was the case for the final presentation. Both groups had met their challenges; one had to work to incorporate Aidan and the other needed to work things out with Ryan.

Regardless of the complications each group encountered, they produced very successful work. I was seeing the groups listen to each person's ideas and work to make the project happen, while at the same time they accepted or rejected other ideas. Vygotsky (1978) states, "learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers" (p. 90). Drama methods allowed for more group activities than just implementing instruction through traditional ESOL methods. By implementing group activities, students made the gains they did. We had worked on plays, improv, story drama, tableaux, acting in a commercial, writing in role, mime, and RT, plus many more. Outside of my study of drama, some of these activities may have been incorporated in my teaching, but not to the extent that they were.

Drama in education practices led to groups of students supporting, encouraging, making suggestions, and exhibiting patience with each other.

The class created a set of agreed upon rules for drama, so every student could expect the same experience when sharing their ideas and/or acting. By doing so the students supported, encouraged, and demonstrated patience with each other when interacting in their groups or as partners. Dodson (2000) found through her own experiences in drama, that problem solving skills and cooperation in groups were both facilitated and enhanced. Our rules of drama and the students' experiences when taking risks created a bond between them enabling

positive behaviors and promoting learning. During mime and grammar role-play, I saw students who had a higher language level, Ryan, Addie, and Ellie, help those students whose level was not as high as theirs. The students, through my example and their drama rules, established this pattern of checking in on each other. Suggestions for acting or help in defining the concept were offered. Not only did the students exhibit this behavior with each other a number of times during mime and group activities, but also started to extend it into other class curriculum, as was the case with Rachel buddy reading with Aidan during the Daily Five. The drama experiences, and the rules we created for its success in our classroom, changed my classroom, and insured that education in my room was not mis-educative but educative. As Dewey (1997/1938) believes, any experience that is mis-educative has the effect of stopping or distorting the growth of further experience and we should revolt against the kind of organization traditional school constitutes, and base learning on ideas. By using drama, individually and in group activities, we revolted against traditional methods and my students based their learning on their ideas. By setting the stage for a drama activity, as we did when the students created their commercial, I was able to give them a framework, but the students were left to create and perform the entire assignment. They used their own ideas about how to sell goods and products based on the information they learned about buying, selling, and advertising. They demonstrated knowledge as a collective, cooperative group.

When using drama in education practices, students' vocal language was more emotional, responsive, expressive, enthusiastic, dramatic, and fluent.

Through the drama activities of RT, story drama, and improv, the students were able to use their language in different ways than they normally did through regular classroom activities. These many different drama forms promoted language learning as long as the activity stayed communicative when the student was making the language choices (Davies, 1990). Davies (1990) also found, through his experiences with using drama in his ESOL classroom, that drama puts language into context, and it allows for acting out real life situations, giving the opportunity to practice fluency, flexibility, and adaptability of language. Dodson (2000) found students were able to explore tone and register with language in drama. RT was one avenue I used to aid in language, especially since the focus of RT is language, not language with actions. Students were able to practice language production without stress, which builds confidence through participation (Lindquist, 1991). RT was met with resistance the first time we tried it, but at the culmination of the activity, the students requested we continue to use it. I had not made plans to incorporate it into other areas of my study, but I was able to incorporate it into our Guided Reading time. When the students reflected on the activity, their responses in their journals were surprising when compared to their initial reaction. Three of the seven preferred RT all for the same reason; they liked reading the play in RT format and found it easier to understand the story.

When they read and acted out the story, it was harder for them to understand everything that was happening. Ellie said, “it was hard to keep track of my part and act and read, I like just the reading.” Story Drama was another avenue that allowed students to understand the motives and experiences of the characters in the text. They were learning from someone else’s perspective (Hertzberg, 2001). Taking on this perspective through acting allowed for language use that might not usually happen through regular classroom activities. I used Story Drama a number of times through many different stories. At the end of the different stories, each reflection showed a connection to the character they had portrayed. By using improv, where students could express themselves in a variety situations, they learned to express themselves appropriately (Slavit & Wenger, 1998) and draw on their own personal store of language (Davies, 1990). One activity we used was the story extensions. The students were assigned a role in the story drama *My Rows and Piles of Coins*. Later they applied improv through story extensions to see what might happen in the story if we changed the events. The students stayed in role and acted as their character would most likely act. This showed a flexibility and growth in their language, as they were able to respond with appropriate tone and register.

