The Effect of Story Drama on Children's Writing Skills

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ABSTRACT

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The present study examined the effects of two kinds of interventions on children's written texts in a grade three classroom. Using a mixed method design, the two interventions were (a) discussion and (b) story drama. Before and after the interventions, 26 children in the experimental group class, as well as 19 children in the control group class, were asked to write a short text to determine their level of writing. Then, for a period of eight weeks, the 26 children from the experimental group were split into two equivalent groups and received alternating discussion and story drama sessions, with each session followed by a writing activity. The 203 texts produced by the 26 children were coded for the number of words, the quality of the descriptions, and the organization and structure of the children's written texts.

The study revealed a significant difference in the number of words written, specifically, children produced texts with more words following the drama sessions than following the discussion sessions. A gender effect was also found in the texts written after the discussion interventions: Girls wrote more adjectives overall and more different adjectives than boys. Finally, through the exploration of field notes, other aspects of the interventions were examined qualitatively for information regarding ways in which both discussion and creative drama can enhance children's experience of writing activities.

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Introduction

Statement of the Problem

In a society where accountability and tangible achievements guide teaching

practices (Cremin, Goouch, Blakemore, Goff, & Macdonald, 2006; Mages, 2008), the

integration of drama into the regular curriculum of today's schools might seem like a

waste of time and energy to many individuals. As a matter of fact, in many Western

societies little importance is given to subjects other than language arts and mathematics.

For example, in Quebec, the magazine *L'Actualité* (see Guérard, 2008) annually

publishes a classification of hundreds of Quebec schools based on the results of students

on provincial government exams. In 2008, in order to reflect the priority that the Quebec

Ministère de l'Éducation, du Loisir et du Sport (MELS) has given to the teaching of

French and mathematics compared to science and history, *l'Actualité* gave more weight

to the language arts and mathematics results in their calculations (Guérard, 2008).

Similarly, our southern neighbors have adopted the *No Child Left Behind* policy (U.S.

Department of Education, 2004), where the government measures the quality of schools

and the qualification of teachers based on the results obtained by students on standardized

tests. Clearly, both the public and the MELS view writing skills as important for young

children. Although more and more time is assigned to language arts and mathematics in

our schools, the common perception is that our children do not know how to write

properly (e.g., Giroux-Gagné, 2008; Le François, 2008).

Writing in meaningful contexts. According to McNaughton (1997), "in order to

give children the best chance of communicating effectively in writing, it is important that

the context in which they are writing is meaningful to them. It is also important that they

have a purpose for writing and that they are aware of the possible audience for their work" (p. 74); Are today's schools providing this meaningful context for their students?

More than twenty-five years ago, Wagner (1985) suggested that "the major hurdle writing teachers face is creating a genuine purpose for writing" (p. 166). In my experience as an elementary teacher, I have encountered this problem frequently. Interestingly, providing an authentic context for writing is one of the objectives of the Quebec curriculum (MELS, 2005): "The goal of any literacy program must be to provide opportunities for the learner to experience the power of language as a way of making sense of her/his experience and of breaking down the barriers that separate individuals" (p. 72).

Drama: Providing a meaningful context and integrating all language arts competencies. According to several studies, integrating creative drama into the regular curriculum may have many positive outcomes including the construction of a significant context for children to create for their writing (e.g., Booth, 2005; Neelands, Booth, & Ziegler, 1993; Schneider & Jackson, 2000). Furthermore, interventions incorporating drama and writing in the classroom have the advantage of covering all four language arts competencies of the Quebec Curriculum (MELS, 2005). For example, in the case of story drama, a type of drama intervention defined later in this proposal, the children can develop the first competency during the storytelling phase: "To read and listen to literary, popular, and information-based texts" (p. 74). Throughout the drama, children express themselves and "use language to communicate and learn" (p. 99). They also have the opportunity to "represent their literacy in different media" (p. 91). Finally, when writing in or out of role, the students can develop their ability to "write self-expressive, narrative,

and information-based texts" (p. 82).

The purpose of the present study was to investigate whether integrating drama in the regular curriculum has a positive impact on children's language arts competencies as outlined by the MELS, more specifically on their ability to write creative and high-quality texts. Children's writing will be compared after their participation in drama activities and discussion sessions. One potential implication of this research will be to inform teachers and policy makers of the wide variety of drama activities available for use in the classroom. Moreover, it is hoped that this research will be the impetus to change the perception of drama as essentially being theatre (e.g., actors, performance, and audience) to that of creative drama, which focuses on the participation and the experience of all children, and includes a wide variety of possible techniques. The first section of this introduction will present and clarify definitions of terms often used in the field of educational drama. The second part will explain in more detail the concept of story drama, which is the selected drama intervention of the present research. Finally, studies exploring the relationship between drama and children's writing will be discussed, leading to the presentation of the current study. In conclusion, the research question, specifically to compare the impact of story drama and discussion sessions on children's writing in a grade three classroom, will be addressed.

