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The impact of educational drama on the advancement of English language learning

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THE IMPACT OF EDUCATIONAL DRAMA
ON THE ADVANCEMENT OF ENGLISH LANGUAGE LEARNING

A Thesis

Presented to

The Faculty of the Department of Television, Radio, Film, and Theatre

San Jose State University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Arts

By

Kathie R. Kratochvil

August 2006

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ABSTRACT

THE IMPACT OF EDUCATIONAL DRAMA ON THE ADVANCEMENT OF ENGLISH LANGUAGE LEARNING

By Kathie R. Kratochvil

This thesis examines Educational Drama as a strategy for advancing Language Arts learning, with a focus on English language learners in California. Prior research in the field indicates some causal links associated with drama activities but indicates weaknesses in the research. The major weaknesses include flaws in research design, particularly in choosing comparison groups and research instruments; a limited number of empirical studies; a lack of replication of studies; and the need to define what constitutes drama activities and language activities.

The context for the thesis is set by examining the issues facing English language learners in California. The literature review outlines and identifies the research field's weaknesses and strengths. Five meta-analysis studies that attempt to show causal links between Educational Drama and Language Arts conducted between 1983 and 2002 are examined to further define the weaknesses. Once defined, these weaknesses are addressed to suggest improvements in future research.

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TABLE OF CONTENTS

CHAPTER 1: THE NATURE OF THE PROBLEM	1
Statement of the Problem	1
Methodology	2
Introduction: An Overview of the Problems Facing English Language Learners	3
The Effects of the National No Child Left Behind Act	6
The Arts and Academic Achievement	9
CHAPTER 2: THE IMPACT OF THE ARTS IN EDUCATIONAL SETTINGS: WHAT THE RESEARCH SHOWS	13
Narrowing the Field: Drama and Language Learning	24
CHAPTER 3: DEFINING EDUCATIONAL DRAMA AND LANGUAGE LEARNING	33
What is Educational Drama?	33
In What Ways does Educational Drama Support a Student's Social, Physical, Emotional, Language, and Cognitive Development?	35
What is English Language Learning?	40
How is a First Language Acquired?	43
Is Second Language Acquired in the Same Ways as a First Language?	45
Approaches to Second Language Learning in California	47
A Possible Construct for Future Research Purposes	49
CHAPTER 4: AN EXPLORATION OF THE PROBLEMATIC AREAS RELATED TO RESEARCH DESIGN IN RELATING EDUCATIONAL DRAMA AND LANGUAGE ARTS	51
Research Methodologies	51
Experimental Designs	54
Qualitative Designs	57
Variables to be Considered for Studies	59
Who is Conducting Drama Treatments in Studies?	60
Analysis and Reporting of Data	61
CHAPTER 5: CONCLUSIONS	64
BIBLIOGRAPHY	68
APPENDIX	79

LIST OF TABLES

Table 1:	Alignment of California Theatre Standards with Outcomes of Educational Drama	39
Table 2:	Natural Approach to Facilitate the Process of Second-Language Learning	49
Table 3:	Outline of Qualitative Research Design	58

LIST OF FIGURES

Figure 1:	An Experimental-Ethnographic Continuum	53
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Chapter 1

The Nature of the Problem

This thesis examines Educational Drama as a strategy for advancing Language Arts learning, with a focus on English language learners in California. In the context of this thesis, Educational Drama refers to informal classroom drama activities that are participant and process centered, as opposed to theatre, which is audience and product centered.

Advocates of the arts in an educational setting believe that the visual and performing arts can reveal and stimulate many styles and levels of learning that traditional classroom instruction cannot provide, thereby contributing to the advancement of academic achievement across the curriculum. For example, Laurie T. Schell, Executive Director of the California Alliance for Arts Education, released a press statement in January, 2006, which advocates for state budget increases in the arts. She states “A systematic, substantive and sequential visual and performing arts program addresses and develops ways of thinking, questioning, expression and learning that complements learning in other core subjects” (Schell). Eric Jensen, in his book Arts with The Brain in Mind, agrees with Schell’s statement and asserts that “The arts enhance the process of learning. The systems they nourish, which include our integrated sensory, attentional, cognitive, emotional and motor capacities, are in fact, the driving forces behind all other learning” (Jensen 2).

While many arts organizations and advocates of the arts believe these statements to be true, is there convincing research to back up these claims? Can these claims also be

validated by scientifically based research in the field of Educational Drama and language learning? While the current research indicates some causal links associated with drama activities and language learning, it also indicates that there are serious weaknesses in many of the previous studies. As John Somers, editor of Drama and Theatre Education notes, “unlike those in other disciplines, we often do not design and conduct our research in ways which build systematically on our community’s acquired knowledge...with the result that much of the hard-won enlightenment is as ephemeral as the drama process that generated it” (5).

In order to assess if Educational Drama is a viable strategy for advancing Language Arts learning it is important to investigate what the research has already proven, as well as to address the reasons that the research is not able to show stronger causal links. What’s missing and how do we advance the research? This thesis seeks to address these questions.

Methodology

This thesis first sets the context by examining the problems facing the educational community concerning English language learners in California. The literature review outlines what we know now, and identifies the research field’s weaknesses and strengths. Five meta-analysis studies that attempt to show causal links between Educational Drama and Language Arts learning conducted between 1983 and 2002 are reviewed and compared in order to derive their commonalities in relationship to the weaknesses and strengths in the prior research. Once these commonalities are defined, the weaknesses are then addressed to suggest improvements in future research in the field.

Introduction:

An Overview of the Problems Facing English Language Learners in California

California is currently home to 41 percent of the nation's 3.4 million students identified as English learners (Tafoya 2). As of November, 2005 the state was rated first nationwide in the percentage of English learners in public schools: 29th in per pupil spending; 49th in teacher staffing ratios; and 44th or below in reading and math achievement on national assessments (Temkin 1). The California Department of Education currently defines its English learners as:

Those students for whom there is a report of a primary language other than English on the state-approved *Home Language Survey* **and** who, on the basis of the state approved oral language (grades K-12) assessment procedures and including literacy (grades 3-12), have been determined to lack the clearly defined English Language skills of listening comprehension, speaking, reading and writing necessary to succeed in the school's regular instructional programs. (DataQuest, Glossary)

In the 2004-05 academic year, these students accounted for 25.2 percent (1.5 million) of California's public school students (Kerper-Mora 2; Tafoya 2; California Dept. of Education, Enrollment by Gender, Grade, Ethnic Designation). In the 11 year period from 1993 to 2004, California's schools have seen an enrollment increase of approximately 8 percent. The percentage rate of limited English proficient students over these same years has been 31.5 percent (US Dept. of Education). Enrollment of language minority students continues to outpace overall enrollment growth in California.

In his February 7, 2006, State of Education Address, Jack O'Connell, State Superintendent of Public Instruction, reported that "California has the most diverse

student population in the world, with more than 100 languages spoken in the homes of those students.” He added that 41 percent of California students currently speak a language other than English at home, and cited a very large achievement gap between white students and students of color. “[If we] take a look at our fifth graders: In English-language arts, just 27 percent of Hispanic students and 30 percent of African American students are scoring proficiently—compared to 66 percent of white students...and it is unacceptable.”

It is of great concern to the educational community that “English learners constitute a student population that is most vulnerable to poor academic outcomes” (Tafoya 3). This vulnerability is the result of many factors including “racial, cultural, and linguistic characteristics that may make [their] social navigation through the public school system more challenging” (Tafoya 3). Other factors include lack of qualified teachers equipped to meet English language learners’ particular needs, and the higher than average poverty rates attributed to this group. The factors noted here may also contribute to the high dropout rate of English language learners across the United States. “The dropout rate of Hispanic students—who represent nearly three-quarters of all English language learners—is 28 percent, compared to an overall national dropout rate of 11 percent” (Allen 2).

Associated with dropout rates for English language learning students is the under-qualification of teachers. As of the 2001-2002 academic year, 25 percent of teachers in California’s public schools providing instructional services to English learners were not fully certified, while 14 percent of all teachers in public schools did not hold a full

teaching credential (Rumberger 2). Kati Haycock, Director of The Education Trust, believes that simply focusing on teacher qualifications could help improve this situation. “If we but took the simple step of assuring that poor and minority children had teachers of the same quality as other children, about half of the achievement gap would disappear” (Haycock 4). Another perspective is that of James Stigler and James Hiebert who believe that “teaching, not teachers, is the critical factor” (10). They believe that Americans focus too much on the competence of teachers, and that “teaching is a cultural activity” (11). Their research work emphasizes how teaching varies across cultures, and how little it varies within cultures.

The passage of Proposition 227 in June, 1998 contributed to the limitation of native language instruction in California’s classrooms, as well as to the decline of specialized programs for English language learners. The proposition requires that all public school instruction be conducted in English, and that non-English speakers be placed in a one year (or less) English immersion program.

In the Spring of 1998, prior to the passage of 227, 29 percent of English learners were receiving native language instruction. The following year that figure dropped to 12 percent and has been slowly declining ever since, reaching less than 10 percent in 2001-2002. All other English learners have received English-only instruction with or without specific instructional services.” (Rumberger 1)

In response to these statistics, as well as the high stakes testing pressures associated with the No Child Left Behind Act of 2001, California's legislators and Governors Gray Davis and Arnold Schwarzenegger have set literacy development and improvement for students in public schools as a high priority, as has the rest of the nation.

The Effects of the National No Child Left Behind Act

The national No Child Left Behind Act (which is the reauthorization of the Elementary and Secondary Education Act) calls for establishing adequate yearly progress targets for student achievement in language arts, science, and math. With state and local funding for education at an all time low in California, schools and school districts are dependent on the federal funding offered by the No Child Left Behind Act in order to survive. This is particularly true for districts with large populations of English language learners, who are most often found in schools classified as “high priority” due to low scores on statewide tests. Schools must show yearly progress on these tests, using the 2001-2002 academic year as a baseline, in order to continue receiving federal Title 1 funding. Schools that do not progress over two consecutive years face consequences such as an imposed school improvement plan, replacement of staff, restructuring of the school, or the threat of expanding parents’ choice options for other schools. In 2004, 30 percent of California schools that received Title 1 funding were in “performance improvement” (PI) status, for a total of 1,772 schools (California Dept. of Education, O’Connell Release, Sept. 2005, par. 2). “As a result, school administrators are seeking direction from their states and the federal government to determine the best ways to help English language learners, whose lower test scores could push a school into the failing category” (Allen 3). All public schools are required to administer the statewide tests, and 95 percent of the students in each school must take them. Schools with a high percentage of English language learners are particularly vulnerable to the consequences of low test

scores as “Students with limited proficiency in English are expected to pass the statewide tests *presented in English* within three years after beginning studies of English” (Chapman 8).

California’s classroom teachers and school administrators are clearly struggling with the challenge of finding effective instructional strategies to teach language arts skills that will result in improved state test scores for students in order to meet the mandates of No Child Left Behind, while balancing “the call to create schools capable of nurturing the intellectual potential, igniting the imagination, and developing the character of each and every student” (Brown & Moffet viii). This is particularly true for elementary schools.

In the 2004-05 academic year, 43 percent of all of California’s designated English language learners were found in kindergarten through third grade; 24.6 percent were in grades four through six; 12.5 percent were in grades seven and eight; with 19 percent at the high school level (California Dept. of Education, Dataquest, Number of English Learners by Language: 2004-05).

The statewide goal for reading, as set by the California State Board of Education in its publication Teaching Reading is to have every student “reading independently and comprehending [English] fully no later than the end of the third grade.” The publication identifies the language arts skills of “reading, writing, speaking and listening” as essential to this goal (2).

In California’s Master Plan for Education, a joint committee of the Senate and Assembly developed a Master Plan for Education that is designed to guide California’s educational system for the next 20 years. The plan acknowledges that in the early years

children who are struggling language learners tend to begin a pattern of academic frustration that continues throughout their education. “If students are not at grade level in reading and math by the third grade, that status continues throughout their education” (California Legislature 67). They also acknowledge that even though the benchmark has been set for students to read at grade level by the time they reach fourth grade, “The National Assessment of Education Progress (NAEP), reports that less than one-third of the nation’s fourth graders are proficient in reading. In some inner city schools, as many as one-fourth of the primary children repeat a grade” (California Legislature 67).

In her April, 2003 paper titled “Academic English: A Conceptual Framework,” author Robin Scarcella of UC, Irvine notes that:

Learning academic English is probably one of the surest, most reliable ways of attaining socio-economic success in the United States today. Learners cannot function in school settings effectively without it. This variety of English entails the multiple, complex features of English required for success in public schooling and in career advancement. It involves a mastery of a writing system and its particular academic conventions as well as proficiency in reading, speaking, and listening. (Scarcella, Abstract)

There is still much controversy as to what instructional approaches will lead to the strengthening of students’ language skills, and to students receiving passing results on high stakes tests, especially for those designated as English language learners. Teachers are asked to employ a variety of methods, some based on research and theory, and some based on mandatory curriculum adoptions by school districts. Many research articles have been written on the subject, and literally thousands of studies have been conducted in the field of language arts education.

The Arts and Academic Achievement

As the California educational community strives to meet the current needs of its English language learning students, a variety of schools and school districts have looked to the arts as a means of facilitating academic advancement. For example, Los Angeles Unified School District, which currently hosts the state's largest number of under-achieving language minority students, launched a major educational reform effort in 2002 which places the arts as a focus for school improvement. The program, titled "Arts for All" was adopted by the Los Angeles County Board of Supervisors, the Los Angeles County Arts Commission, and the Los Angeles County Board of Education in order to begin the process of bringing back arts education to the County's approximately 1.7 million students. The plan includes three primary instructional delivery systems: integrating the arts into the core curriculum; teaching the arts as distinct subjects; and bringing in professional artists to supplement the curriculum (Los Angeles County Arts Commission 1-3).