Using drama in education practices led to students' behavior being more independent, confident, creative, and comfortable with the use of ESOL content language and English.

Through different drama in education practices like mime and role-play, my students showed independence, confidence, creativity, and comfort in their work and language. Ryan started out with simple mime in the beginning. He had the word "fishing." He stood up on the viewing stage, and mimicked a person standing with a fishing pole, casting a fishing line, and reeling in a fish, without using words. By the end of our study, when he had the word "disappointed," his mime technique had turned into role-play. When acting out "disappointed," he left the room, came back in, acted as if he returned from school to find a broken toy, and he asked his Dad (one of the other students) to fix it. This other student was surprised to be included, but quickly responded "No." Ryan walked away, disappointed. Here he was able to build on the language and skills he had learned through drama to be creative with his enactment. He was comfortable with his language and displayed confidence by leaving the room, coming back in, controlling his voice, and using many other language and drama skills. Annarella (2000) found that self-perception, creativity, and knowledge of self can be developed through using drama methods in the classroom. McMaster's (1998) saw a positive effect on self-concept. As the case was with Ernie, when asked why he was more willing to speak out lately, and why he was always raising his

hand to answer questions, he responded, “I didn’t know I knew so much.” I understood exactly what he meant. Drama had given him a way to express himself without fear. In turn, he noticed his peers and I accepted his ideas. Therefore, he gave up his tendency to mumble his answers or not raise his hand. Ernie was not the only student to have his self-concept changed, and rightly so, as Delpit (2002) states, “I have come to realize that acquiring an additional code comes from identifying with the people who speak it, from connecting the language form with all that is self-affirming and esteem-building, inviting and fun” (p. 39). Drama activities led to self-affirming, esteem-building, and fun on the part of my students because of the classroom environment and student relationships. At the end-of-study interview, my students reflected on what drama taught each of them about themselves. Their responses prove their growth both personally and educationally (see Figure 24).



Figure 24. What drama taught me about myself.

The students' participation, when using drama in education practices, was pronounced, with the students acting engaged, making connections, and offering explanations.

Students' participation was more pronounced as the students began acting engaged, making connections, and giving explanations for their learning. Teaching practices that are engaging are student-centered rather than teacher-centered and drama allows for this. Students that are engaged in learning can connect new knowledge to existing knowledge. The engagement prevents them from missing connections. Student-centered learning through drama allows students to construct knowledge and make meaning of the new concepts being taught (Jackson, 1997). Aidan was having a challenging school year, and he was often off task. He even had displayed this in our drama activity during ESOL content work. He was spinning around the stage during the final act of a play. His spinning had nothing to do with his character's role. As the study progressed, I began to see a change in his engagement. While he still had trouble focusing, by November he was volunteering to go first. He was assigned the word "goods" and was responsible for miming it out. Because past behavior had dictated he needed support, I checked in with him about the meaning of the word, and asked him how he was going to act it out. He had already looked up the word and had planned his actions. When it was time to start the activity, he was the first to

volunteer. He seriously approached the stage, held up his word card and said, “goods.” He then acted as a vendor trying to sell things to people. I asked him to define his word, he replied, “things that are for sale.” He has started to make great gains, as he remained engaged through the entire activity. He was able to be on stage and stay on task. Later in his final interview, he stated that drama taught him to “take things a step at a time.” There were obvious connections in content and across curriculum due to our experiences in drama. Dewey (1979/1938) proposed that what a student has learned in the way of knowledge and skill in one situation becomes an instrument of understanding and dealing with another situation that follows. To learn new concepts, students have to build on the framework of existing knowledge.