Definitions

Following the recommendations of Mages (2008), and in an attempt to untangle the different terms used in the drama literature, the following section will clarify the constructs referred to in this thesis.

Drama and Theatre

The first purpose of this section is to expose the difference between drama and theatre. Following many informal discussions I have had with classroom teachers about drama in the classroom, it is apparent that many individuals do not distinguish drama from theatre. For example, many comments were made about how complicated it would be to organize a play. Other comments were about how children could be involved in the writing of the play, and some were concerned about students being too shy to perform in front of an audience. Bolton (1985) observed the same tendency in North American schools and interpreted it as a "major interest in formally staged productions" (p. 151) rather than as a misunderstanding of the definition of drama. However, both a misconception of drama and an interest in a final product appear to be a part of the issue. Could it be that teachers feel the need to show parents and colleagues that time spent on drama or theatre is not useless? Could it be that in a performance-oriented society a final production is needed to justify time spent playing?

In contrast to the belief of many educators, drama does not necessarily involve a final presentation or end product (i.e., a play). In fact, the main difference between drama and theatre concerns the audience and performance factors (Kelin, 2007; Mages, 2008; McCaslin, 2000). The participants' experience should be the focus of drama, whereas the performance for an audience is usually the focus of theatre (Bolton, 1985). Of course, in the context of a classroom, children engaging in drama will most likely have classmates watching, but in such situations the fellow students are considered as observers and members of the same group to share and grow with, rather than as an audience for which to perform (McCaslin, 2000).

In the same way as teachers confuse drama and theatre, some researchers seem to confuse creative drama and dramatic play. According to Mages (2008) and McCaslin (2000), these two terms are often used interchangeably. Although they do have similarities, they refer to different concepts. The following paragraphs will highlight their differences.

Creative Drama and Dramatic Play

The most common definition for creative drama seems to be the one suggested by Davis and Behm (as cited in Mages, 2006; Mages, 2008; McCaslin, 2000). Davis and Behm define creative drama as "an improvisational, nonexhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experience" (as cited in Mages, 2008, p. 127). In this definition, the word improvisational refers to the fact that creative drama activities are not based on a written script that has to be followed by the participants. The children and the teacher spontaneously create the stories as the drama develops. Just as children in dramatic play can go back in time and say, for example, "Let's pretend you hadn't seen me", the participants in creative drama can move back and forth in the imaginary script and make changes as they wish. As mentioned previously, the focus of creative drama should be on the participants' experience rather than on an audience's experience. In this sense, creative drama, similar to dramatic play, remains nonexhibitional and process-centered.

Although creative drama and dramatic play have many aspects in common, they refer to different concepts. For researchers and students in the field of Child Studies and Early Childhood Education who are familiar with the concept of play, the difference between creative drama and dramatic play is an important one. Although dramatic play

also corresponds to improvisational and nonexhibitional enactments based on children's experiences (Beaty, 2005), the main difference between creative drama and dramatic play could be the word *play*. In the case where play is defined as a voluntary activity without adult intervention (Dunn, 2008; Mages, 2008), creative drama cannot be considered as play. Creative drama is guided and teacher intervention is needed to enhance the quality of the children's experience (Booth, 2005; Mages, 2008; Neelands et al., 1993). Contrary to dramatic play where the teachers' and parents' interventions are usually limited (Beaty, 2005), drama facilitators have an important role to play in creative drama sessions. For example, Booth states: "As a story drama facilitator, I need to set up learning structures that allow for spontaneity of the students, but that engage them in a meaningful learning experience, that encourage them to explore rather than to demonstrate what they know" (p. 29).

Furthermore, because there are usually very few adult interventions, dramatic play is less structured than creative drama. For example, McCaslin (2000) mentions that dramatic play sessions can last for as little as one or two minutes and usually have no beginning or end. Plus, children engaging in dramatic play do not have a specific goal besides enjoying themselves, whereas teachers will most likely have a general objective in mind when planning a creative drama activity.

Essentially, creative drama is less structured than theatre and it is process and child-centered whereas theatre is performance oriented. Like dramatic play, it is a spontaneous and improvised activity, but adult intervention is needed in order to enhance the quality and reach the objectives of the drama sessions.

Types of Creative Drama

Many terms referring to variations or styles of creative drama are used in the literature. Process drama, thematic improvisation, and story drama are the most common ones and will be defined in the following paragraphs.