While the Los Angeles Unified School District and a number of other school districts in the nation are exploring the possibilities of the arts assisting students in their academic achievement, this is not the norm, and in fact there is a nationwide trend to narrow the curriculum in order to raise test scores in Mathematics and Language Arts.

Claus von Zastrow, in his 2004 research publication titled "Academic Atrophy: The Condition of the Liberal Arts in America's Public Schools," is greatly concerned with the steady decline of the liberal arts in public schools because of the No Child Left Behind Act. He cites that American education has reached "a moment of great

opportunity and substantial risk”(7). While a “vital national conversation on how to improve education for all students” has been fueled, there is a “significant danger that it has not received the attention it deserves” (7). Von Zastrow cites this danger as a growing commitment to language arts and mathematics, but a waning commitment to the other academic subjects, including the arts. In his study, von Zastrow reports that “about three-quarters of all principals [in the study] reported increases in instructional time for reading, writing, and mathematics. Close to half reported increases in instructional time for the sciences” (7). What is disturbing to von Zastrow is that there are “significant decreases in instructional time for the arts, *especially in high-minority schools*” (7). He sees this as a question of educational inequity, as minority students are more likely to experience a narrowing of the curriculum:

Truly high expectations cannot begin and end with mathematics, science, and reading. Even while schools undertake crucial interventions designed to improve some students’ literacy and mathematics skills, they must maintain a long-term vision of what constitutes educational excellence—one that incorporates and moves well beyond literacy and numeracy. (9)

The Arts Education Partnership, a national group representing many arts education interests, questions the narrow interpretations by states of the No Child Left Behind Act in their 2004 publication, No Subject Left Behind. They argue that “The No Child Left Behind Act of 2001 includes in almost every section of the law support and assistance for ‘core academic subjects’ (7), and that the arts are included as a core academic subject in the legislation.” They specifically cite:

The definition of core subjects in the new law is located in Title IX, Part A, Section 9101 (1)(D)(11), Definitions. Here is how the definition reads: (11) CORE ACADEMIC SUBJECTS—The term ‘core academic subjects’ means English, reading or language arts, mathematics, science,

foreign languages, civics and government, economics, **arts**, history, and geography. (7)

They believe that a “golden opportunity” has been presented for states, in that arts education can be a major factor in educational reform to improve student achievement, and that its’ advocates have an opening “to get in at the ground floor of this new phase of education reform” (8).

The No Child Left Behind Act requires states to develop plans for student achievement using challenging academic standards for content and achievement in *at least* math and reading, and adds science beginning in the 2005-06 school year, as well as allowing for other standards in other subject areas *as determined by the state*. While California did adopt rigorous academic standards in the Visual and Performing Arts in 2001, the state has chosen to keep its focus on math, reading and science, the minimum requirements needed in order to meet the mandates of the No Child Left Behind Act. This decision is not unique to California, as it is also being implemented by other states across the nation, with perhaps unintended consequences. “As educators and policymakers focus on leaving *no* child behind, many are wondering whether our nation’s schools may inadvertently leave *half of the child’s education* behind” (Meyer 4).

Laurie Schell, Executive Director of the California Alliance for Arts Education, worries that students will lose the ability to express themselves without arts included in the curriculum. “Students won’t understand nuance, creative problem solving, working thematically across disciplines and working collaboratively” (Posnick-Goodwin, “Curtains” 12-13). Deborah Prieskop, an educator in the Franklin-McKinley School District in San Jose, California agrees with this sentiment. “Next year, many English

language learners and remedial students will be assigned three periods of language arts, two periods of math, and one period of PE each day. There will be no social studies, no science, and no electives like music. They are taking away all the things [students] enjoy in school” (Posnick-Goodwin, “Curtains” 13).

Ken Robinson, Professor of Arts Education at the University of Warwick in England, believes the problem is bigger than the concerns brought about by No Child Left Behind Legislation. He cites a world-wide phenomenon brought on by a global economy and multi-media electronic communication. “All countries have to reposition themselves economically, culturally and socially, and education is the key to that process” (Spitz 5). He believes that although many countries are talking about raising standards in education, they are confusing academic work in particular with education in general.

Our education systems have been built on the economic model of industrialism. The industrial economy required a workforce that was 80% manual and 20% professional. We no longer live in an industrial economy, and the work force we need now has a new pattern. We cannot fulfill our current economic objective by just doing better than we used to do; we have to educate differently. (Spitz 6)

If arts education can be considered to be a feasible way in which to assist schools to educate differently and has a role in educational reform while concurrently supporting students in academic achievement across the curriculum, we must then ask if there is viable research to validate these claims, not just in California, but nationwide. What does the research show about the impact of arts education on the academic achievement of students in general, and are there viable academic implications for the use of arts education to support English language learners in the classroom setting?

Chapter 2

The Impact of the Arts in Educational Settings: What the Research Shows

There are three predominant research studies that have been conducted in the field of Arts Education in the recent past which attempt to assess the impact of the arts on learning and student achievement. Each of these research studies are extremely extensive in breadth and scope, utilize nationally known researchers, are solid in research methodology, and examine the topic from the perspective of each of the four arts disciplines; theatre, music, dance, and visual arts.

Champions of Change: The Impact of the Arts on Learning, published in 1999, was funded by the GE Fund and the John D. and Catherine T. MacArthur Foundation. Seven groups of highly qualified academic researchers were commissioned to study the knowledge and skills that students gain through their involvement in the arts, and how involvement in the arts enhances learning. Two particular goals noted were to explore the extent to which arts education builds academic and thinking skills, and to investigate the mechanisms that build these skills and help students transfer knowledge to other areas. The seven teams of researchers from Columbia University, UCLA, Project Pace at Harvard University, and researchers at Stanford University pursued a wide variety of approaches. They examined proven programs and students found to be successful in the arts using both quantitative and qualitative methods. Measurements used included test scores, teacher evaluations, and academic honors received by students in order to document the studies. Researchers found a direct correlation between participation in the

arts and academic achievement. Specific results included in the Executive Summary include:

...the researchers found that learners can attain higher levels of achievement through their engagement with the arts. Moreover, one of the critical research findings is that the learning in and through the arts can help “level the playing field” for youngsters from disadvantaged circumstances. The studies found much evidence that learning in the arts has significant effects on learning in other domains. Learning in and Through the Arts (LITA) suggests a dynamic model in which learning in one domain supports and stimulates learning in others, which in turn supports and stimulates learning in a complex web of influence described as a “constellation.” LITA and other researchers provide compelling evidence that student achievement is heightened in an environment with high quality arts education offerings and a school climate supportive of active and productive learning. (viii)

A research study by James Catterall, Richard Chapleau, and John Iwanaga contained in Champions of Change enlisted a sample of 25,000 eighth graders from the U.S. Department of Education’s NELS:88 database and followed them into the tenth and twelfth grades. More than 2,000 pieces of information on each participant were gathered, including information about individual students from parents, teachers, and principals. The research team demonstrated that students with high levels of arts participation outperform “arts-poor” students by virtually every measure. A closer look revealed that high arts participation makes a more significant difference to students from low-income backgrounds than for high-income students.

Catterall, Chapleau, and Iwanaga were also able to draw some conclusions specifically related to theatre and language skills. Although the NELS:88 does not “contain a measure of spoken language skills...data does track the development of reading proficiency over each survey year” (14). The researchers found that “The pattern

in the reading proficiency data is fairly clear. The students involved in drama outscore others students in eighth grade, and by grade twelve they show reading scores at nearly 20 percent higher than those not involved in drama activities” (14).

Another significant finding from Champions of Change is that:

The arts no longer need to be characterized solely by either their ability to promote learning in specific arts disciplines or by their ability to promote learning in other disciplines. The studies suggest a more dynamic, less either-or model for the arts and overall learning that has more of the appearance of a rotary with entrances and exits than of a linear one-way street. (viii)

Researchers on the project found that arts education provides authentic learning experiences that engage student’s hearts, minds and bodies, and that the arts regularly engage students in multiple skills and abilities. This results in nurturing the development of cognitive, social and personal competencies.

Burton, Horowitz and Abeles from the Teachers College at Columbia University also contributed a research study printed in Champions of Change which compared low arts to high arts involved students on tests such as the Torrance Test of Creative Thinking, Self-Description Questionnaire (SDQI) and School level Environment Questionnaire (SLEQ). The results (based on 2,000 pupil participants in grades 4-8) showed that high arts students were strong in their abilities to express thoughts and ideas and in taking risks in learning. They also performed better on measures of creativity, fluency, originality, elaboration, and resistance to closure. The authors conclude that:

What is critical is not that capacities and dispositions transfer from the arts to other subject areas, as has often been argued, but that they are exercised broadly across different knowledge domains. Given this interpretation, no subject has prior rights over any other subject, for to diminish one is to diminish the possibility and promise of them all. If the

arts are to help define our path to the future, they need to become partners with other subject disciplines in a way that will allow them to contribute their own distinctive richness and complexity to the learning process as a whole. (Burton, Horowitz and Abeles 45)

Ellen Winner and Lois Hetland in the 2000 article, “The Arts in Education: Evaluating the Evidence for a Causal Link”, question the validity of the claim that arts education has social, motivational and academic repercussions. They ask, “are such claims rooted in empirical evidence, or are they unsupported advocacy?” (3). This article is part of a larger meta-analysis of research designed to answer this question, and contained in a special issue of The Journal of Aesthetic Education, titled “Special Issue: The Arts and Academic Achievement: What the Evidence Shows” published in the Fall of 2000. The report is a project of Harvard University’s Project Zero. In the Executive Summary, Ellen Winner and Lois Hetland provide an overview of the report.

Each report is based on a comprehensive and exhaustive search of all of the studies, published as well as unpublished, that are relevant to the particular topic. Studies were first identified through searches of computerized databases. We included databases of unpublished work in a publication bias in the studies selected. We also searched by hand a wide range of journals that publish research in arts education, education, the arts and development. We combed through bibliographies of identified articles and reviews to find further relevant studies. Finally, we sent requests for unpublished data or manuscripts to over two hundred researchers in art and music education, from which we received a modest set of replies. Our search aimed to be redundant in order to be comprehensive: often studies were identified by more than one method. (Smith 3-4)

The report found three areas where reliable causal links were found: Listening to Music and Spatial-Temporal Reasoning; Learning to Play Music and Spatial Reasoning; and Classroom Drama and Verbal Skills. The report contains various articles and reviews in a range in all four art forms, and one lead paper undifferentiated by art form.

In an October 28, 2003 Creative Education Symposium in San Jose, California, Dr. Hetland directly addressed the findings in The Arts and Academic Achievement: What the Evidence Shows. When students study arts, do they improve in non-arts subjects? According to Hetland, the “claims greatly exceeded the scientific evidence. We haven’t demonstrated it yet.” However, Dr. Hetland did note that three studies in the report (and only three studies out of the 31 useable studies chosen for the report) showed clear causal links and reliable results. Hetland stated that she felt the most reliable result was that the use of drama increases verbal skills. She encouraged teachers in the audience that when it came to a choice of reading to students or having them act it out, they should absolutely choose to have students act it out. She cautioned audience members to “be judicious when using transfer research for advocacy.” She also suggested that a more important research question is to ask, “What do the arts teach?” Then, after discovering those elements, to ask, “Does it transfer?”

A 2002 report titled Critical Links: Learning in the Arts and Student Academic and Social Development sought to clarify if learning in the arts transfers to other academic areas. In the overview, author James Catterall notes that “transfer denotes instances where learning in one context assists learning in a different context” (Deasy 152). Sixty-two studies are included in the research, chosen by James Catterall of the Imagination Group at the University of Los Angeles, and Lois Hetland and Ellen Winner of Project Zero at Harvard University. Their task was to include studies “of the academic and social effects of arts learning experiences or studies focused specifically on the arts learning themselves” (Forward, ii). They sought to “identify strong arts education

research that would make a contribution to the national debate over such issues as how to enable all students to reach high levels of academic achievement, how to improve overall school performance, and how to create the contexts and climates in schools that are most conducive to learning” (Forward, ii).

Of particular interest are the clear causal links associated with drama activities and Language Arts learning. In fact, Catterall goes one-step further to state that:

In some cases, the learning studied is so near to learning in the dramatic experience that naming the phenomenon transfer might be called into question. For example, the majority of drama studies in the Compendium connect dramatic enactment with story understanding and reading comprehension. Considering what dramatic play might do to produce such effects conjures suggestions that drama is in fact a curriculum for story and reading comprehension...In such studies, we might say that dramatic enactment is simply a better way to process a story than a teacher-led discussion; (and) this appears to be the case...If story understanding, reading comprehension, and topical writing are valued curricular goals, the drama studies offered in this compendium offer suggestions of promising ways to pursue these ends. (Deasy 155)

In a 2005 “Conversation and Silence: Transfer of Learning through the Arts” journal article by James Catterall, the question of transfer is further developed. Catterall asserts that there may be two ways of looking at the idea of transfer. “Conversation” refers to the metacognitive activity in which the artist or student “steps back” to consider thoughts and thinking processes. “Silence” refers to “subconscious brain function and cognitive restructuring” (1). He theorizes that in the “silent” transfer of learning, “Arts learning and experiences, to varying degrees, reorganize neural pathways, or the way the brain functions. Extended and or deep learning in the arts reinforces these developments” (7).

What is particularly significant in all three of these nationally predominant research compendiums is that the use of drama has been clearly indicated as a *natural* instrument to advance numerous components of Language Arts learning, as Language Arts is at the core of drama, and is undeniably interconnected. The components noted by the researchers include reading proficiency (Champions of Change), verbal skills (The Arts and Academic Achievement: What the Evidence Shows), and story understanding, reading comprehension, and topical writing (Critical Links). These components are also clearly in alignment with the language art skills of “reading, writing, speaking and listening” as outlined by the California Board of Education’s goals set forth in their publication Teaching Reading, and noted previously in this chapter. Reading, writing, speaking and listening also constitute the major component strands for the state of California’s English Language Arts Standards, as well as California’s English Language Development Standards.