Much learning is additive; that is; new facts are acquired and stored by the pupil. Learning in drama is essentially reframing. What knowledge the pupil already has is placed in a new perspective. . . it invites modification, adjustments, reshaping, and realignment of concepts already held. (Bolton, 2001, p. 156)

These connections became evident not only during ESOL content work but also during other curriculum instruction, as was the case when Ernie could apply his knowledge of the folktale in both ESOL content and Guided Reading. Through proper support from the teacher, drama can modify what students feel, understand, and believe about something. However if a student is not involved in

making sense and personal meaning then no learning of universal, abstract, social, moral or ethical concepts have taken place (Bolton, 2001).

Despite the presence of drama in education practices students were observed to still have some difficulties with assignments, language, and behavior.

Not all difficulties disappeared in my classroom during the study. There were still mistakes and confusion on certain assignments, like the confusion encountered during the chant when the students not only had to have support, but also could not read it on their own. Whereas drama did help more than just traditional teaching, it did not solve all classroom and teaching challenges. In addition, not all language difficulties were overcome through the use of drama, in that not all concepts or grammar that needed to be learned were conducive to drama in education techniques. Work with multiple meaning words, generalizations, non-count nouns, adjectives, and others grammar concepts, were extremely successful in teaching grammar. The workbook practice time was evidence of that, as I pointed out with the proper noun worksheet. In addition, the drama activities used for learning new words were successful only if I was sure the students knew the word, or read it correctly and understood the definition, and read that correctly as well. Edmiston (1992) discovered that if the teacher became too involved in the students' drama, it could stifle their work. It can be difficult to determine when one is too involved or not involved enough, until one sees the drama on the stage. There were times that I was not involved enough and other

times I found, much like Edmiston (1992) and Bolton (1977), that pre-planning for the students undermined their work. At times, it was hard to find the right amount of involvement. When Ernie needed help with miming a word, all his peers raised their hands to offer suggestions. I recommended he choose from one of them. I felt I was removed enough, so I just pointed him in the right direction. However, after calling on all the students and listening to their ideas, he still did not know what to do. I realized that I should have had a conference with him about his ideas. Instead, I offered him a suggestion on acting, and he used my idea. I felt at this point I undermined his learning, as he did not use his own idea. Language and learning are also enhanced when reflection is part of the process (Bolton, 1977; Edwards & Craig, 1990). In our experience using tableaux to understand the non-fiction story, the learning occurred through the reflection. As we huddled together at the front of the classroom to demonstrate living in a wigwam through a tableau, the students received an experience much like what it would have been to actually live in the Wigwam. While reflecting, through my facilitation, Ellie realized the value of living in a crowded home during the cold winter months when warmth was needed. Had we not reflected on that tableau, the learning opportunity would have been missed. Finally, due to the nature of drama, the students needed to support each other in a number of ways, especially in activities that required group work. Although they supported each other by following and using the rules of drama, personality conflicts still arose. If the

whole group did not agree on a decision about a drama, it made participation by all members difficult. If personal differences by group members are not taken into account, the shared experience cannot develop into a meaningful experience (Edwards & Craig, 1990). During the mime activity, when an argument broke out between Aidan and Ryan, Ryan slammed the books shut that they had been using to define their words, and he shouted, "I quit!" The entire group stopped working because of this argument. It may have been that Ryan was actually trying to get Aidan to accept his way. Yet something else was happening, too. At this point one student was preventing another student from his process of inquiry. "Any situation in which some individuals prevent others from engaging in the process of inquiry is one of violence. The means used are not important; to alienate human beings from their own decision-making is to change them into objects" (Freire, 2007/1970, p. 85). This was important to the learning experience in my study, as it was a reminder that not one of us should prevent another from the process of inquiry. To do so strips us of our humanity. Yet the many successes far outweigh the few setbacks. Through reflection, even those setbacks are turned into learning experiences, not turning us into objects subject to violence, but into human beings able to inquire and make decisions.

Next Steps: Where To Go From Here

There were many benefits to my students from the different types of drama in education practices I used in my classroom. They were able to broaden their use of vocabulary by experiencing a variety of activities that allowed for many different uses of language, both in content and in conversation. They were also able to broaden their understanding of grammar through actually experiencing it through role-play, and there was a deepening of concepts taught in ESOL through using story drama and character extensions. In addition, my students had fun while learning, which I believe will help them to remember what they learned.