Process drama. Although Mages (2008) considers process drama as a type of creative drama, in many cases it seems to be used as a synonym for creative drama (e.g., Cremin et al., 2006; Kelin, 2007; Schneider & Jackson, 2000). For example, Schneider and Jackson define it as a "method of teaching and learning that involves students in imaginary, unscripted, and spontaneous scenes" (p. 38). In a narrower definition, Bowell and Heap (2005) describe it as a form of applied theatre where children and teacher engage together in an improvised and meaningful dramatic experience. The authors compare process drama to the spontaneous creation of a collective play. Crumpler and Schneider (2002) appear to be the only authors who specifically associate process drama with the exploration of literature. Perhaps process drama is one of the less structured types of creative drama. This could explain the confusion between the two terms. The exact difference still remains unclear.

Thematic improvisation. In this type of drama, children are asked to enact scenes according to specific themes (Mages, 2008). For example, children could pretend they are toys on Christmas Eve or travelers waiting for a late train (McCaslin, 2000). Written themes and categories, objects, props, and costumes can also become the starting point for this type of improvisation (McCaslin, 2000).

Story drama. Story-based improvisation and story re-enactment are other terms used synonymously with story drama. Generally, these terms refer to improvisations

based on set or predetermined stories rather than on themes, objects, or costumes (Beaty, 2005; Booth, 2005; Mages, 2008). Improvisations based on child-authored stories are often associated with a curriculum proposed by Vivian G. Paley (e.g., Paley, 1990) in the early 1980s and are frequently referred to as Paley-style improvisations. Although Paley's method presents many positive points, there are also many advantages in using published adult-authored books. These advantages will be discussed in more detail in a further section. For the purpose of defining story drama, it is important to note that the present research project focuses on creative drama based on adult-authored stories and that this method will be referred to as story drama.

Story Drama

Although the various creative drama interventions are all very interesting, story drama appears to be the most appealing and suitable method for this project. Discussions with elementary school teachers about their point of view in regards to drama gave the impression that many felt insecure about using creative drama in the classroom. In this sense, story drama could be a good start for teachers who are unfamiliar or uncomfortable with drama. Booth (2005) suggests that books can act as safety nets for teachers who do not know where to start or where to lead the drama. Furthermore, in contrast with the Paley-style curriculum that uses stories written by the students, interventions using published books are easier to compare and replicate for teachers as well as researchers (Mages, 2008). Story drama is also a new way for children to discover and enjoy a part of the literature available to them (Kelin, 2007). In the following section, different aspects of story drama will be presented and the similarities and differences suggested by the authors of curriculum books and researchers will be highlighted. The choice of a book,

the techniques employed, the use of props and costumes, as well as the role of the teacher will be addressed.

Choosing a Book

Choosing a story seems to be the first step into leading a story-based improvisation. Most of the story drama facilitators tend to read the story, or at least present it, before starting the drama (e.g., Beaty, 2005; Booth, 2005; Crumpler, 2005; McCaslin, 2000). Plus, although Kelin (2007) develops a part of the drama before reading the book, he does so with the story in mind, which suggests the book has already been chosen. McCaslin suggests that "when a story is well chosen it offers good opportunities for acting" (p. 104). How is a story well chosen? What do researchers have to say about the books that should be used? Should the teacher choose a story familiar to the students? Is there a category of book more suitable than another for story drama?

Story familiarity. In her definition of story re-enactment, Beaty (2005) mentions that the children are familiar with the story told. Perhaps this is to help the children concentrate on the enactment rather than on the sequence of the actions in the story. Beaty seems to consider story re-enactment as an exact replication of the story and in this case, it makes sense to use stories with which children are familiar. Kelin (2007) highlights the fact that most teachers believe the children need to know the story in order to feel comfortable and secure enough to explore it and play with it. However, Kelin considers that playing with the story before reading it helps the children make rich connections between their personal experiences and the story. He also suggests that the students are even more eager to discover the book and the characters once they have explored some aspects of the story.

Type of book. According to Beaty (2005), predictable books with many talking characters, few words, and much action are recommended for story re-enactment. These books are easy to memorize and allow for the participation of many children. Should the goal of story drama be to have children memorize stories? This leaves little room for spontaneity and creativity on the part of the children. Booth (2005) does not specify whether the books selected should have many or few words, nor if they should have many or few characters. He seems to believe that any kind of book can serve as a springboard for story drama. Booth suggests that picture books are a "unique medium" (p. 58) and appeal to all ages. As for folktales, their structure and fantastic aspect make room for many possibilities. Booth even mentions the possibility of using novels for story drama. However, he proposes borrowing themes, characters, and incidents to build on rather than dramatizing whole novels.

McCaslin (2000) seems to agree with Booth about the fact that both modern and folk tales can be used in creative drama, but she highlights the advantages of legends, myths, fables, and folk tales. She suggests that children of all ages will enjoy them and understand them according to their personal experiences and maturity and she notes that these types of stories have clear story lines and are easy to follow. The characters have credibility and play a well-defined role in the plot. Additionally, the themes are usually quite strong and remain relevant across generations. From a statistical point of view, Mages (2008) reports that 74% of the studies reviewed in her research used fairy tales, folk tales, or a combination of both. Another 26% dramatized child-authored stories. Nevertheless, McCaslin insists that the teacher or drama facilitator should choose a book that he or she will enjoy reading. In order to select an appropriate and interesting story,

she also claims that the person choosing must know the group very well.