Significantly, however, one of the major concerns in the educational arts field is the subject of arts integration, or the use of the arts to facilitate learning in other subject areas. In his introductory essay, “Themes and Variations: Future Directions for Arts Education and Practice,” in Critical Links, Richard J. Deasy proposes several ideas that need to be considered when addressing how arts educational learning corresponds to learning in other subject areas. He feels that good educational decisions “emerge from the interactions among research, practice, and reflection” (iii), and additionally that “the body of work in the Compendium supports the role of arts learning in assisting the development of critical academic skills, and basic and advanced literacy and numeracy”

(iii), but adds that curricula and instructional practice need to be strengthened for “arts experiences to yield deeper and more complex understandings and articulations by students” (iii). He proposes that there is a lack of consistency in the usage of the art forms for those researchers “who have language on their minds” (iv), and a need for “drama and theater [researchers] to agree on a basic set of terms” (iii). Additionally, in the area of future research:

Discerning the impact of learning in other domains requires instruments other than the currently available tests of reading and math achievement. The argument is not just that these tests are not sensitive to the effects of arts learning, but that they also are not adequate to assess the complexity of language and mathematical learning themselves, which...are interwoven with the cognitive and affective processes of other domains, including the arts. They urge the development of new forms of assessment in all domains. Current forms, which assess only a limited range of content and skill, may divert curriculum and instruction away from more authentic and enriching learning. (iv)

Doug Herbert, Director of Arts Education for the National Endowment for the Arts, stated in his 2005 “From the Director” keynote speech at the Model Arts Program Conference in Los Angeles, that the concept of integration “comes in several forms and under various titles, including arts infusion, arts integration and others.” He believes that “what is most disturbing is when it is referred to or worse yet, when it is practiced as ‘using the arts’ to teach other subjects.” Herbert believes that placing core subjects “in disparate, disconnected boxes served us well in adjusting to the Industrial Revolution of the last century,” and that “true integration of the subject matter and learning should be paramount today.” Herbert also cites the late Ernest Boyer, a former U.S. Commissioner of Education who believed that “Young children don’t think about categories of knowledge. They follow their curiosity wherever it leads” (Herbert 2000).

In contrast, Elliot Eisner, Professor of Education and Art at Stanford University, asserts that all too often arts educators are called upon to justify the “existence of the arts in our schools on the basis of their contributions to non-art outcomes.” In his article, “Does Experience in the Arts Boost Academic Achievement?” he further argues that the question ought to be “...how [do] reading and math courses contribute to higher performance in the arts?” (1). Eisner contends that problems occur “when the values for which the arts are prized in schools are located primarily in someone’s version of the basics, when those basics have little or nothing to do with the arts” (8).

Richard J. Deasy in The Arts and Education: New Opportunities for Research asserts that there are two perspectives to be aware of in the discussion of the integration of arts and literacy. One perspective is that “literacy describes the processes used to acquire and express meaning in symbolic form, and so it is appropriately applied to visual and performing arts (Sroufe, et al. 8). Language in this instance “describes modes of communicating.” Another view is that when students engage in quality arts education experiences, this experience bolsters students’ uses of oral and written communication.

The Arts Education Partnership, a national group affiliated with the President’s Committee on the Arts and Humanities, published a report titled Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education in 1999. The researchers for the report noticed that:

...Teachers are frequently torn between two competing ways of organizing instruction. One approach is to think of each school subject as a separate and distinct collection of knowledge best understood, studied, and learned by itself. Especially at the secondary level, the school day is organized with a specified time for mathematics, music, etc. The second way to organize instruction is to assume that every school subject has

connections to other school subjects and that the best way to learn is by encouraging students to actively examine those relationships. By providing students with large projects, themes, or problems, educators encourage them to apply complex pieces of knowledge, skills, and inquiry processes from several school subjects simultaneously. (Longley 10)

Burton, Horowitz and Abeles, from the Teachers College at Columbia University, believe that what is crucial is that dispositions and capacities gained in the arts be exercised broadly across different knowledge domains.

Given this interpretation, no subject has prior rights over any other subject, for to diminish one is to diminish the possibility and promise of them all. If the arts are to help define our path to the future, they need to become curriculum partners with other subject disciplines in ways that will allow them to contribute their own distinctive richness and complexity to the learning process as a whole. (45)

The Consortium of National Arts Education Associations published a document titled Authentic Connections: Interdisciplinary Work in the Arts in 2002 in order to “assist and support educators in interdisciplinary work and to clarify how the arts can be taught with *integrity* through the interdisciplinary content standards” (3). The report concludes that interdisciplinary curriculum provides authentic connections and “encourages students to generate new insights and to synthesize new relationships between ideas” (3).

They define interdisciplinary education as instruction that “enables students to identify and apply authentic connections between two or more disciplines and/or to understand essential concepts that transcend individual disciplines” (3). What is essential here is that interdisciplinary teaching replaces the notion of integrated instruction, which relies on one curriculum area being used to teach another. The report notes that fundamental components of quality interdisciplinary instruction must include:

- Student-centered approaches
- Maintaining the dignity of each discipline
- Increasing depths of understanding and student achievement
- Aligning with established learning standards
- Providing a balance among the disciplines being studied
- Incorporating multiple intelligences and learning modalities
- Setting clear expectations for student work
- Encouraging formative and summative assessment
- Development of higher order thinking skills and problem solving
- Involvement of community resources in and out of school
- Respecting and encouraging multiple solutions to problems
- Acknowledging and being sensitive to the diversity of learners and society.

Furthermore, interdisciplinary learning with the arts must have “learning experiences that promote meaningful connections between and among disciplines; in-depth study of the content of the disciplines, using accurate and carefully-selected examples, materials and terminology; involvement of the students in processes that are authentic to the arts (creating, performing, and responding); and forms of assessment that are compatible with the arts” (4).

Three models of interdisciplinary instruction are provided. The first, called “Parallel Instruction,” involves an agreement between teachers in parallel classrooms to make connections between curriculums because of the synchronization of instruction. The second, “Cross-disciplinary Instruction,” utilizes two or more subject areas that address a common theme, concept or problem. The third model is called “Infusion” where student’s learning and outcomes are focused on strong relationships between complimentary subjects. The subjects rely on the relationship that is integral to both academic areas (7-9).

The outcomes of the arts education research outlined so far in this chapter are encouraging. Champions of Change results show us that learners can obtain higher levels of achievement through engagement in the arts, and that academic achievement is advanced when high quality arts programs are in place. The arts also have a role in establishing academic equity for students from disadvantaged circumstances, and active involvement in arts programming can make a significant difference to students from low income backgrounds.

The research also points to strong causal links associated with classroom drama and language arts, most notably in the areas of reading comprehension, reading proficiency, story understanding, and verbal development.

Despite the encouraging evidence contained in these research studies, there is still a debate about “using the arts to teach other subjects.” Teachers are torn between two different models of implementation with students; keeping subjects separated, or integrating the subjects throughout the curriculum. It is clear that curricula and instructional practice need to be strengthened in order for teachers to fully apply integrated methodologies to their classroom practices. In regards to the arts, this is a difficult proposition for teachers, especially when the arts are not being taught or honored as core curriculum in schools.

Narrowing the Field: Drama and Language Learning

Based on the current research, it is clear that there are compelling reasons to look specifically at Educational Drama and its strong connections to the advancement of Language Arts learning, especially from the perspective of interdisciplinary instruction.

When the field is narrowed to include only Educational Drama and Language Arts, what does the research show?

We know that today's educational community demands carefully crafted and well-designed research to validate claims. While there certainly are many articles and research studies that have been written and conducted about the relationship between Educational Drama and language learning over the years, "the early writings are generally hopeful, vaguely uplifting and comforting, but not specific enough to convince superintendents, principals or harried teachers that creative drama is anything more than a well-intentioned frill which is eminently dispensable" (Vitz 17).

In reviewing the research in this narrowed field, it becomes readily apparent that there are many problematic areas. The first problem is that there are very few experimental studies in the field (the only studies that can show causal effect). "Over the past 35 years, approximately 200 experimental studies have assessed the relationship between drama instruction and various kinds of academic ability" (Smith 239). Podlozny notes that of the 200 studies conducted, only 40 percent (80 studies) have concentrated on language learning.

There is a great need for more sophisticated rigorously designed statistical studies and tools. Ann Podlozny feels that "too many studies [in the field] suffer from serious design flaws, including lack of randomization of samples, lack of statistical analysis of data, and under-reporting of results. As we seek to understand the intricacies of drama instruction, it is imperative that good research is demanded, acknowledged, and supported" (268).

In response to these research difficulties, several major research articles emerge that have been published using a research methodology called meta-analysis. This research tool helps researchers to interpret the findings of a large number of studies quantitatively, even though the individual studies employ differing methodologies and approaches. It is “a statistical procedure that combines the summary findings of many experimental and quasi-experimental studies” (Wagner, Betty 199). Wagner states that because of the large number of subjects in a meta-analysis, there is a greater chance of more definitive results. Additionally, the “pooling of many research findings provides a better base for detecting relationships and building theories in an area” (Wagner 199). According to Winner and Hetland in their journal article, “The Arts in Education: Evaluating the Evidence for a Causal Link,”

Meta-analysis preserves the best features of a narrative review but adds a quantitative synthesis by calculating an effect size for each study and then combining and comparing effect sizes across studies. Meta-analysis is not intended to close off further research by providing a final answer to a research question. Rather, it is a way of synthesizing and explaining existing studies in terms of focused questions and a means of guiding the direction of future research...Despite its imperfections, we believe meta-analysis to be the method of choice for summarizing research and explaining what can and cannot be concluded. (4)

In examination of the research available in the field of Educational Drama and English Language Arts, the meta-analysis studies conducted which address the relationship between Educational Drama and Language Arts seem to be the most reliable and have the widest breadth, as they have been carefully selected from research studies over the past fifty years relating to the subject area. As there is also a wide variation in what constitutes Drama and Language Arts activities, and which aspects of each content

area will be studied, the meta-analysis method provides a means of comparing the wide variety of research studies.

The exception is an article published in 1983 by Kathie Vitz titled, “A Review of Empirical Research in Drama and Language,” which appeared in the Children’s Theatre Review. This article appears to be one of the first published articles that attempts to look at empirical studies which directly address the relationship specifically between drama and language skills. Although the article does not use the meta-analysis methods previously described, it does illustrate the early attempts of researchers to capture a wide variety of data in a statistically sound way. The research by Vitz represented an important new direction in the field.

In her study, Vitz examined 32 previous studies claiming relationships between Educational Drama and Language Arts that were conducted between 1971-1983. To be included as one of the pieces of her research, “the study had to be empirical, it had to measure one or more facets of language, and the drama treatment had to include some type of role playing and some teacher guidance (17). Vitz devised a chart summarizing the studies. The chart’s categories include:

1. Drama treatment (referring to the type of drama activities used);
2. Language measurement instruments;
3. Population (number of subjects);
4. Control group or alternative treatment;
5. Significant results;
6. Conclusions; and
7. Other factors studied.

Vitz reported a high percentage of significant results. Twenty-one out of the 32 studies reported show statistically significant improvements with the language measures

used. However, Vitz does point out the limitations of the studies, which she feels “temper the conclusions or generalizations we may draw from this study” (24). These limitations include the fact that the “research designs range from simple to sophisticated, and methodological weaknesses are common” (24). Other limitations include inconsistent sample size and duration of treatment.

In 1987, Carol Kardash and Lin Wright conducted a meta-analysis of the effects of creative drama using 16 empirical studies of drama between 1965 and 1984, with children from ages five to twelve titled “Does Creative Drama Benefit Elementary School Students?: A Meta-Analysis.” They concluded that classroom drama has a positive effect on student achievement in four areas: reading, oral and written language, person perception, and drama skills. The study also revealed that the largest effect size was apparent when a drama specialist implemented the treatment.

In a subsequent meta-analysis completed in 1992 by FranCina Conard, titled The Arts in Education and a Meta Analysis (Creative Dramatics), (a doctoral dissertation), Conard identifies 51 possible studies to include in her analysis. Conard’s search for data included locating and examining all “true and quasi-experimental studies completed within the last 25 years that used creative drama as an instructional strategy” (201). For this study, Conard searched the Educational Research Information Center, the Current Index to Journals in Education, Psychological Abstracts, Dissertation Abstract International, as well as references cited in located studies, previous meta-analysis, and review articles. After examining the studies, she reduced to 20 the number she could actually use. Studies were eliminated if they did not contain sufficient data to calculate

effect sizes. Results showed a positive effect of classroom drama on language skills. This was especially true for regular students as compared to remedial students. Another interesting result is that creative drama seems to be more effective at the preschool or elementary level than at the secondary level.

Podlozny, whose article “Strengthening Verbal Skills through the Use of Classroom Drama: A Clear Link,” appeared in the Journal of Aesthetic Education in 2000, conducted several meta-analysis studies in drama. Podlozny completed seven meta-analyses using 80 studies; 38 published and 42 unpublished. Meta-analyses were conducted in the following areas:

1. Oral Measures of Story Understanding/Recall;
2. Written Measures of Story Understanding;
3. Reading Achievement;
4. Reading Readiness;
5. Oral Language Development;
6. Vocabulary; and
7. Writing.

Criteria used to select studies to use in the seven meta-analyses included: the necessity that it was an empirical study released no earlier than 1950; that it had to examine the relationship between some form of drama instruction and at least one measure of language achievement; that the study was experimental in design (observational and correlation studies were excluded); and that the study had to supply sufficient information for an effect size to be calculated. As mentioned previously, reliable causal links were found in the area of classroom drama and the development of verbal skills.