One of the most important things I would be sure to continue is to conference with my students to clarify understanding of words, concepts, and activities before they begin acting. Although learning through drama occurs when the students remain in control of the activity, I found that if I approached the lesson with complete noninvolvement once I set the stage, the drama activity was less successful than when I had a conference with the students to ensure proper understanding. At first, I introduced the topic of study, built background knowledge, and introduced the drama activity without discussing the meaning of words or phrases with the students. I soon realized that at times the students did

not understand the meaning of what they were attempting to act out.

Conferencing with the students eliminated their confusion.

In the future, I would incorporate these methods into all the grade levels I teach. I saw my students grow personally and educationally. They were able to do more than just see and hear language. There was also physical interaction, which allowed many different language levels to learn. As the district I work in has a high transiency rate, the language levels in my room are constantly changing. Using the drama in education practices in my classroom gave me an instructing method that allowed all students to participate and learn, from the non-speaker to the more fluent.

Finally, I would like to incorporate the activities in drama across curriculum by using it in guided reading. I was able to use drama in my ESOL content and in writing. I would like to try adding drama into my instruction time with guided reading. I hope that this would create a better understanding of identifying the main idea and details in the stories as well as aid in comprehension.

As this study led my teaching in a new direction by incorporating new instruction methods for teaching language, it also led to new ways to learn and understand language and concepts for my students. However, a future research area of study is student engagement through teaching with drama in the

classroom. The focus on engagement could possibly ensure learning with less behavior management issues.

Drama in education practices made my classroom come alive! My students and I learned in new ways as we developed into a community of learners. The experience was invaluable to us all, and the techniques I used will continue to be in my repertoire of best methods. “True drama for discovery is not about ends; it is about journeys and not knowing how the journeys may end” (Dorothy Heathcote as cited in Swartz, 2002, p. 26).

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Appendices

Appendix A

August 4, 2009

Dyann Tanis
1927 Pine Court
Hellertown, PA 18055

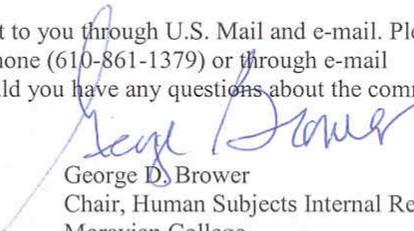
Dear Dyann Danis:

The Moravian College Human Subjects Internal Review Board has accepted your proposal: "Drama in Education: An ESL Perspective." Given the materials submitted, your proposal received an expedited review. A copy of your proposal will remain with the HSIRB Chair.

Please note that if you intend on venturing into other topics than the ones indicated in your proposal, you must inform the HSIRB about what those topics will be.

Should any other aspect of your research change or extend past one year of the date of this letter, you must file those changes or extensions with the HSIRB before implementation.

This letter has been sent to you through U.S. Mail and e-mail. Please do not hesitate to contact me by telephone (610-861-1379) or through e-mail (browerg@moravian.edu) should you have any questions about the committee's requests.



George D. Brower
Chair, Human Subjects Internal Review Board
Moravian College
610-861-1379

Appendix B

Dear [REDACTED],

As previously mentioned, I am currently enrolled in the Master's Degree Program in Curriculum and Instruction at Moravian College. My course this fall is *Reflective Practice Seminar*. This course requires that I conduct a study of my own teaching practices. The focus of my study is to see how drama influences my students' language acquisition and academic performance. I plan on doing this through teaching the class using certain drama techniques like Reader's Theater, role-play, pantomime, and improv, just to name a few. The anticipated benefits my students should gain by participating in this study will be higher academic achievement, student engagement, motivation for learning and an increase in language acquisition. The dates of this study are from approximately September 28, 2009-December 23, 2009. I plan on incorporating this into the regularly schedule ESL program time without taking from the current instruction that the students will be receiving.

As a part of my study, I will be collecting data to monitor the progress and success of both myself and the students. The type of data I plan to collect are observation logs, surveys, interviews, and student work. I hope that through this data collection process, I can gain appropriate feedback as to the studies success.