Fairy tales and folk tales seem to be the most appealing for the current research project. First of all, teachers will feel more comfortable in using a story or at least a structure with which they are familiar. Also, characters in such tales are usually easy for young children to personify. From a more technical point of view, studies using a traditional tale are probably easier to replicate in the sense that the story is available in different schools, but also in different languages.

Techniques in Story Drama

The first image that comes to mind when reading about story dramatization is an image of children choosing characters and pretending they are reliving the story told. Although this resembles Beaty's (2005) definition of story re-enactment, there are many other ways of eliciting children's creativity in story drama. Hot seating, still images, thought tracking, space building, gatherings, and forum theatre are only a few of the various techniques proposed. These will be defined and explained in the subsequent paragraphs.

Hot seating. In this type of dramatization, a volunteer student acts as a character from the story. Other members of the group can question him/her in the form of an interview or a press-conference, for example about certain aspects of his/her life, about the purpose of some of his/her actions, or about what he/she plans to do to solve the problem presented in the story (see Booth, 2005; Goodwin, 2006).

Still image. This technique is used to represent a specific moment in the story. Students, individually, in small groups or as a class, create a photograph that symbolizes how they view this particular part of the story (Booth, 2005; Goodwin, 2006). For

example, the children could be asked to represent the moment when the wolf blows on the third little pig's house or the part where the emperor is showing off his new clothes to the kingdom's population.

Thought tracking. During a still image (Goodwin, 2006), children can be asked to voice their thoughts or feelings. In the example of the emperor's new clothes, a spectator could be asked to express his/her thoughts about the parade.

Space building. Using various objects and furniture available in the classroom as symbols for other objects (e.g., a rope representing a snake), students can recreate settings from a story (Goodwin, 2006). Once this has been done, many activities are possible. For example, after creating a toyshop, children could pretend they are wandering in it, they could pretend they are toys on the shelves, or they could simply be asked to describe their creation to their classmates.

Meetings and trials. Students, along with the teacher, gather as characters of the story in order to discuss a problem, plan an event, etc. (Booth, 2005; Goodwin, 2006). In the case of a trial, the class is separated into two groups. One of the groups represents the defending group and the other represents the accusing group. A member acts as the judge (possibly the teacher) and listens to the children's arguments. In the example of the three little pigs, one half of the class could present arguments proving that the wolf is guilty, while the other half could present arguments proving he is innocent (Goodwin).

Forum theatre. In this type of creative drama, the students are assigned characters and act out a specific situation from the story. The other members of the group, as observers, can interrupt the scene at any moment to share their point of view or suggest different developments. After a while, observers can also trade places with the actors (see

Goodwin, 2006; McCaslin, 2000).

Of course, there are many more possibilities for drama facilitators to play with stories. The techniques presented above are some of the most frequent ones and are a good way for teachers to start. Once the teacher has selected the appropriate technique, the physical aspect of the setting and the selection of props should be considered.

Props and Costumes

Considering that the physical environment affects the behavior of children (Petrakos & Howe, 1996), the following section examines the different ways in which the use of props and costumes in creative drama can influence the quality of the drama sessions. Surprisingly, not many studies on the subject have been found in the field of educational drama. In contrast, researchers in the field of dramatic play have explored the topic in more depth (e.g., Hogan & Howe, 2000; Howe, Moller, Chambers, & Petrakos, 1993; Petrakos & Howe). For this reason, findings from the latter field will be presented and linked with aspects of creative drama. Recommendations from drama practitioners will also be discussed in this section.

Why use props and costumes? McCaslin (2000) suggests that costumes, accessories, and scenery are not essential in creative drama. She also suggests that some participants actually feel freer without them. However, McCaslin proposes to use props to stimulate children's imagination. Goodwin (2006) seems to agree on this matter. For example, in story drama, he suggests that the teacher use an object to introduce the drama. He also states that the teacher should wear a costume or an element of a costume when he/she is in role (e.g., a hat or a scarf). This helps the children differentiate the character from the teacher. This same strategy can also be useful in Hot Seating to help

the child sink into his/her character. In her study involving 11- and 12-year-old girls, Dunn (2008) suggests that the costumes and props helped create tension. For example, the snake brooch and the scroll discovered by the young girls generated "mystery and tension" (p. 59). Considering that the creation of tension draws children's attention and helps sustain their participation and interest in drama sessions (e.g., Booth, 2005; Goodwin, 2006; McCaslin), well-chosen objects and costumes can play an important role in enhancing the quality of drama episodes.