As noted previously in Chapter 2, another meta-analysis emerged in the field in 2002, titled, Critical Links: Learning in the Arts and Student Academic and Social Development. Out of a total of 62 studies included, 19 were devoted to analyzing the research of drama and theater in education in order to find evidence of the effects of learning in the arts on academic and social skills. Half of the experiments conducted in the 19 studies were true experiments using random assignment of subjects to experimental and control groups, while most others constructed comparison groups (Deasy 59). Four of the studies showed some evidence of transfer from drama activities to learning situations in other contexts. The transfer areas included text comprehension, writing, imaginative play, and habits of mind (Deasy 61). As noted earlier in this chapter, Catterall also asserted in the overview that “drama is in fact a curriculum for story and reading comprehension” (Deasy 155).

In comparing the researcher’s results from all five meta-analysis studies, only Podlozny was able to claim *a clear causal link* between classroom drama and verbal skills, with some evidence of transfer from drama activities to text comprehension, writing, imaginative play and habits of mind. Vitz was able to demonstrate statistically significant results, while Kardash and Wright and Conard were able to illustrate positive effects on student achievement in reading, oral and written language skills. This research is encouraging, as it shows enormous potential for future development even though there are very limited causal links.

However, what definitely emerges from each of the five previously mentioned meta-analysis research reports connecting Educational Drama and Language Arts is that

there is an absolute need for more sophisticated rigorously designed statistical studies.

All five researchers noted that we are in the age of accountability and that the stakes are high. The common questionable areas of research outlined by the five meta-analysis studies include:

1. The definition of what constitutes drama activities and language activities often alters from study to study;
2. The leaders of the drama activities in the research have a wide variety of training and experience;
3. The amount of time spent on drama activities varies between studies;
4. The number of participants in studies varies from as low as twenty to highs in the thousands;
5. Some studies are qualitative, some quantitative;
6. Much of the research in the field takes the form of advocacy and testimonials;
7. There is lack of uniform research instruments;
8. More theory-driven, quasi-experimental research is needed with better conceived comparison groups;
9. Researchers need to move beyond paper and pencil tests;
10. There is a lack of randomized samples;
11. Research studies need to be replicated; and
12. There is a lack of statistical analysis of data.

In the following two chapters of this thesis, these problematic research areas will be examined in greater detail in order to begin to clarify how research that attempts to show causal links between Educational Drama and English Language might be advanced.

Chapter 3 addresses the question of what constitutes researchable Educational Drama and Language Arts activities, and where they might intersect by investigating the following:

1. What is Educational Drama?
2. In what ways does Educational Drama support a student's social, physical, emotional, cognitive and language development?
3. Are there current tools available to the educational community that clearly defines what students are expected to know and be able to do in Educational Drama?
4. What is English Language Learning?

5. How is a language acquired?
6. Is a second language acquired in the same ways as a first language?
7. Are there current tools available to the educational community that clearly defines what students are expected to know and be able to do in Language Arts?
8. How is language learning theory translated into classroom practice?
9. Is there a clear intersection between what constitutes Educational Drama activities and curriculum and what constitutes Language Arts learning that could be used for future research purposes? What might this look like?

Chapter 4 explores the problematic areas that relate to the design of research studies and includes an exploration of quantitative and qualitative research methodologies as they apply to future research in Educational Drama and Language Learning.

Chapter 3

Defining Educational Drama and Language Learning

In order to begin to address how future research might be improved in the area of Educational Drama and language learning, it is critical to first untangle what constitutes Educational Drama and language learning in California's public schools, the theory that supports it, how this translates into classroom practice, and possible ways to begin to define a construct that addresses both areas for research purposes.

Since Theatre and Drama have not been incorporated as core academic subjects in scores of California elementary schools for many years (despite current California state education policies), the definition of what constitutes Educational Drama is often misperceived and misunderstood. "Treating the arts as a reward for good test scores or behavior, relegating it to an extra-curricular activity, viewing the arts as 'enrichment,' or cutting the arts altogether is not uncommon at elementary schools" (Isken 13). It is therefore important to define Educational Drama, its purposes in educational contexts, and to look at the possible outcomes associated with its use in the classroom.

What is Educational Drama?

In the context of this thesis, Educational Drama refers to informal classroom drama activities that are participant and process centered, as opposed to theatre, which is audience and product centered. Betty Jane Wagner, in her book Educational Drama and Language Arts, describes Educational Drama as including two of the most common forms of educational theatre—Creative Drama and Drama in Education (DIE). In Educational Drama, "the participants encounter a situation or a problem, but the dialogue

and gestures they produce are a response to the circumstances the group in imagining and improvising” (6).

As a part of Educational Drama, Creative Dramatics (or Creative Drama) was officially defined in 1978 by The American Association of Theatre for Youth, as “an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experience” (Davis & Behm 10-11). Nellie McCaslin, in her book, Creative Drama in the Classroom and Beyond, acknowledges that the activities involved in Creative Drama are always improvised, that the players create the dialogue, and that what is created is not intended for an audience. Instead, it is the foundation for the more formalized Children’s Theatre. Participants are guided by a skilled leader rather than by a theater director. Conversely, the term Children’s Theatre is used to describe formal productions where the entertainment of an audience is the focus. There is usually memorized dialogue and a stage director directs the production. The production can be acted and produced by adults or children, or by amateurs or professional actors (8-9).

At the foundation of Educational Drama is dramatic play. Dramatic play can be described as the “free play of very young children, in which they explore their universe, imitating the actions and character traits of those around them” (McCaslin 7). It is what children do naturally and spontaneously without interference; they pretend. It is a basic human response, particularly in early childhood. The impulse to play is fundamental to the human experience, and essential to Educational Drama. It is constructivist in nature. Dramatic play for young children offers an opportunity and means of understanding and

making sense of the world, and is a bridge between the child's world and the adult's world. This magical spirit of play that children innately construct is often overlooked in the public school environment, yet it is the place where children begin to build their creative and imaginative potential.

The core idea behind the utilization of Educational Drama in the classroom is the desire to continue to foster the development of creativity and the imaginative potential of students that began with dramatic play. Though the educational system often recognizes the value and importance of these skills, their development does not often translate into classroom practice, especially when elementary teachers are under pressure to meet state and federal mandates in other curricular areas, and most often do not receive the necessary training they need to teach these skills.

In What Ways does Educational Drama Support a Student's Social, Physical, Emotional, Language, and Cognitive Development?

Leading writers and artists in the field of Educational Drama have identified many possible educational outcomes of drama activities. For the purpose of brevity, the following is a compilation list of those outcomes derived from a variety of primary resources and organized into possible outcome categories.¹

1. Social Development:

Development of cooperation and healthy relationships with others such as:

- a. accepting and contributing to group decisions;
- b. promotion of unity of students;
- c. learning to listen;
- d. developing trust with others;
- e. discovering the value of individual differences in others;
- f. learning to cooperate with others; and

¹ Wagner, Betty 5; Crosscup 18-19; Siks 21-41; Hodgson & Richards 21-27; Heinig 8-9; Morgan & Saxton 21-28; McCaslin 13-20; Heller 12-13; Spolin 3; Gilbert 6-7.

- g. understanding group dynamics.

Development of social awareness including:

- a. developing empathy;
- b. building skills to contribute to a humane and enlightened society;
- c. clarifying perceptions of the world;
- d. understanding that the journey is just as important as the destination;
- e. understanding human actions and reactions; and
- f. developing an understanding of humanity and cultures, both past and present.

2. Physical Development:

Developing physical fitness and large and small motor coordination including:

- a. body awareness, control, balance and coordination.

3. Emotional Development:

Self awareness including:

- a. self expression;
- b. self knowledge;
- c. self respect;
- d. self discipline;
- e. self esteem; and
- f. assumption of responsibility for one's self.

Emotional health such as:

- a. learning to take risks;
- b. developing the ability to express feelings in a healthy way; and
- c. the ability to create an outer manifestation from an inner understanding.

4. Cognitive Development:

The development of mental awareness and higher order thinking including:

- a. being able to organize thoughts;
- b. independent thinking;
- c. interpretive thinking;
- d. the ability to reflect;
- e. the promotion of the inquiry process;
- f. critical thinking;
- g. investigation including research;
- h. using alternative ways of knowing and learning;
- i. meta-cognition;
- j. problem solving; and
- k. seeking new information and developing new interests.

5. Language Development:

- a. Exposure to literature through a combination of auditory, kinesthetic and visual modes.
- b. The development of speech and written and oral communication skills.

Considering the wide scope of possible outcomes associated with Drama, it becomes readily apparent why researchers and educators have had difficulty in consistency with both research studies and classroom applications of Educational Drama.

The inconsistencies in classroom application of the processes of Drama and Theatre began to be addressed in the early 1990's through a national publication titled National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts, published in 1994. As the title implies, the standards address what it is that students should know and be able to do in the Visual and Performing Arts. As each arts discipline alone contains a vast body of subject matter, the writers' intent was to "offer basic points of entry into the study of the arts disciplines" (12). The document is the result of "an extended process of consensus-building that has included a variety of efforts designed to secure the broadest range of expertise and reaction" (11). The lengthy process involved a review of state frameworks in arts education, standards from other countries, many drafts, and input from national forums held to receive comment and testimony. The national standards have provided a crucial foundation for the development of standards in the Visual Arts, Dance, Theatre and Music areas throughout the United States.

Utilizing the national standards as a base, leading arts educators in California began to develop content standards in the Visual and Performing Arts for California public schools in 1996. After several attempts at adopting state standards, the California

State Board of Education voted unanimously to adopt the Visual and Performing Arts Content Standards for California Public Schools in January, 2001. The standards represent a strong statewide consensus on the skills, knowledge, and abilities that all students should know and be able to do in the art forms of Dance, Theatre, Visual Arts and Music. For each arts discipline the content standards are grouped under five component strands. These consist of: (1) artistic perception; (2) creative expression; (3) historical and cultural context; (4) aesthetic valuing; and (5) connections, relations and applications. At each grade level, content standards are specified for each strand. High school standards are divided into two categories, proficient and advanced. The standards are designed to build from grade level to grade level within each of the component strands (California Dept. of Education, Visual and Performing Arts Content Standards for California Public Schools, ix-xi).

For the purposes of research in educational drama, this tool is invaluable as it clearly delineates outcomes for Educational Drama at each grade level, and incorporates both Creative Dramatics and Children's Theatre, in very specific terms. When the outcomes derived from leading authors in the field of drama are placed side by side with the California Standards for Theatre Arts (what students should know and be able to do), an alignment emerges as outlined in Table 1.

In addressing the thesis question of whether Educational Drama is a viable strategy for advancing Language Arts learning, it is also important to next investigate the current theory and educational practice in the field of Language Arts. How is language learned? Is a second language learned in the same way as a first language? How are the

Table 1
Alignment of California Theatre Standards with Outcomes of Educational Drama

<i>Visual & Performing Arts Content Standards for California: Component Strands</i>	<i>Definition of Component Strand</i>	<i>Possible Outcomes of Educational Theater as Identified by Leading Writers in the Field</i>
1.0 Artistic Perception Development of the Vocabulary of Theatre Comprehension and Analysis of the Elements of Theatre	Processing, Analyzing, and Responding to Sensory Information through the Language and Skills Unique to Theatre. Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.	Oral and written communication. Exposure to literature through auditory, kinesthetic, and visual modes.
2.0 Creative Expression Development of Theatrical Skills Creation/Invention in Theatre	Creating, Performing and Participating in Theatre. Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.	Development of Cooperation and Healthy Relationships with Others. Developing body awareness, control, balance and coordination. Learning to take risks. Expressing feelings in a healthy way. Creating an outer manifestation from an inner understanding. Development of self awareness, self knowledge, self respect, and assumption of responsibility for one's self. Problem solving. Oral and written communication.
3.0 Historical & Cultural Context Role and Cultural Significance of Theatre History of Theatre	Understanding the Historical Contributions and Cultural Dimensions of Theatre. Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.	Development of Social Awareness including empathy, understanding human actions and reactions, developing an understanding of humanity and cultures, both past and present.
4.0 Aesthetic Valuing Critical Assessment of Theatre Derivation of Meaning from Works of Theatre	Responding to, Analyzing, and Critiquing Theatrical Experiences. Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.	Development of Mental Awareness and Higher Order Thinking Skills, meta-cognition, organization, interpretive skills, reflection skills, critical thinking, problem solving.
5.0 Connections, Relations and Applications Connections and Applications Careers and Career-Related Skills	Connecting and Applying What is Learned in Theatre, Film/Video, and Electronic Media to Other Arts Forms and Subject Areas and to Careers. Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about career in and related to theatre.	Problem solving, communication, research skills, using alternative ways of knowing and learning, seeking new information and developing new interests, organize thoughts, independent thinking.

current educational theories put into practice in the classroom setting? Do these align with Educational Drama?

What is English Language Learning?

It is helpful here to first define literacy, “since it is through literacy that academic English is advanced” (Scarcella 10). While traditionally literacy has been defined as the ability to read and write that involves coding and decoding, “most researchers today take a much broader view of literacy, suggesting that it involves mechanics such as decoding as well as higher-order thinking—conceptualizing, inferring, inventing and testing. They argue that literacy encompasses oral communication skills as well as reading and writing skills” (Scarcella 10). Scarcella further concludes that all learners of language must develop in four skill areas—reading, writing, speaking and listening. These are also the four components outlined in the state of California’s Reading/Language Arts Standards and Framework for California Public Schools and English Language Development Standards, and are considered to be the four areas essential to the natural progression inherent in acquiring language.