If you have questions or concerns about my in-class project, please feel free to contact me at school, [REDACTED], or by phone, [REDACTED]. My professor, Dr. Charlotte Zales, is also available and can be reached at Moravian College, [REDACTED], crzales@moravian.edu.

If you approve of my in-class study please sign the bottom portion of this letter and return it to me. Thank you for your help.

Sincerely,

Dyann Jansen
ESOL Teacher, [REDACTED]

Principal Signature _____

Date _____

Appendix C



31 South Penn Street ■ P.O. Box 328 ■ Allentown, PA 18105
Administration Center ■ 484-765-4180 ■ Fax: 484-765-4182

DR. DIANE M. HOLBEN
Executive Director
Academic Accountability
holbend@allentownsd.org

August 7, 2009

Ms. Dyann Tanis
1927 Pine Ct.
Hellertown, PA 18055

Dear Ms. Tanis,

On behalf of the Allentown School District, I am pleased to grant you permission to conduct research for use toward your Masters' research project.

Please contact me or Angela Stewart, Assessment Facilitator for any further information you may need.

Once again, I am pleased to support you in this endeavor, and good luck with your research.

Sincerely,

A handwritten signature in blue ink that reads "Diane Holben".

Dr. Diane Holben
Executive Director, Academic Accountability
Allentown School District
31 South Penn Street
Allentown, PA 18102

Appendix D
 Informed Consent Form
Authorization for a Minor to Serve as a Research Participant

Dear Parents/Guardian,

I am completing a Master of Education degree at Moravian College. My courses have enabled me to learn about the most effective teaching methods. One of the requirements of the program is that I conduct a systematic study of my own teaching methods. This semester I am focusing my research on how drama will help students increase their learning. The title of my research study is Drama in Education: An ESL Perspective. I am writing to ask permission for your child's participation in this study and to use the data I collect from your child during this process. Participation in this study only involves regular classroom activities. The study will begin September 28, 2009 through December 23, 2009. You may contact me at any time regarding your child's participation or the research at any time. My phone number is 484-765-5666 and my email address. The principal and [REDACTED] School District has approved this study.

The purpose of this study is to gain insight on what drama activities can be used to increase language acquisition as well as increase understanding. As a part of this study students will be asked perform in certain drama activities like Readers Theater, role-play, pantomime and improv; just to name a few. They will also be taking part in surveys and interviews to allow them to express their opinion about the activities and learning experiences they have participated in. The data I collect will be coded and held in the strictest of confidence. No one will have access to the data-except for me. My results will be presented using pseudonyms- no none's identity will be used. I will store all data in a locked cabinet in my classroom and at the conclusion of the research the data will be destroyed.

The anticipated benefits of participating in this study will be higher academic achievement, student engagement, motivation for learning and an increase in language acquisition. A student may at any time chose not to participate in this study. However, students must participate in all regular classroom activities: Guided Reading, Writing, ESL unit work, Word Study/Phonics and Poetry. In no way will participation, non-participation, or withdrawal during this study have any influence on any your child's grade or relations in this class. If you or your child has any questions in regards to this study or have need of a translator to better understand this study you may contact me, Principal [REDACTED], or the [REDACTED].

We welcome questions about this research at anytime. Your child's participation in this study is voluntary; refusal to participate will involve no penalty or consequence. Any questions you have about the research about your rights as a research participant or the process of withdrawing can be directed to me or my advisor, Dr. Charlotte Zales, Education Department, Moravian College, [REDACTED], crzales@moravian.edu.

Sincerely,

Dyann Jansen

I agree to allow my son/daughter to take part in this project. I understand that my son/daughter can choose not to participate at any time.

Parent/Guardian Signature _____ Date _____

Appendix E

Self-Assessment: Drama Profile

Name: _____ Date: _____

For each statement, place a check mark in the column that you think best describes your feelings about working in drama.

	Agree	Neither Agree nor Disagree	Disagree
1. I enjoy drama.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I enjoy playing games.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I enjoy working with different partners.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I enjoy working in small groups.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I enjoy working in whole-class activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. I felt comfortable working in role.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. Drama gives me the chance to share my ideas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. Drama helps me to learn how to solve problems.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Drama gives me an opportunity to deal with emotions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. Drama is for everybody.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11. Circle three qualities or roles that best describe your success as a drama student.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- trustworthy
- cooperative
- confident
- imaginative
- curious
- playful
- conscientious

- leader
- good listener
- risk taker
- communicator
- problem solver
- believer

Put a check mark beside three qualities that you wish you had.