One way of selecting appropriate objects is to invite children to bring items from home as in Dunn's (2008) study. This is a good way of involving the students in the process, hence making the experience more personal and meaningful to them. Another strategy could be to select a variety of materials to let the children choose from. The following paragraphs, drawing from different studies in the field of dramatic play, explore the concepts of object familiarity and of degree of realism in props.

Familiarity or novelty? The play literature suggests that children will first engage in exploratory play when in contact with new objects (Howe et al., 1993; Rubin, 1977). In contrast, once children are familiar with an object and are finished exploring it, they are more likely to engage in pretend play (Howe et al.), and to use the object in more creative and imaginative ways (Dansky & Silverman, 1973; Sutton-Smith, 1967). This may suggest that drama facilitators should select props with which students are familiar. However, Dunn (2008) mentions that the participants in her study appeared to be excited and enthusiastic when she added new materials to the costume box. New objects appear to add new possibilities and maybe have the effect of enhancing children's creativity in the drama process. Perhaps teachers could bring a variety of materials including both

familiar and unfamiliar props and costumes, and leave some time for the children to explore this material. A regular rotation of the different objects used could also possibly help maintain the excitement and discovery aspect in the children's selection process.

High-realism or low-realism? In the event of a dramatic episode where a teacher would want the children to pretend they are knights, should he or she provide plastic swords for all the children? Should classrooms engaging in creative drama be equipped with a variety of make-believe objects (e.g., plastic trees, cash register, wooden horse)?

In Goodwin's (2006) space building technique, participants are invited to use every day objects around the classroom to represent the imaginary details of the setting from a story: A rope can easily replace a snake, chairs can represent a creaky staircase, and yarn can stand for spider webs. In this example of story drama, no additional or expensive props are needed. Instead, children are invited to use their imagination and creativity to build a setting, but also to believe in others' creations, thus encouraging them to develop their divergent thinking ability (see Lloyd & Howe, 2003). Furthermore, in a study comparing the effect of low-realism versus high-realism props on children's play, Hogan and Howe (2000) found that low-realism props elicited "richer and more imaginative play episodes" (p. 61). These findings suggest that educators should not go out of their way to find materials that are exact representations of reality. According to the literature, moderately realistic props and costumes, such as generic dress-up clothes, should "facilitate higher levels of pretend play than materials of high (e.g., train) or low (e.g., blocks) degrees of realism" (Petrakos & Howe, 1996, p. 74).

In conclusion, props and costumes can be used in story drama to attract children's attention and curiosity, to help them understand when the teacher is in or out of role, or to

facilitate the transition between their characters and themselves. Finally, different materials can be used to create tension and suspense in the drama, therefore enhancing the quality and the length of the drama session. According to different drama practitioners and researchers, teachers should select moderately realistic objects that are familiar to children and that will elicit their creativity.

As discussed in the previous paragraphs, teachers and drama facilitators need to be careful in the selection of books, creative drama techniques, and props and costumes. The orchestration of all of these details is only a part of the teacher's role in drama interventions. The upcoming section will present other important aspects of this role.

Teacher's Role in Dramatic Activities

Whether the teacher should occupy a major or a minor place as a drama facilitator is an issue not all researchers agree upon. It seems as though when drama is viewed as play, authors in fields such as psychology or early childhood education suggest that teachers stay away from the action and limit their interventions to as few as possible (e.g., Beaty, 2005; Smilansky as cited in Mages 2008). In her article, Mages mentions that "in contrast, drama practitioners often advocate that facilitators take a role in the drama right away" (p. 129). Considering that adult intervention is one of the main differences between dramatic play and creative drama, it makes sense, in the present study on creative drama, to look at the teacher's role as viewed by drama practitioners. Aside from the choice of the book and the narration of the story, the teacher's responsibilities are summarized in three different categories: (a) asking questions, (b) providing an open and friendly environment, and (c) believing in the "big lie" (Booth, 2005).

Asking questions. In their study, Neelands et al. (1993) observed that teacher

intervention is necessary in order for the children to grow metacognitively. For example, when the children are left on their own, they tend to base their drama on stereotypes and clichés (Neelands et al., 1993). The secret regarding the teacher's role in story drama, and in all creative drama situations, seems to be about asking the right questions at the right time. Whether it be to challenge the students' preconceived ideas (Neelands et al., 1993), to help the children discover what they know as a class (Booth, 2005), to establish the setting and the mood of the drama (Booth, 2005), or to enrich the children's role playing, teachers need to learn how to seize the opportunities to question the children during the drama. Although the teacher does have an important role to play, Booth reminds us, by his comment, that the children should remain the focus in creative drama: "As might be expected, the most significant questions are asked by the students" (p. 74).