This sequential process begins with a period of silence where the learner is listening intently to language. This is followed by oral language development, often beginning with cooing and babbling in early childhood, followed by one-word utterances, two word utterances, and eventually to expanded syntax and vocabulary and the construction of sentences. Lastly, (and possibly simultaneously if there is strong exposure to printed materials) the learner begins the reading and writing processes (Lessow-Hurly 44-45).

In general, language proficiency can be defined as “the ability to use a language effectively and appropriately throughout the range of social, personal, school, and work situations required for daily living in a given society” (Peregoy and Boyle 29).

The terms “English language learners,” and “English learners,” refer to non-native English speakers who are learning English in schools. Most often these learners speak a primary language other than English at home (Peregoy & Boyle 3). They come from a wide variety of backgrounds, experiences and cultures. In fact, in California, 56 to 100 languages have been tracked, with Spanish being predominant. The other most prevalent non-English languages are Vietnamese, Hmong, Cantonese, Filipino and Cambodian (Tafoya 1, O’Connell 1).

English proficiency also varies. If students are classified as beginning to intermediate in English, they are often referred to as limited English proficient, or LEP students. The terms English learners (EL), English language learners (ELL), non-native English speakers, and second language learners are used synonymously. The terms English as a Second Language (ESL), English for Speakers of Other Languages (ESOL), and English Language Development (ELD), refer to the acquisition of English as a non-native language (Peregoy & Boyle 3).

A distinction is made between the learning of a second language for basic social purposes (Basic Interpersonal Communication Skills or BICS), and the learning of a second language for academic purposes (Cognitive Academic Language Proficiency or CALP). Researchers have shown that students can function in the English language for social purposes and needs, while at the same time they cannot demonstrate academic

competence in the second language needed to function in an educational environment. CALP therefore refers to formal language skill building, including listening, speaking, reading and writing. Although students may appear competent in English, they need extra support to learn and display their knowledge of more complex academic material (Peregoy & Boyle 53).

There is also an important distinction between acquiring a language and learning one. Acquiring a language implies the experience and application of knowledge, which is often developed spontaneously and in the course of daily living. Acquisition of language allows the learner to speak, understand, read and write the language. Learning a language, on the other hand, involves formal classroom instruction, where language is studied and involves concepts such as verb and tense usage. Freeman and Freeman assert that learning a language will result in students able to talk about the language in abstract terms, but unable to apply it to everyday living (47). These authors contend that classrooms should be places where exploration takes place, and where acquisition, not learning is the focus. This requires classrooms to be places where students have a voice; where students and teachers learn cooperatively; where the teacher is not viewed as the source of all knowledge; and where understanding happens through dialogue, discussions, and meaningful learning experiences. This is certainly a ripe environment for the use of educational drama activities, especially those activities encompassed in the Creative Dramatics arena.

How is a First Language Acquired?

The theories behind the acquisition of language are quite complex, and involve various fields of study including psycholinguistics (the relationship of language and cognition), sociolinguistics (how language works in society), neurolinguistics (the study of language and the brain), linguistics (phonology, morphology, syntax, grammar, and lexicon), and educational psychology (understanding self-esteem and motivation in students, sequential nature of language learning, theories of cognitive development) (Freeman and Freeman 71-72, Lessow-Hurley 26-27).

First Language Acquisition Theories

While neither first nor second language acquisition can yet be fully explained, the three predominant theories of how a first language is acquired include the behaviorist theory, innatist theory, and interactionist theory. These theories are important to explore as second language acquisition models have been built on the same theories as first language acquisition.

Behaviorist Theory

The behaviorist perspective proposes that language is learned through stimulus, response and reinforcement. Proponents of this theory included B.F. Skinner and others who postulated that “a child’s mind was a *tabula rasa*, a blank mental slate awaiting the scripture of experience” (Peregoy and Boyle 34). Imitation of adult behavior and language is a key aspect of this behavior. “For example, to learn the word ball, the child would first associate the word ball with the familiar spherical object, the stimulus. Next the child would produce the word by imitation, at which time an adult would praise the

child for saying ball, thereby reinforcing the child's correct verbal response" (Peregoy and Boyle 34). The behaviorist theory view was widely accepted in the first part of the last century, but was later called into question as it did not account for many utterances made by children such as "Him don't say it right," which were not imitations of adult speech.

Innatist Theory

Linguist Noam Chomsky challenged the behaviorist point of view and revolutionized the thinking of how language is acquired in his 1959 publication, Syntactic Structures, where he pointed out that children can learn language without models, because they are innately predisposed to do so. In other words, he proposed that humans are born with an innate understanding of aspects of language that are common to all languages. He described this as the Language Acquisition Device, also known as the LAD. Chomsky noticed that children acquire the basic rules of language without formal instruction and without extensive exposure to models of the language they are learning ((Freeman and Freeman 80). From the innatist point of view, "children construct grammar through a process of hypothesis testing" (Peregoy and Boyle 35), and they "discover the organizing principles of language they are exposed to" (Lessow-Hurley 40). However, the role that people play in the social environment of language learning is not fully explained by this theory, which led theorists to the interactionist theory.

Interactionist Theory

According to the interactionist theory, the role of the caregiver is an essential consideration in the development of language. Interactionist theorists believe that

“caregivers play a critical role in adjusting language to facilitate the use of innate capacities for language acquisition” (Peregoy and Boyle 36). In studies of mothers from different nationalities, researchers found that universally caregivers modified their speech to encourage children’s language development. This took the form of speaking slowly, simplifying sentences, exaggerating intonations and adjusting pitch (Lessow-Hurley 42). Interactionist theory emphasizes the importance of the role of the social environment in interactions, especially in the early years when caregivers modify input and carry much of the conversational load (Peregoy and Boyle 39).

Is a Second Language Acquired in the Same Ways as a First Language?

Second language acquisition models have been built on the theories of first language acquisition, (Behaviorist, Innatist, and Interactionist) with researchers asking the question: Is second language learning acquired in the same way as the first? Researchers have found that major factors influencing second language learning also involve the connection with social and cultural conventions as well as cognitive and personality factors. The age of a student is also an important consideration, as the expectations are higher as age increases (Freeman & Freeman, 71-75, Peregoy & Boyle, 40-56).

Theoretical ideas then lead to the question of how students should be taught a second language. There are many kinds of models and programs that have been used to address the varying social and intellectual needs of students. While federal law mandates that English learners be provided with educational programs that give access to core

curriculum and well as opportunities for English language development, not all programs meet this mandate.

The simplest distinction is whether students are using two languages or one for instruction. Transitional Bilingual Education programs serve language minority students who are limited English speakers. Primary language instruction is often provided in these programs for one to three years in order to build a foundation in literacy and academic content as students acquire the new language. Immersion programs are designed to teach minority language to language majority students, while structured English immersion programs are designed to teach English to language minority students by teaching content in English.

ELD programs include Sheltered English or SDAIE, designed to promote second language acquisition, but taught entirely in English. Other ELD programs include ESL pull-out, where students are taught basic curriculum in English, and are pulled out for special instruction to receive additional help and assistance.

The ability to transfer skills from one language to another can be explained by what Jim Cummins calls a common underlying proficiency (CUP). What is learned in one language is available in a second language because concepts are not stored by language. Instead, a proficiency is built that underlies any language. This background information transfers to the second language, and though we still need the vocabulary, the concepts are already in place (3-46).

For teachers, there are many factors affecting how best to serve the needs of diverse students and in assisting these students to acquire a second language. The teacher

is responsible for addressing each child's individual needs, understanding the student's prior knowledge and experience, and discerning the social and cultural factors and differences that come into play. Instruction is often based on the acknowledgement of many interacting forces and ideally takes place in an environment that is safe and risk-free to learners and one that involves real world experiences.

Approaches to Second Language Learning in California

In August of 2002, approximately 133 million dollars became available to California from the federal No Child Left Behind program for the support of reading instruction. The California Department of Education responded to this funding by proposing the Reading First Plan to the federal government, which was approved and is currently being implemented across the state. The plan seeks to address California's goal of having every student reading proficiently by the end of 3rd grade, and is designed for use in kindergarten through third grade classrooms, with remedial instruction (stand-alone intervention programs) included for students who have not reached proficiency in reading after grade 3. It addresses those schools with the highest portions of children performing at the lowest levels of proficiency on the California Standards tests in grades 2 and 3 and includes a plan for scaffolding the teaching of English learners (Limited English proficient students), learners with reading difficulties, and learners with deficits in essential basic skill components of reading.

The plan is based on California's move to a standards-based instructional system that began with the adoption of academic content standards in English-Language Arts in 1997. These standards were followed with the adoption of English-Language

Arts/English Language Development instructional materials in January of 2002. The adopted instructional materials are aligned to California's academic standards. For grade K-3 students, and K-12 Special Education students, there are two instructional programs available. Either of these programs (and only these programs) can be adopted by a district. They include:

- Houghton Mifflin, California Edition, Reading: A Legacy of Literacy 2003
- SRA/McGraw-Hill, SRA Open Court Reading 2000/2002

School districts must also provide substantial professional development for teachers and administrators on the implementation and evaluation of these programs (California Dept. of Education, California's Reading First Plan, 1-23).

Students who are limited English proficient are classified according to their abilities in order to facilitate the process of learning English. In 1981, Tracy Terrell proposed the "Natural Approach" to facilitate the acquisition process of second language competence. This approach is used in California programs teaching second language students who are acquiring English, in order to understand where students are in their progression of acquiring English as a second language. It is composed of four stages: Pre-Production, Early Production, Speech Emergence, and Intermediate Fluency. Each of the stages corresponds with a level of proficiency, and teaching strategies as follows:

1. *The Pre-Production Phase*: Teacher uses visuals, objects, games, field trips, movement, gestures, body language, and pantomime in order to promote the message rather than the grammatical form.
2. *The Early Production Phase*: Teacher creates situations that will encourage the production of speech such as open dialogues, guided interviews, charts, tables, graphs, and newspaper ads.

3. *The Speech Emergence Phase*: Teacher uses reports, show and tell, panel discussions, problem solving, games, skits, reading, role-playing, language experience and learning some synonyms and antonyms.
4. *The Intermediate Fluency Stage*: Teacher/student interactions include clarification, comprehension, and confirmation checks. Students will need primary language support in order to continue to develop academic skills.

Table 2

Natural Approach to Facilitate the Process of Second-Language Learning

LEVEL OF PROFICIENCY	LEP PUPIL DESCRIPTORS	PERFORMANCE INDICATORS	STAGES OF LANGUAGE PRODUCTION
Level 1	Minimal comprehension, no verbal production	Listen, point, draw, select, move, choose, mime, act, act out, match, circle	Pre-Production Phase
Level 2	Limited comprehension, one/two word response	Name, list, label, categorize, group, tell/say, respond, answer, (one or two word responses)	Early Production Phase
Level 3	Increased Comprehension, simple sentences, some errors in speech	Recall, summarize, retell, describe, define, role-play, explain, restate, compare, contrast	Speech Emergence Phase
Level 4	Very good comprehension, more complex sentences, complex errors in speech	Analyze, evaluate, create, justify, defend, support, debate, examine, complete, describe in detail	Intermediate Fluency Phase

Source: Terrell, Tracy D. "The Natural Approach in Bilingual Education." Schooling and Language Minority Students: A Theoretical Framework Sacramento: California State Department of Education, 1981

A Possible Construct for Future Research Purposes

As California has shifted to standards-based academic goals in both Educational Drama and Reading/Language Arts, it makes sense for researchers to look at these standards as a possible way of aligning future research and to address the problem of the lack of definition for what constitutes researchable Drama activities and Language Arts activities.

In 2002, the WestEd Collaborative of Northern California produced a document which wove together the California English Language Arts Standards (ELA) and the California English Language Development Standards (ELD) into a “roadmap” that would “help teachers, schools, and districts to clearly see the relationship between these standards and to help them design and implement an *articulated* and *integrated* system of instruction and assessment for English Learners” (Carr, Introduction).

Using this same approach, the Appendix in this thesis outlines the areas of possible intersection between California’s Theatre Arts Standards, English Language Arts Standards and English Language Development Standards at the 2nd grade level as an example that could be used for possible future research design alignment.

Chapter 4

An Exploration of the Problematic Areas Related to Research Design in Relating Educational Drama and Language Arts

With the implementation of the national No Child Left Behind Act as a catalyst, education has entered a new era. It has embarked upon an age of accountability which comes with an expectation of well-researched educational programs and practices. Schools and districts across the nation are being asked to justify their educational programs based on *scientific evidence*, especially if they are relying on federal money for funding these programs. “The new policies that base education funding and practice on scientifically based, rigorous research have important consequences for educators. Research matters” (Slavin 12). Scientific based research is defined by the U.S. Department of Education as having “rigorous, systematic and objective procedures to obtain valid knowledge...[with an] emphasis on evaluations that use experimental or quasi-experimental designs; preferably with random assignment” (Slavin 12).

As noted in Chapter 2, researchers of the five predominant meta-analysis studies highlighted in this thesis also emphasize the need for more sophisticated, rigorously designed *experimental* studies. Podlozny reminds us that “as we seek to understand the intricacies of drama instruction, it is imperative that good research practice is demanded, acknowledged, and supported throughout the field” (Smith 268).

Research Methodologies

The authors of the meta-analysis studies in Educational Drama and Language Arts cite the need for stronger empirical studies—original studies that are based on experiment as well as more theory-driven, quasi-experimental research with better conceived

comparison groups. They advise that these studies should ideally accumulate evidence for or against a particular theory and have well planned research designs.

Winner & Hetland emphasize that “research demonstrating a *causal* role for the arts *must be* experimental in design” (Smith 5). Winner and Hetland additionally warn that the choice of the research design will determine whether or not the findings will show correlation or causality. They also point out that true experimental research is often very hard to carry out in the real world of schools due to complications with random assignment of students and teachers to arts vs. control classrooms. They emphasize that “studies that do not randomly assign students to groups cannot rule out the possibility that differences between groups are due to preexisting differences” (64).