What does drama mean to you? Answer below.

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Appendix F

A Rubric for Evaluating Role Playing

Criteria	Level 1	Level 2	Level 3	Level 4
KNOWLEDGE AND UNDERSTANDING	<ul style="list-style-type: none"> demonstrates a limited understanding of the use of role to explore a range of perspectives 	<ul style="list-style-type: none"> demonstrates some understanding of the use of role to explore a range of perspectives 	<ul style="list-style-type: none"> demonstrates good understanding of the use of role to explore a range of perspectives 	<ul style="list-style-type: none"> demonstrates a solid and confident understanding of the use of role to explore a range of perspectives
COMMITMENT TO ROLE	<ul style="list-style-type: none"> adopts the attitudes and point of view of role with limited ability 	<ul style="list-style-type: none"> adopts the attitudes and point of view of role with some ability 	<ul style="list-style-type: none"> adopts the attitudes and point of view of role with good ability 	<ul style="list-style-type: none"> adopts the attitudes and point of view of role with solid and confident ability
COMMUNICATION	<ul style="list-style-type: none"> uses drama forms in a limited way to communicate thoughts, feelings, and ideas 	<ul style="list-style-type: none"> uses drama forms in satisfactory ways to communicate thoughts, feelings, and ideas 	<ul style="list-style-type: none"> uses drama forms in appropriate ways to communicate thoughts, feelings, and ideas 	<ul style="list-style-type: none"> uses drama forms in deep ways to communicate thoughts, feelings, and ideas
CRITICAL ANALYSIS and APPRECIATION	<ul style="list-style-type: none"> reflects on personal learning in role to a limited degree 	<ul style="list-style-type: none"> reflects on personal learning in role to some degree 	<ul style="list-style-type: none"> reflects on personal learning in role to a significant degree 	<ul style="list-style-type: none"> reflects on personal learning in role to a strong degree

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Appendix G
 Name _____ Performance Rubric
 Photo Album Tableaux and Written Paragraph

			
Tableaux	-has three "frozen pictures" representing the three facts about the tribe -stays silent and frozen long enough for the audience to see the pictures -the pictures are understandable	-missing one of the frozen pictures -missing one of the facts about the tribe -the student is talking or not still enough -the pictures are hard to understand	-missing two or more facts or pictures -the student is talking through out the tableaux -the pictures are not understandable
Facts	-has a written paragraph -includes 3 facts about the tribe	-words written down are not in paragraph form -1 or 2 facts are missing for the tribe	-nothing written down -2 or more facts missing
Paragraph	-5 or more sentences -capitalization, punctuation, and proper spelling -comprehensible	-3 or 4 sentences -missing either capitalization, or punctuation or has misspellings -not comprehensible	-2 or less sentences -incomplete grammar, missing mechanics -not comprehensible
Presentation	-shows excitement about the activity -shows knowledge about their tribe -follows the rules of drama	-lacks excitement about the activity -missing knowledge about the tribe -has trouble following the rules of drama	-does not show any excitement about the activity -does not have any knowledge about the tribe -has not followed any rules to drama