Providing an open and friendly climate. In order for the children to feel comfortable in the participation of the drama, they must see the teacher as a "play-valuing adult" (Dunn, 2008, p. 57) who will not judge or reject their ideas. A supportive, warm, and encouraging attitude will most likely create an interesting climate for children to develop. Without necessarily forcing shy students to participate, having them take part in group activities is a good start (Neelands et al., 1993). According to McCaslin (2000), after taking part in some activities where everyone is participating (e.g., the whole class pretends they are walking in the forest leading to the witch's house), timid children will feel more and more confident and will eventually be willing to take risks on their own. By listening to everyone's ideas and integrating them into the drama the teacher will not only encourage participation, but will also act as a model for the other children. By witnessing the teacher's open and positive attitude, children will tend to act in a similar

manner with their classmates. This type of climate will allow richer dramas where everyone, including the teacher, will act as "co-constructors of a common story" (Booth, 2005, p. 13). Students will then feel that the drama is their own creation and will want to get more and more involved in the development of the story.

Believing in the big lie. There are many ways of helping children believe in the drama, but one of the best techniques is probably for the teacher to show that they themselves believe in it. By acting as a character in the story, for example acting as a villager watching the emperor's parade, the teacher can encourage others to "see" what is happening (McCaslin, 2000). Creating tensions and complications in the story will also encourage children to take part in the magic (Booth, 2005). In an example given by Booth, the teacher was playing a king who wanted to use all the kingdom's water for a fountain. The children chose to present gifts to convince him not to build the fountain. They had worked hard on finding ideas for gifts, and when the king refused the gold and the jewelry offered, the children were surprised. In situations like these, the students who are less involved will most likely begin to share their ideas. In this particular example, one can very well imagine children thinking it is not fair and that they are going to show the king why he should not build the fountain. According to McCaslin, using the teacher-in-role technique will allow the teacher to guide and maintain the drama by creating tensions and refocusing the children without interrupting the flow. It will also allow him or her to model the use of different tones or vocabulary (Neelands et al., 1993).

Now that the technical aspects of story drama have been discussed, the next section will present different studies conducted on the relationship between story drama and children's writing process.

Children's Writing and Story Drama

Recent studies have investigated the effects of creative drama interventions in the classroom and different outcomes have been explored. For example, Mages' (2008) literature review included studies examining language proficiency, story comprehension, and narrative development. Pellegrini and Galda's (1982), as well as Rose, Parks, Androes, and McMahon's (2000) studies focused on story comprehension, while Hui and Lau (2006) observed the effects of drama on children's creativity and communicative-expressive ability. However, considering that the present study focuses on children's writing, articles examining the relationship between drama and the writing process of children will be the object of the following paragraphs. The first section will address the influence of creative drama sessions on the texts written by young participants. Next, common themes emerging from research articles exploring the relationship between the two variables will be discussed. More specifically, the following questions will be explored: How are the creative processes of dramatization and writing similar? Do drama sessions facilitate the creation of a meaningful context for young writers?

The next section will present the required conditions suggested by the literature for a successful experience: seizing the right moment to introduce the writing task, creating tension in the drama, allowing time for incubation of children's ideas, and writing in-role. Finally, the present study will be introduced and explained in the last paragraph.

What Role Does Creative Drama Play in Children's Writing Process?

According to Cremin et al. (2006), "the close relationship between educational drama and the development of language and literacy has long been recognized" (p. 273),

yet the relationship between drama and writing has rarely been explored in empirical studies. The few studies that have investigated this relationship found that when drama is integrated into the teaching curriculum, children's motivation for writing is increased (e.g., Cremin et al.; Neelands et al., 1993) and the quality of their writing is enhanced (e.g., Crumpler & Schneider, 2002; McNaughton, 1997; Moore & Caldwell, 1993). Although children's motivation during the writing process probably influences the quality of their texts, the present study focuses on the aspects of the texts that seem to be influenced by the participation of the children in creative drama.

Drama's impact on children's texts. In a cross-study analysis of five studies looking at story drama and writing, Crumpler and Schneider (2002) found that participants in drama wrote stories that had more detail and depth. The children's writing also reflected their ability to adopt different perspectives and to "create sophisticated text/image relationships" (p. 71). McNaughton's (1997) research examined the difference between the effect of drama and discussion interventions on the writing of children in grades four through seven. The findings suggested that the children in the drama intervention groups used a greater variety of words in their texts, and that their texts were longer than those in the discussion groups. The ability to take on a different perspective, to "convey the 'voice' of the characters" (McNaughton, p. 84), and to present solutions to complex problems was also more noticeable in the drama group. According to the research in the area, the positive impact of drama on the composing process of young writers is due to a variety of factors that will be explained in the following paragraphs.