Betty Jane Wagner advocates for the use of more qualitative data for research which attempts to show links between Educational Drama and Language Arts.

Quantitative research...reduces what the investigators see in classrooms to discrete events and behaviors (usually after the drama experience is over) that can be recognized, counted, and aggregated in order to generalize across all settings and individuals. This contrasts with interpretive scholars who view classrooms as particular socially and culturally organized communities. Like the anthropologists who try to understand a culture by making sense of its rules, taboos, unstated values, and tacit knowledge, interpretive researchers approach the classroom as a specific culture; and try to illumine how the participants make sense of their experience there. Qualitative researchers work to discern the meanings the students make of the drama experience. (233-234)

Lyon & Chhabra assert that both quantitative and qualitative research methodologies can be valuable and relevant to improving education, and both can be equally scientific. What is important is that there is an alignment with the research

question being addressed, and that the best research method is selected based on that question.

The basic difference between these methods in educational research is that quantitative research methods attempt to answer questions about “*what causes what*,” such as how a particular instructional approach produces significant gains in reading achievement; while qualitative research methods help to bring out the *how* and *why* in studies designed to find out what works (14-15).

Judith Wilde suggests that “the strongest research is often a combination of both methods, so that numbers and ideas can support each other, sometimes called “mixed methods” (10). A “mixed methods” approach in the area of Educational Drama and Language Arts research seems plausible as quantitative methods tend to focus on collecting numerical data such as age, test scores, number of students, and grade level, while qualitative methods focus on observations, interviews, surveys and focus groups.

Wilde suggests that one way to select the type of research study is to think of research methods on a continuum ranging from true experimental (quantitative) research to true ethnographic (qualitative) research as depicted in Figure 1.

Fig. 1. An experimental-ethnographic continuum from Judith Wilde, Guide to What Works for English Language Learners (Washington, DC, 2004) 19.

Experimental Designs

Experimental research designs in education generally fall into two categories: true experimental and quasi-experimental. True experimental designs have two major requirements—the participants are selected randomly from the population and randomly assigned to the program being studied (the experimental group) or to another program (the control group); and the program being studied is carefully controlled with no other students receiving its benefits (Wilde 10). In a well-built study, researchers compare several schools using a given program with several schools not using the program but who share similar demographics and prior performance, preferably in the same school district. Slavin advocates that “having at least five schools *in each group* is desirable as circumstances unique to a given school can bias studies with just one or two schools in each group. The control group is essential, as it provides “an estimate of what students in the experimental program would have achieved if they had been left alone. That is why the control schools must be as similar as possible to the program schools at the outset” (Slavin 13).

Random assignment to control groups is essential in a true experimental study because “it virtually eliminates selection bias because students, classes, or schools were assigned to treatments not by their own choice but by the flip of a coin or other random process” (Slavin 14). Using random assignments makes it very likely that any differences detected at the end of the program can be shown to have resulted from that program. The problem is that “true experimental designs with randomly assigned control

groups are very expensive and difficult to do, especially when they necessitate random assignment of whole schools” (Slavin 14).

Quasi-experimental studies are less restrictive than true experimental designs and can offer researchers greater flexibility when working within school systems. Quasi-experimental research differs from true experimental research in that subjects in the study are not randomly selected nor randomly assigned to a program. These studies often come under the heading of “matched experiments” where students in a given program are compared with other students not given that program but who are very similar in areas such a prior academic achievement, poverty level, demographics, etc. This type of study “controls for alternative explanations of effects through statistical means” (Lyon & Chhabra 14). With a quasi-experimental design the researcher can still control when the observations or assessments are completed, when the variable studied is applied to participants (e.g., when the drama program is used with students), and which groups of students receives which treatment (e.g., which drama activity).

The issue that is critical is the comparison group. In order for clear conclusions to be drawn, the two classrooms or programs should have students matched in preexisting ability and other relevant background variables, such as parent education and similar quality of teachers. An ideal comparison group would be one in which some other new kind of program has been instituted other than the drama treatment. This kind of comparison group virtually eliminates what Winner and Cooper call the “Hawthorne effect” in which any new kind of program at first leads to academic improvement because of excitement about that new program (Smith 64).

Researchers must also be cautious about utilizing standardized-test scores for registering the effects of drama on language even though these tests are the most readily available and widely used. Empirical studies often use these standardized tests to measure the effect of drama on academic achievement. Winner and Cooper call attention to the fact that “the arts are messy, they do not point to clear answers, and they call for multiple and conflicting interpretations. They are fundamentally divergent. Standardized tests call for right and wrong answers and convergent thinking. These are not the measures where we should expect the arts to transfer” (Smith 63). Wagner agrees and stresses that standardized tests:

...do not measure the deep, internal transformative construction of knowledge that drama teachers aim for. Instead such tests tend to measure mastery of low-level facts and information. All too often tests for the effect of drama are those designed to measure an entirely different level or kind of understanding, chiefly one with a lower cognitive demand and no demand at all for social interaction. (232)

Wilde asserts that there are other types of less effective experimental designs, which she calls “pseudo-experimental, numeric and other qualitative” (Fig.1). Pseudo-experimental designs are ones in which controls are not built in to “ensure that the variable(s) being studied are those that really are the ones causing the changes in behaviors, skills or knowledge that we are measuring...typically, these designs do not control variables” (19). Numeric designs are designs that report basic descriptive statistics but are not able to make inferences or generalizations. Other quantitative designs include items such as surveys without participant background or other vital information being addressed.

The current challenge is for researchers to develop research instruments that can offer the best of experimental designs, but at the same time address the complexity of possible drama outcomes such as social development and awareness, physical development, emotional development, cognitive development, higher order thinking skills, and language development—the drama outcomes discussed in Chapter 3.

Qualitative Designs

Qualitative research is based on holistic inquiry and is context specific, acknowledging the uniqueness of individuals and settings. Researchers using this approach rely on observation and description of events and are aiming for answers to *how* and *why* in their inquiry process. The emphasis is on quality as opposed to quantity. Typical qualitative research study designs include: case studies, ethnography, and phenomenology as outlined in Table 3.

Those advocating for more “scientific research” often view qualitative research as less effective than experimental studies. However, “professional organizations have developed standards for doing qualitative research and these standards can be quite rigorous; a well-developed qualitative design can give us much information that a purely experimental design will miss” (Wilde 20). Wilde adds that qualitative research is less likely to be biased, unreliable, or invalid because it provides internal checks and is more responsive to the data than are the imposed systems of other methods.

Wagner believes that in empirical studies, questions relating to drama are not explored deeply enough with the result being a “wide range of concrete particulars in order to statistically arrive at a basis for inferring universals” (234). She advocates for

Table 3
Outline of Qualitative Research Design

	Ethnographic	Case Studies	Phenomenological
<i>Purpose</i>	Describing relationships between culture and behavior	Understanding	What is the meaning of this experience? Help researcher understand participants point of view
<i>Process</i>	Interactive	Spending time/interacting with the participants	To select a topic that is personally meaningful, as well as emotionally engaging
<i>Data Collection</i>	Participant observation, interviews and artifacts	Field work	Knowledgeable and informative dialogue or conversation with 5-10 participants
<i>Data Analysis</i>	Comparing/contrasting	Interpretational, structural and reflective	Open, tentative, intuitive and meaningful
<i>Communicating Findings</i>	Holistic description of the people as being observed and to portray the everyday experiences of the individuals	Descriptive and narrative	Biographical sketches

Source: Jones, Wilene and Felicia Nelson. Common Qualitative Research Design. Collaborative Research Network. 2006.

deeper understandings by asking questions that can only be answered through qualitative, longitudinal research methods such as:

1. How do students make sense of the experiences they have in drama?
2. What processes begin with the drama and are carried over into reading or writing?
3. How do participants integrate what they experience in drama with their academic knowledge and with their social or interactional knowledge?
4. How does the drama experience reveal or transform the participant's interaction with the real world inside or outside the classroom?
5. How is maturity of expression fostered through drama?
6. What patterns do we see when students are engaged in classroom drama? Activation of prior knowledge?
7. What are the stages of dramatic growth for children?
8. What does a good drama lesson look like?
9. What are the teacher's goals in drama and how does he or she achieve them?

10. Which instructional strategies can be pinpointed as instrumental in effecting improvement in students' language growth?
11. What types of student response indicates growth in drama and language learning?
12. What kind of cognitive processing takes place in educational drama activities? (231-241).

Variables to be Considered for Studies

There are important variables to consider when undertaking a research study that relates to all students, as well as variables that are important to studies involving ELL students. Researchers must first consider the community context in which the study is taking place and the various beliefs, attitudes and behaviors of all who live in the community. The essential variables in educational research include collecting data on: age; gender; ethnicity/race; grade level; attendance; and participation in free and reduced lunch programs. Researchers must also consider sample sizes and decide how many subjects are needed for quality research, as well as the length of time needed for data collection. In general, data that is collected over time (longitudinal) tends to yield more statistically sound results. (Wilde 18, Slavin 14, Mitchell 3).

Wilde advocates for collecting further information for studies that involve ELL students. Additional variables for this population include: home language (L1); literacy in both English (L2) and home language (L1); educational background (grade levels completed, language and country of instruction, whether education has been interrupted); program participation (Title 1, special education, gifted and talented, language development) including length of participation, exit date and reason for the exit; home country; and length of time in the United States. (16).

Who is Conducting Drama Treatments in the Studies?

The meta-analysis researchers question the validity of past studies based on the finding that the execution of drama and language treatments is affected by the wide variety of training and experiences of the instructors implementing it.

This brings up a larger question in terms of who is teaching Educational Drama in California and what the qualifications are of those teaching it. San Francisco Chronicle staff writers Julian Guthrie and Jesse Hamlin reported in a May, 2002 article that “Of the state’s 300,000 full-time public-school teachers, just 2 percent teach music and art.” This amounts to 6000 full-time music and art teachers available for just over 6 million California Students. Theatre and drama teachers are not specifically mentioned in the article.

The California Alliance for Arts Education’s website provides some insight on who is teaching the arts in California schools. They describe a variety of instructors in the arts including parent docents, visiting artists, presenters from non-profit arts organizations and local arts councils, and credentialed teachers (some of who are credentialed in the arts and some who are not). They explain that it is currently necessary to have all of these varying instructors in schools so that students have at least some *exposure to* the arts since districts and school sites have partially or completely eliminated arts programs over the last thirty years. “Since the adoption of [art] standards in 2001, school districts increasingly recognize that qualified and credentialed arts teachers at all grade levels are essential for quality instruction in arts education” (Frequently Asked Questions, Page 4). In the last couple of years, the requirements have

become more stringent as federal No Child Left Behind mandates require that all subjects are taught by highly qualified, credentialed teachers. However, without state funding for quality arts programs available, the majority of public schools are not able to offer arts programs, and are therefore not able to hire highly qualified specialists. Parents, artists and community members fill in the gaps.

Additionally, California does not currently offer a teaching credential in Theatre or Drama. Instead, potential theater teachers must obtain an English degree/credential or attach a supplemental authorization or subject matter authorization in Drama to another credential. Until California offers a single subject credential in Theatre/Drama, the implementation of drama and language treatments in research studies will be affected by the wide variety of training and experience of the instructors implementing it.

Analysis and Reporting of Data

Common among the research studies included in the five meta-analyses were weaknesses in the analysis and reporting of data derived from the studies. Researchers uniformly cite a lack of statistical analysis.

In experimental studies in education, the final reports usually indicate whether a statistically significant difference exists between the achievement of students in the experimental group and those in the control group. Wilde states that the statistics fall into four general categories:

1. *Descriptive statistics* are those which describe the sample and provide an overview of the assessment outcomes. They should be used in any research study (qualitative or quantitative) as they help us to get an overall picture of what the subjects 'look like' and how well they perform.

2. *Correlational statistics* are those which describe a relationship between variables (e.g., height and weight) but cannot lead to cause and effect statements. They are usually not found in experimental designs.
3. *Nonparametric statistics* are those which are used on very small samples or when test scores have been categorized into groupings such as low, medium and high.
4. *Inferential statistics* are those which allow a testing of the research to determine whether there are differences between the groups being studied and can lead to cause and effect statements. They are used to calculate statistical significance of a study. Statistical significance gives us information about how likely we are to find these same results in another sample and how sure we are that these results did not happen by chance. The usual criterion is ' $p < 0.05$ ' which means that the probability is less than 5 percent that an observed difference happened by chance. Generalizations can be made from statistically significant results. (24-25)

In qualitative research studies, data analysis involves “working with the data, organizing it, breaking it into manageable units, synthesizing it, searching for patterns, discovering what is important and what is to be learned, and deciding what you will tell others” (Hoepfl 8). Qualitative researchers often use an inductive analysis, meaning that the critical themes emerge out of the data. The challenge is to place the raw data into meaningful categories, to examine it, and to find a way to communicate this interpretation to others. The data being analyzed often includes items such as interviews, observation notes, documents such as journals, self-evaluation tools, official records, letters and surveys. “Analysis begins with identification of themes emerging from the raw data, a process sometimes referred to as ‘open coding.’ The next stage of analysis involves re-examination of the categories...called ‘axel coding’...where the researcher compares and combines in new ways to assemble the big picture” (Hoepfl 9).

Once the data is collected and analyzed, researchers undergo the reporting phase on the results of the data. In order to strengthen the studies relating Educational Drama to Language Arts, the following list of important reporting phase questions is suggested. This list is a compilation of the recommendations of all five meta-analysis authors.