Appendix H

A Rubric for Evaluating Writing in Role

Criteria	<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Level 4</i>
UNDERSTANDING OF ROLE	<ul style="list-style-type: none"> Thoughts, feelings, and attitudes of the role are limited. 	<ul style="list-style-type: none"> Thoughts, feelings, and attitudes of the role are satisfactory. 	<ul style="list-style-type: none"> Thoughts, feelings, and attitudes of the role are good. 	<ul style="list-style-type: none"> Thoughts, feelings, and attitudes of the role are strong.
REFLECTING ON THE DRAMA	<ul style="list-style-type: none"> Reactions to events, statements, and issues in the drama are stereotypical or limited. 	<ul style="list-style-type: none"> Reactions to events, statements, and issues in the drama are satisfactory and somewhat detailed. 	<ul style="list-style-type: none"> Reactions to events, statements, and issues in the drama are appropriate and detailed. 	<ul style="list-style-type: none"> Reactions to events, statements, and issues in the drama are insightful and very detailed.
AWARENESS OF AUDIENCE	<ul style="list-style-type: none"> Limited understanding of the context, function, and intended audience of the piece. 	<ul style="list-style-type: none"> Satisfactory understanding of the context, function, and intended audience of the piece. 	<ul style="list-style-type: none"> Good understanding of the context, function, and intended audience of the piece. 	<ul style="list-style-type: none"> Excellent understanding of the context, function, and intended audience for the piece.
QUALITY OF WRITING	<ul style="list-style-type: none"> Format, language quality, conventions, and neatness are weak. 	<ul style="list-style-type: none"> Format, language quality, conventions, and neatness are satisfactory. 	<ul style="list-style-type: none"> Format, language quality, conventions, and neatness are good. 	<ul style="list-style-type: none"> Format, language quality, conventions, and neatness are excellent.

Appendix I

A Rubric for Drama Participation

Name: _____ Date: _____

	Limited	Satisfactory	Good	Excellent
PARTICIPATION <ul style="list-style-type: none"> • appears to enjoy, and is committed to, drama • works well in a variety of groupings • investigates possibilities and contributes ideas • supports the contributions of others 				
COMMUNICATION <ul style="list-style-type: none"> • communicates ideas and feelings orally and/or in writing • interprets ideas physically (movement, still image, dance) • adopts the attitudes and point of view of role 				
PERFORMANCE AND CREATIVE WORK <ul style="list-style-type: none"> • uses a variety of drama conventions • selects, shapes, and presents ideas and feelings • is aware of audience, adopting appropriate tone and means of presentation 				
CRITICAL ANALYSIS AND APPRECIATION <ul style="list-style-type: none"> • reflects on personal learning • interprets and analyzes the work of others 				

Appendix J

Self-Assessment: Drama Profile

Name: _____ Date: _____

For each statement, place a check mark in the column that you think best describes your feelings about working in drama.

	Agree	Neither Agree nor Disagree	Disagree
1. I enjoy drama.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I enjoy playing games.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I enjoy working with different partners.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I enjoy working in small groups.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I enjoy working in whole-class activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. I felt comfortable working in role.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. Drama gives me the chance to share my ideas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. Drama helps me to learn how to solve problems.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Drama gives me an opportunity to deal with emotions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. Drama is for everybody.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11. Circle three qualities or roles that best describe your success as a drama student.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- | | |
|---|---|
| <ul style="list-style-type: none"> • trustworthy • cooperative • confident • imaginative • curious • playful • conscientious | <ul style="list-style-type: none"> • leader • good listener • risk taker • communicator • problem solver • believer |
|---|---|

Put a check mark beside three qualities that you wish you had.

What does drama mean to you? Answer below.

Appendix K
Performance Rubric Commercial

Name _____

			
Commercial	<ul style="list-style-type: none"> -Uses one of the forms of advertising from the unit -creative and appeals to all members of the class -can understand what product is being sold 	-missing one of the three criteria	-missing two or more of the criteria
Product	<ul style="list-style-type: none"> -has a product they are trying to sell -we know what the product is -the product is useful 	missing one of the three criteria	-missing two or more of the criteria
Preparation	<ul style="list-style-type: none"> -prepared to present -group is organized -everyone knows their roles and prepared note cards 	missing one of the three criteria	-missing two or more of the criteria
Presentation	<ul style="list-style-type: none"> -shows excitement and enthusiasm -shows knowledge about their product -uses props or other things to enhance presentation -speaks loud and clear 	- missing one of the three criteria	-missing two or more of the criteria

Appendix L
Commercial Worksheet

What is the product your group is going to sell?

What type of advertising are you going to use? You can find the definitions in your text book pages 376-377.

What each person from your group going do for the commercial.

- 1.
- 2.
- 3.
- 4.

What is each person from your group going to say in the commercial?

Write this down in order on this paper or a separate piece of paper.