Similar creative processes: Sharing spaces. Several authors (e.g., Cremin et al., 2006; Crumpler, 2005; Neelands et al., 1993) suggested a similarity between the creative

processes of drama and of writing. In both processes, children need to negotiate between reality and fiction. In a recent study, Crumpler examined the drawings and sentences of three kindergarten children who took part in a story drama about a lost pirate treasure. He introduces the notion of "shared spaces" (p. 358) where the reality of the classroom and the fictional world of imagination come together. According to Crumpler, this concept of shared spaces is an important one in the writing process of young children and educational drama can facilitate the child's ability to enter these shared spaces. Neelands et al. seem to agree on this matter: "Drama is an art form that happens in reality as it progresses in fiction, a process similar to the composing process" (p. 10).

The notion of shared spaces seems to be linked with the engagement of the participants. Moving between reality and fiction does not only mean bringing the fiction into the reality, like acting out something imagined in real life for example, but it also means bringing things from reality into fiction, such as using personal experiences and knowledge to create and impersonate a character (Crumpler & Schneider, 2002). This is the process by which children take ownership of the drama, where they become engaged and where it becomes meaningful to them (Cremin et al., 2006). They have put a part of themselves, a part of their reality into the fiction of the drama, as they will be doing in the creation of the text.

Emotional engagement. According to Cremin et al. (2006), drama can contribute to the enhancement of children's writing by involving them intellectually *and* emotionally in the creation process. Creative drama, in comparison to theatre for example, allows the children to make choices about the direction of the drama (e.g., creating a new character, or exploring different endings), and allows them to express their

feelings and opinions through their characters (e.g., through hot seating or thought tracking). In story drama, this emotional and affective engagement seems to help the participants see the story as though they were part of it—"almost as if it is about them" (Kelin, 2007, p. 283), and improves their ability to express the emotions and opinions of the characters in their own story thus enriching the text and giving it an authentic color. Furthermore, children who are deeply engaged in drama appear to be more concentrated and committed during the writing phase (Cremin et al., 2006).

Emotional engagement on the part of children is needed to enhance the quality of their writing, but, as seen previously, it is also essential in maintaining the children's interest in the drama and in ensuring a rich experience for the participants (Booth, 2005). Many other factors contribute to the enhancement of the quality of texts indirectly by improving the quality of the drama sessions. These will be presented in the next section.

Maximizing the Effects of Creative Drama Experiences

Teachers and researchers involved in Cremin et al.'s (2006) study found that the quality of the children's writing was especially enhanced when moments of tension, time allowed for incubation, as well as a sense of purpose and meaning were present in the drama sessions. Furthermore, Cremin et al. highlight the importance of seizing the appropriate moment to integrate the writing phase in the drama. These features will be presented in more detail in the following paragraphs. Considering that engagement and a sense of purpose are usually gained through mysterious and tense situations and by the adoption of roles by the children, these two features will be discussed in the section on tension and on in-role writing.

Tension. According to authors of curriculum books (e.g., Booth, 2005; Goodwin,

2006) and researchers (e.g., Cremin et al., 2006), creating tension throughout the drama session is critical for the experience to be complete and successful in enhancing the quality of children's writing. Tension, like suspense in a movie, usually keeps the students alert and curious. Mysterious situations seem to plunge the children into the drama and increase their creative energy as they solve problems (Cremin et al.). Authors have also observed a certain "state of flow" (Cremin et al., p. 282) in the actions and attitudes of the children in tense situations.

In story drama, the book chosen seems to have a role to play in the creation of tension and suspense in the session (Cremin et al., 2006; Kelin, 2007). Kelin points out that stories that leave gaps without explaining exactly what has happened are ideal for creating tension. They leave the readers with questions and the possibility of suggesting solutions. The students' imagination is solicited and they are required to look into their personal experiences for answers. Sometimes a simple image without text can create more tension than a well-written description (see Cremin et al., 2006). Teachers can also effectively create a climate of tension by introducing an unusual, unexpected, or shocking event in a drama sequence, or simply by asking exploratory questions that encourage children to reflect on different possibilities (Booth, 2005; Cremin et al.).

Incubation. In a fast paced society, taking one's time is not always an option. Teachers sometimes feel pressured to have students write as many texts as possible and as quickly as possible. However, as Cremin et al. (2006) point out, "the incubation of ideas is a recognized part of creative endeavor" (p. 282). Drama can provide an occasion for students to reflect on their writing by asking them to imagine and act out some aspects of the text. Moreover, children can revisit their texts through the drama by sharing them

and discussing them with their peers.

Seizing the moment to write. For better results, Crumpler (2005) specifies that the writing must be part of the drama: "If writing is viewed as a separate, more serious activity that children complete after the drama is over rather than as a feature of the drama work, the imaginative energy created from moving back and forth from the real to the fictional is diluted, and possibly lost altogether" (p. 359). Which raises the question: When is the best time to introduce a writing task in a creative drama situation?