1. What specifically is the drama and language treatment that caused the result?
2. Are the effects noted lasting? How long did the effects last after the treatment?
3. Can the study be replicated with similar results?
4. What kinds of populations are likely to benefit from the treatment(s)? Are a wide range of different kinds of students affected? Students who typically struggle? English language learners? All students?
5. If more than one treatment was used, is one method more effective than another?
6. In what ways is student learning deepened?
7. Under what conditions is there a boost in student literacy performances? Do such effects chiefly occur where there is a superb classroom teacher and a highly skilled arts specialist collaborating? Are there other circumstances?
8. Does drama *cause* increased literacy, or is there a *correlation*?
9. What are the specific ways in which literacy performances change if drama is added?
10. What other important understandings are students developing that are deeper or different from what is being studied? (Unintended benefits and consequences of treatment).
11. How much time is needed to implement the drama and language treatments? What is ideal?
12. What skill level in arts and in literacy is being acquired?
13. Are there distinct phases of implementation? Multi-year needed?
14. What are the pre-existing levels of participant knowledge in language arts and educational drama prior to the treatment?
15. How much drama, in what doses is most effective?

Chapter 5

Conclusions

California has the most diverse student population in the world, and is considered a global economic leader. It is also rated first in the nation in the percentage of English language learners in public schools. These English language learners who make up 25 percent of students in our public education system are struggling, and their numbers are increasing. These students are the most vulnerable to poor academic outcomes and face many challenges in navigating through the school system. Poverty and racial and cultural factors play a huge role in their success. The majority of these learners are very young, with the highest numbers found in kindergarten through grade three.

Although the federal government has attempted to assist these students with their struggle towards literacy with the No Child Left Behind Act, the methods used are often not effective for this student population. Schools are judged by the performance of students on standardized tests which in turn forces the schools to narrow the curriculum and resort to teaching methods which will result in higher test scores, not in nurturing the development and literacy of children.

What is lost is students' access to programs that will ignite the imagination, engage their hearts, minds, and bodies, and provide opportunities for authentic learning. We know through research that emotion, feeling, relationships and human interaction influence learning. There is a call to rid ourselves of the notion that emotion and cognition are separate or that "one size fits all." The challenge is to create school environments capable of nurturing the intellectual potential of each student through

methods that are meaningful and real. These methods must have the ability to engage students and provide access to creativity and discovery.

In a global economy and in a world of high speed communication, we have to consider thinking about education differently. We are no longer operating in the industrial age, an age that our current school system was built upon. This also means we have to think about literacy differently. The definition of literacy has changed, and literacy now includes being able to communicate through many media. It's about images, designs, computers, and a variety of texts. Literacy is not just about the skills and abilities one demonstrates on a multiple choice test. It is an array of experiences and knowledge. It requires an ability to make and build meaning and understanding.

The arts provide an important connection to literacy as they are also about making meaning and about communicating. If the development of literacy involves conceptualizing, inferring, inventing and testing as described by literacy experts, this is strikingly in common with arts processes. The researchers in second language learning also describe certain kinds of environments to be the most conducive for learning. They express that classrooms should be places where exploration takes place and where students have a voice and meaningful experiences occur. This is starkly different from the environment described in California's Reading First Plan, but very similar to environments that drama specialists strive to create in classrooms.

Drama educators strive for outcomes that involve social development, social awareness, physical development, self-awareness, cognitive development, and the

advancement of language skills in their students. These skills also have a remarkable resemblance to outcomes desired for second language learners.

Is Educational Drama a viable strategy for advancing language arts learning? The research says yes, especially in the connection between drama and literacy. In fact, James Catterall calls drama “a curriculum for literacy” (Deasy 155). Yet, in the last 35 years, only 80 experimental studies have concentrated on language and literacy, and many of these studies have serious design flaws. The research is narrow and inconsistent; too inconsistent for decision makers to institute policy changes or to implement changes in teaching practice and strategies.

Why are we unable to show stronger causal links? For one reason, educational drama is often misperceived or misunderstood. As art programs have increasingly been cut over the last thirty years, teachers do not have the knowledge or skills needed to teach drama. However, the development and adoption of standards have created a map for what we want students to know and be able to do in both Drama and in Language Arts. This is a critical link in increasing understanding and misperceptions of what drama is and the value it has for students, as well as a perfect vehicle for future educational research in the field.

What’s missing in the research and how do we advance the field? The meta-analysis researchers described in this thesis call for more empirical studies, studies that show causality. To do this, the research in Educational Drama and Language learning is in dire need of improvement. In today’s age, the educational community will not be influenced by or make educational policy changes unless scientific research methodology

is utilized. This is clearly described as experimental or quasi-experimental research methods with randomized samples and control groups.

However, it is also important to listen to the voices who call for qualitative research in order to investigate how and why drama strategies work with second language learners. Mixed methods of research seem to have the most plausible possibilities for furthering the research field. Much more careful attention must also be paid to who is implementing the drama treatments as well as the duration of the treatments, what the treatments consist of, and replication of studies.

The argument for Educational Drama being a viable strategy for advancing Language Arts learning is unfortunately also political in nature. In order for these methods to be developed and implemented there must be a stronger systematic examination of the role of the arts in public education in California, support and resources allocated to arts education and arts education research, and educational policy changes. Ensuring a successful future for our students is well worth this effort.

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APPENDIX : Map of California Standards Showing the Areas of Possible Intersection between Theatre Arts Standards, English Language Arts Standards and English Language Development Standards

<p>Visual and Performing Arts Standard for California Public Schools- Theatre Standards: Grade 2</p>	<p>Reading/Language Arts Standard for California Public Schools, Grade 2</p>	<p>English Language Arts Standards for California Public Schools, Grades K-2 Based on the Following Stages of Development (not on grade level): B= Beginning EL= Early Intermediate L= Intermediate EA=Early Advanced A= Advanced</p>
<p>1.0 Artistic Perception: Processing, Analyzing and Responding to Sensory Information Through the Language and Skills Unique to Theatre Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.</p> <p>1.1 Use the vocabulary of theatre, such as <i>plot, beginning, middle and end, scene, sets, conflict, script and audience</i> to describe theatrical experiences.</p>	<p>Vocabulary and Concept Development 1.8 Use knowledge of individual words in unknown compound words to predict their meaning. 1.10 Identify simple multiple-meaning words.</p> <p>Writing Applications 2.1 Write brief narratives based on students experiences: a. Move through a logical sequence of events b. Describe the setting, characters, objects and events in detail.</p>	<p>Listening and Speaking, Comprehension: <i>Intermediate:</i> Listen attentively to stories/information and identify key detail and concepts using both verbal and non-verbal responses. <i>Early Advanced:</i> Listen attentively to stories/information and orally identify key details and concepts. <i>Advanced:</i> Listen attentively to stories/information on new topics and identify both orally and in writing key details and concepts.</p> <p>Listening and Speaking: Comprehension, Organization & Delivery of Oral Communication <i>Intermediate:</i> Retell stories and talk about school related activities using expanded vocabulary, descriptive words and paraphrasing. <i>Early Advanced:</i> Ask and answer instructional questions with more extensive supporting elements (What part of the story was most important?) <i>Advanced:</i> Narrate and paraphrase events in greater detail using more extended vocabulary.</p>
		<p>Reading, Vocabulary and Concept Development <i>Beginning</i> Produce simple vocabulary.</p> <p>Reading Comprehension <i>Beginning</i> Respond orally to stories read to them by answering factual comprehension questions using one or two word responses. Identify the basic sequence of events in stories read to them, using key words or pictures. <i>Early Intermediate</i> Respond orally to simple stories read to them by answering factual comprehension questions using phrases or simple sentences.</p>

	<p>Orally identify the basic sequence of text read to them using key words or phrases. Use the content of a story to draw logical inferences. <i>Intermediate</i></p> <p>Read and use simple sentences to orally respond to stories by answering factual comprehension questions. <i>Early Advanced</i></p> <p>Read and use detailed sentences to orally identify the main idea and use the idea to draw inferences about text. <i>Early Advanced</i></p> <p>Read and orally respond to stories by answering factual comprehension questions about cause and effect relationships. <i>Early Advanced</i></p> <p>Read and orally respond to stories and texts from content areas by restating facts and details to clarify ideas. <i>Advanced</i></p> <p>Prepare an oral or written summary or other information using a variety of comprehension strategies with literature and content area texts. <i>Advanced</i></p> <p>Writing, Strategies and Applications</p> <p><i>Beginning</i></p> <p>Write a few words or phrases about an event or character from a story read by the teacher. <i>Early Intermediate</i></p> <p>Write a phrase or simple sentence about an experience generated from a group story. <i>Early Intermediate</i></p> <p>Write simple sentences about events or characters from familiar stories read by the teacher. <i>Intermediate</i></p> <p>Write short narrative stories that include the elements of setting and character. <i>Early Advanced</i></p> <p>Write short narratives that include elements of setting, character and events. <i>Early Advanced</i></p> <p>Use the writing process to write a short paragraph that maintains a consistent focus. <i>Advanced</i></p> <p>Write short narratives that describe the setting, character, objects and events. <i>Advanced</i></p> <p>Reading, Literary Response and Analysis</p> <p><i>Beginning</i></p> <p>Listen to a story and respond orally by answering factual comprehension questions using one or two word responses. <i>Beginning</i></p> <p>Draw pictures related to a work of literature identifying setting and characters. <i>Early Intermediate</i></p> <p>Orally respond to stories by answering factual comprehension questions using simple sentences. <i>Early Intermediate</i></p> <p>Orally identify setting and characters using simple sentences and vocabulary. <i>Intermediate</i></p> <p>Read simple poetry and respond to factual comprehension questions using simple sentences. <i>Early Advanced</i></p> <p>Read short poems and orally identify the basic elements (rhyme and rhythm). <i>Early Advanced</i></p> <p>Read and orally identify beginning, middle and end of a story. <i>Advanced</i></p>	
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		Read and respond both orally and in writing to a variety of children's literature. Compare and contrast literary elements of different authors.
1.2 Use body and voice to improvise alternative endings to a story.	<p>Narrative Analysis of Grade Level Appropriate Text</p> <p>3.1 Compare and contrast plots, settings, and characters presented by different authors.</p> <p>3.2 Generate alternative endings to plots and identify the reasons for, and the impact of, the alternative.</p> <p>3.3 Compare and contrast different versions of the same stories that reflect different cultures.</p> <p>Written and Oral English Language Conventions</p> <p>1.3 Identify and correctly use various parts of speech, including nouns and verbs, in writing and speaking.</p> <p>Organization and Delivery of Oral Communication</p> <p>1.5 Organize presentations to maintain a clear focus.</p> <p>1.6 Speak clearly and at an appropriate pace for the type of communication.</p> <p>1.7 Recount experiences in a logical sequence.</p> <p>1.8 Retell stories, including characters, setting and plot.</p> <p>Speaking Applications (Genres and Their Characteristics)</p> <p>2.1 Recount experiences or present stories:</p> <p>a. move through a logical sequence of events.</p>	<p>Listening and Speaking, Comprehension:</p> <p><i>Beginning:</i> Respond to simple directions and questions using physical actions and other means of non-verbal communication.</p> <p><i>Intermediate:</i> Listen attentively to stories/information and identify key detail and concepts using both verbal and non-verbal responses.</p> <p><i>Early Advanced:</i> Listen attentively to stories/information and orally identify key details and concepts.</p> <p><i>Advanced:</i> Listen attentively to stories/information on new topics and identify both orally and in writing key details and concepts.</p> <p>Listening and Speaking: Comprehension, Organization & Delivery of Oral Communication</p> <p><i>Early Intermediate:</i> Retell familiar stories and short conversations by using appropriate gestures, expressions and illustrative objects.</p> <p><i>Intermediate:</i> Retell stories using expanded vocabulary, descriptive words and paraphrasing.</p> <p><i>Early Advanced:</i> Recognize appropriate ways of speaking that vary based on purpose, audience, and subject matter.</p> <p><i>Advanced:</i> Consistently use appropriate ways of speaking and writing that vary based on purpose, audience and subject matter.</p> <p>Narrate and paraphrase events in greater detail using more extended vocabulary.</p> <p>Speak clearly and comprehensibly using standard English grammatical forms, sounds, intonation, pitch and modulation.</p> <p>Reading, Vocabulary and Concept Development</p> <p><i>Beginning</i> Retell simple stories using drawings, words, or phrases. Produce simple vocabulary.</p> <p>Reading Comprehension</p> <p><i>Beginning</i></p>

	<p>b. Describe story elements: characters, plot, setting.</p>	<p>Respond orally to stories read to them, using physical actions and other means of non-verbal communication. Identify the basic sequence of events in stories read to them, using key words or pictures. <i>Early Intermediate</i> Orally identify the basic sequence of text read to them using key words or phrases. Use the content of a story to draw logical inferences. <i>Intermediate</i> Use the content of stories read aloud to draw inferences about the stories. Use simple phrases or sentences to communicate the inferences made. <i>Early Advanced</i> Read and use detailed sentences to orally identify the main idea and use the idea to draw inferences about text. Read and orally respond to stories and texts from content areas by restating facts and details to clarify ideas. <i>Advanced</i> Prepare an oral or written summary or other information using a variety of comprehension strategies with literature and content area texts.</p> <p>Reading, Literary Response and Analysis <i>Beginning</i> Draw pictures related to a work of literature identifying setting and characters. <i>Early Intermediate</i> Recite simple poems. Orally identify setting and characters using simple sentences and vocabulary. <i>Intermediate</i> Read simple poetry and respond to factual comprehension questions using simple sentences. <i>Early Advanced</i> Read and orally identify beginning, middle and end of a story. <i>Advanced</i> Read and respond both orally and in writing to a variety of children's literature. Compare and contrast literary elements of different authors.</p>
<p>2 Creative Expression: Creating, Performing and Participating in Theatre Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.</p> <p>2.1 Perform in group improvisational</p>	<p>Decoding and Word Recognition 1.6 Read aloud fluently and accurately and with appropriate intonation and expression. Writing Applications 2.1 Write brief narratives based on students experiences: a. Move through a logical sequence of events b. Describe the setting.</p>	<p>Listening and Speaking, Comprehension: <i>Beginning:</i> Respond to simple directions and questions using physical actions and other means of non-verbal communication. <i>Early Intermediate:</i> Ask and answer questions using phrases or simple sentences. <i>Intermediate:</i> Listen attentively to stories/information and identify key detail and concepts using both verbal and non-verbal responses. <i>Early Advanced:</i> Listen attentively to stories/information and orally identify key details and concepts.</p>

theatrical games that develop cooperative skills and concentration.	<p>characters, objects and events in detail.</p> <p>Written and Oral English Language Conventions</p> <p>1.3 Identify and correctly use various parts of speech, including nouns and verbs, in writing and speaking.</p> <p>Organization and Delivery or Oral Communication</p> <p>1.5 Organize presentations to maintain a clear focus.</p> <p>1.6 Speak clearly and at an appropriate pace for the type of communication.</p> <p>1.7 Recount experiences in a logical sequence.</p> <p>1.8 Retell stories, including characters, setting and plot.</p> <p>Speaking Applications (Genres and Their Characteristics)</p> <p>2.2 Recount experiences or present stories:</p> <ol style="list-style-type: none"> move through a logical sequence of events. Describe story elements: characters, plot, setting. 	<p><i>Advanced:</i></p> <p>Listen attentively to stories/information on new topics and identify both orally and in writing key details and concepts.</p> <p>Demonstrate understanding of idiomatic expressions by responding to and using such expressions appropriately (Give me a hand)</p> <p>Listening and Speaking: Comprehension, Organization & Delivery of Oral Communication</p> <p><i>Early Intermediate:</i></p> <p>Retell familiar stories and short conversations by using appropriate gestures, expressions and illustrative objects.</p> <p>Orally communicate basic needs.</p> <p>Recite familiar rhymes, songs, and simple stories.</p> <p><i>Intermediate:</i></p> <p>Actively participate in social conversations with peers and adults on familiar topics by asking and answering questions and soliciting information.</p> <p>Retell stories and talk about school related activities using expanded vocabulary, descriptive words and paraphrasing.</p> <p><i>Early Advanced:</i></p> <p>Recognize appropriate ways of speaking that vary based on purpose, audience, and subject matter.</p> <p>Ask and answer instructional questions with more extensive supporting elements (What part of the story was most important?)</p> <p><i>Advanced:</i></p> <p>Negotiate and initiate social conversations by questioning, restating, soliciting information and paraphrasing.</p> <p>Consistently use appropriate ways of speaking and writing that vary based on purpose, audience and subject matter.</p> <p>Narrate and paraphrase events in greater detail using more extended vocabulary.</p> <p>Speak clearly and comprehensibly using standard English grammatical forms, sounds, intonation, pitch and modulation.</p> <p>Reading, Word Analysis</p> <p><i>Intermediate:</i></p> <p>Create and state a series of rhyming words, including consonant blends.</p> <p><i>Early Advanced:</i></p> <p>Read aloud fluently and accurately and with appropriate intonation and expression.</p> <p>Read aloud with fluency in a manner that sounds like natural speech.</p> <p>Reading, Vocabulary and Concept Development</p> <p><i>Beginning</i></p> <p>Respond appropriately to some social and academic interactions.</p> <p>Retell simple stories using drawings, words, or phrases.</p> <p>Produce simple vocabulary.</p> <p><i>Advanced</i></p> <p>Read narrative and texts aloud with appropriate intonation and expression.</p>
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2.2 Retell familiar stories, sequencing story points and identifying character, setting, and conflict.	<p>Decoding and Word Recognition 1.6 Read aloud fluently and accurately and with appropriate intonation and expression.</p> <p>Narrative Analysis of Grade Level Appropriate Text 3.1 Compare and contrast plots, settings, and characters presented by different authors. 3.3 Compare and contrast different versions of the same stories that reflect different cultures. 3.4 Identify the use of rhythm, rhyme, and alliteration in poetry.</p> <p>Writing Strategies 1.2 Create readable documents with legible handwriting. 1.4 Revise original drafts to improve sequence and provide more descriptive detail.</p> <p>Writing Applications 2.1 Write brief narratives based on students experiences.</p>	<p>Same as Creative Expression 2.1</p>

	<p>a. Move through a logical sequence of events</p> <p>b. Describe the setting, characters, objects and events in detail.</p> <p>Written and Oral English Language Conventions</p> <p>1.3 Identify and correctly use various parts of speech, including nouns and verbs, in writing and speaking.</p> <p>Organization and Delivery or Oral Communication</p> <p>1.5 Organize presentations to maintain a clear focus.</p> <p>1.6 Speak clearly and at an appropriate pace for the type of communication.</p> <p>1.7 Recount experiences in a logical sequence.</p> <p>1.8 Retell stories, including characters, setting and plot.</p> <p>1.9 Report on a topic with supportive facts and details.</p> <p>Speaking Applications (Genres and Their Characteristics)</p> <p>2.3 Recount experiences or present stories:</p> <p>a. move through a logical sequence of events.</p> <p>b. Describe story elements: characters, plot, setting.</p>	
2.3 Use improvisation to portray such concepts as friendships, hunger, or seasons.	<p>Organization and Delivery or Oral Communication</p> <p>1.5 Organize presentations to maintain a clear focus.</p> <p>1.6 Speak clearly and at an appropriate pace for the type of communication.</p> <p>1.7 Recount experiences in a logical sequence.</p> <p>1.8 Retell stories, including characters, setting and plot.</p>	Same as Creative Expression 2.1

	<p>1.9 Report on a topic with supportive facts and details.</p> <p>Speaking Applications (Genres and Their Characteristics)</p> <p>2.4 Recount experiences or present stories:</p> <ol style="list-style-type: none"> move through a logical sequence of events. Describe story elements: characters, plot, setting. 	<p>1.9 Report on a topic with supportive facts and details.</p> <p>Speaking Applications (Genres and Their Characteristics)</p> <p>2.4 Recount experiences or present stories:</p> <ol style="list-style-type: none"> move through a logical sequence of events. Describe story elements: characters, plot, setting. 	
<p>2.4 Create costume pieces, props, or sets for a theatrical experience.</p>	<p>Speaking Applications</p> <p>2.2 Report on a topic with facts and details, drawing from several sources of information</p>	<p>Speaking Applications</p> <p>2.2 Report on a topic with facts and details, drawing from several sources of information</p>	
<p>1 Historical and Cultural Context</p> <p>Understanding the Historical Contributions and Cultural Dimensions of Theatre</p> <p>Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.</p> <p>3.1 Identify theatre and story-telling forms from different cultures.</p>	<p>Narrative Analysis of Grade Level Appropriate Text</p> <p>3.1 Compare and contrast plots, settings, and characters presented by different authors.</p> <p>3.3 Compare and contrast different versions of the same stories that reflect different cultures.</p>	<p>Listening and Speaking, Comprehension</p> <p><i>Intermediate:</i></p> <p>Listen attentively to stories/information and identify key detail and concepts using both verbal and non-verbal responses.</p> <p><i>Early Advanced:</i></p> <p>Listen attentively to stories/information and orally identify key details and concepts.</p> <p><i>Advanced:</i></p> <p>Listen attentively to stories/information on new topics and identify both orally and in writing key details and concepts.</p> <p>Demonstrate understanding of idiomatic expressions by responding to and using such expressions appropriately (Give me a hand)</p> <p>Reading Comprehension</p> <p><i>Beginning</i></p> <p>Respond orally to stories read to them, using physical actions and other means of non-verbal communication.</p> <p>Respond orally to stories read to them by answering factual comprehension questions using one or two word responses.</p> <p>Identify the basic sequence of events in stories read to them, using key words or pictures.</p> <p><i>Early Intermediate</i></p> <p>Respond orally to simple stories read to them by answering factual comprehension questions using phrases or simple sentences.</p> <p>Orally identify the basic sequence of text read to them using key words or phrases.</p> <p>Use the content of a story to draw logical inferences.</p> <p><i>Intermediate</i></p> <p>Read and use simple sentences to orally respond to stories by answering factual comprehension questions.</p> <p>Use the content of stories read aloud to draw inferences about the stories. Use simple phrases or sentences to communicate the inferences made.</p>	

		<p><i>Early Advanced</i> Read and use detailed sentences to orally identify the main idea and use the idea to draw inferences about text.</p> <p>Read and orally respond to stories by answering factual comprehension questions about cause and effect relationships.</p> <p>Read and orally respond to stories and texts from content areas by restating facts and details to clarify ideas.</p> <p><i>Advanced</i> Prepare an oral or written summary or other information using a variety of comprehension strategies with literature and content area texts.</p> <p>Writing Strategies <i>Early Intermediate</i> Write simple sentences about events or characters from familiar stories read by the teacher.</p> <p>Reading, Literary Response and Analysis <i>Advanced</i> Read and respond both orally and in writing to a variety of children's literature. Compare and contrast literary elements of different authors.</p> <p>Same as Historical and Cultural Context 3.1</p>
3.2 Identify universal characters in stories and plays from different periods and places.	<p>Comprehension and Analysis of Grade-Level Appropriate Text</p> <p>2.3 Use knowledge of the author's purpose(s) to comprehend informational text.</p> <p>2.4 Ask clarifying questions about essential textual elements of exposition.</p> <p>2.5 Restate facts and details in the text to clarify and organize ideas.</p> <p>2.6 Recognize cause and effect relationships.</p> <p>Narrative Analysis of Grade Level Appropriate Text</p> <p>3.1 Compare and contrast plots, settings, and characters presented by different authors.</p> <p>3.3 Compare and contrast different versions of the same stories that reflect different cultures.</p>	
<p>I Aesthetic Valuing Responding to, Analyzing, and Critiquing Theatrical Experiences</p>	<p>Writing Applications</p> <p>2.1 Write brief narratives based on students experiences:</p>	<p>Listening and Speaking, Comprehension: <i>Beginning:</i> <i>Early Intermediate:</i></p>

<p>Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.</p> <p>4.1 Critique an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.</p>	<p>a. Move through a logical sequence of events.</p> <p>b. Describe the setting, characters, objects and events in detail.</p> <p>Listening and Speaking Strategies</p> <p>1.2 Ask for clarification and explanation of stories and ideas.</p> <p>1.3 Paraphrase information that has been shared orally by others.</p>	<p>Ask and answer questions using phrases or simple sentences.</p> <p><i>Intermediate:</i></p> <p>Listen attentively to stories/information and identify key detail and concepts using both verbal and non-verbal responses.</p> <p><i>Early Advanced:</i></p> <p>Listen attentively to stories/information and orally identify key details and concepts.</p> <p><i>Advanced:</i></p> <p>Listen attentively to stories/information on new topics and identify both orally and in writing key details and concepts.</p> <p>Listening and Speaking: Comprehension, Organization & Delivery of Oral Communication</p> <p><i>Intermediate:</i></p> <p>Actively participate in social conversations with peers and adults on familiar topics by asking and answering questions and soliciting information.</p> <p><i>Early Advanced:</i></p> <p>Ask and answer instructional questions with more extensive supporting elements (What part of the story was most important?)</p> <p><i>Advanced:</i></p> <p>Negotiate and initiate social conversations by questioning, restating, soliciting information and paraphrasing.</p> <p>Reading, Vocabulary and Concept Development</p> <p><i>Beginning</i></p> <p>Respond appropriately to some social and academic interactions.</p> <p>Reading Comprehension</p> <p><i>Advanced</i></p> <p>Prepare an oral or written summary or other information using a variety of comprehension strategies with literature and content area texts.</p> <p>Writing, Strategies and Applications</p> <p><i>Beginning</i></p> <p>Write a phrase or simple sentence about an experience generated from a group story.</p> <p><i>Early Advanced</i></p> <p>Write short narratives that include elements of setting, character and events.</p> <p><i>Advanced</i></p> <p>Write short narratives that describe the setting, character, objects and events.</p>
<p>4.2 Respond to a live performance with appropriate audience behavior.</p>	<p>Listening & Speaking Strategies</p> <p>1.1 Determine the purpose or purposes of listening.</p>	
<p>4.3 Identify the message or moral of a work of theatre.</p>	<p>Comprehension and Analysis of Grade-Level Appropriate Text</p> <p>2.3 Use knowledge of the author's purpose(s) to comprehend informational text.</p>	<p>Listening and Speaking, Comprehension:</p> <p><i>Beginning:</i></p> <p><i>Early Intermediate:</i></p> <p>Ask and answer questions using phrases or simple sentences.</p> <p><i>Intermediate:</i></p>

<p>2.4 Ask clarifying questions about essential textual elements of exposition.</p> <p>2.5 Restate facts and details in the text to clarify and organize ideas.</p> <p>2.6 Recognize cause and effect relationships.</p>	<p>Listen attentively to stories/information and identify key detail and concepts using both verbal and non-verbal responses.</p> <p><i>Early Advanced:</i></p> <p>Listen attentively to stories/information and orally identify key details and concepts.</p> <p><i>Advanced:</i></p> <p>Listen attentively to stories/information on new topics and identify both orally and in writing key details and concepts.</p>
<p>2.4 Ask clarifying questions about essential textual elements of exposition.</p> <p>2.5 Restate facts and details in the text to clarify and organize ideas.</p> <p>2.6 Recognize cause and effect relationships.</p>	<p>Listen attentively to stories/information and identify key detail and concepts using both verbal and non-verbal responses.</p> <p><i>Early Advanced:</i></p> <p>Listen attentively to stories/information and orally identify key details and concepts.</p> <p><i>Advanced:</i></p> <p>Listen attentively to stories/information on new topics and identify both orally and in writing key details and concepts.</p>