Cremin et al. (2006) addressed this question in their study with primary school children in England. They compared two different approaches relating to drama and writing. In one approach, the genre specific approach, the teachers chose a particular type of text to introduce to the children and gave short writing lessons throughout the drama sessions. In the second approach, the "seize the moment" approach, the teachers gave priority to the flow of the drama and included the writing sessions whenever they believed it to be appropriate and relevant. It is important to note that in this approach, a specific genre was not imposed on the children. They could choose, for example, to draw a map, write a newspaper article, or post a sign. The pilot study results indicated that "the genre specific approach produced much less effective writing (...) [that] frequently failed to capture the interest or attention of the readers" (p. 277). In contrast, the "seize the moment" approach produced richer and more creative texts with relevant details, a proper choice of vocabulary, and a well-defined point of view. The authors also noted that in the second approach, students focused more quickly on the task when they had the opportunity to choose the form of their text. In general, the results from Cremin et al.'s (2006) study suggest that teachers should focus on the drama sessions and take advantage

of moments of tension to introduce writing tasks. In the same order of ideas, Booth (2005) states that "the writing that grows from 'remembered role' may reveal much more about the students and their experiences than the traditional reflective discussions built around the questions of 'what I liked' or 'what I didn't like'" (p. 90). The next question that comes to mind is whether writing in-role has the same effect on the quality of the text as writing out of role.

Writing in-role or out of role? Neelands et al. (1993) conducted a qualitative study for the Toronto Board of Education. Over a period of six months, the researchers observed how drama affected the writing development of four classes of adolescents. Many themes were explored through this research, but in order to answer the previous question, only the issue of role-play and children's writing will be discussed (Neelands et al., 1993). As mentioned previously, providing an authentic and significant context for young writers is one of the keys to their investment in the process. According to Neelands et al., role-taking does not only provide this context, but it also allows the children to see their own work as a reader, rather than simply as a writer. In the drama, the children's texts have a purpose:

> Writing in role is a very different writing experience, and it has many inherent advantages. There is a sense of purpose in role-driven writing that is peculiar and powerful. The presence of an audience, albeit a fictional one, is strongly felt. (...) The writing then, is no longer an isolated task, but an extension of the whole experience (p. 12).

Writing as a character also has the advantage of encouraging children to take the risk of expressing their ideas (Neelands et al., 1993). As a character of the story, the

writer can make mistakes without being judged and he or she can express thoughts that would probably be difficult to express in other situations. Although Neelands et al. do mention many advantages of in-role writing, there is no real comparison between texts that have been written in-role and texts that have been written out of role.

The Present Study

Based on the literature in the field of educational drama reviewed above, the present study examined the effects of two kinds of interventions on children's written texts in a grade three classroom. Using a mixed method design, the two interventions were (a) discussion and (b) story drama. Before and after the interventions, 27 children in the experimental group class, as well as 23 children in the control group class, were asked to write a short text to determine their level of writing. Then, for a period of eight weeks, the 27 children from the experimental group were split into two groups and received alternating discussion and story drama sessions, with each session followed by a writing activity. The texts for both interventions were based on legends and fairy tales, some of which were familiar (e.g., *Little Red Riding Hood*) and some of which were modified versions of original tales (e.g., *Little Red Riding Hood's Little Brother*). Following the weekly interventions, the texts produced by the 27 children were coded for the number of words, the quality of the descriptions, and the organization and structure of the children's written texts. Based on McNaughton's (1997) study, it was expected that the texts composed during the drama sessions would contain more words and include richer descriptions with more adverbs and adjectives than the texts written during the discussion sessions (e.g., Crumpler & Schneider, 2002). It was also expected that the texts from the drama interventions would obtain higher ratings than the texts from the discussion

interventions with regards to the complexity of their structure and organization (e.g., stories with a beginning, middle, end, and solutions to problems) (e.g., McNaughton; Neelands et al., 1993). In addition, based on the pre and posttests, it was expected that the experimental group's progress would be more apparent than the control group's progress with regards to the quality and richness of their writing. Finally, through the exploration of field notes, other aspects of the interventions were examined qualitatively for information regarding ways in which both discussion and creative drama can enhance children's experience of writing activities.

Method

Participants

Forty-five third grade children from two different classrooms participated in the study. The participants were aged between 8 and 9 years old and were recruited from a private elementary school in Beauport, Quebec. Most of the children were from middle to upper-class families based on the characteristics of the neighborhood in which they lived. The children were Caucasian and spoke French as their mother tongue. In the classroom chosen as the control group, 19 children participated (13 girls, 6 boys). Parental consent to participate was received for 23/30 children in the class, however two of these children were absent for the pretest and two others were absent for posttest. The teacher in this classroom was a female, Caucasian teacher with approximately 12 years of experience. In the experimental group, there were 19 girls and ten boys in the classroom. Two girls did not participate in the study. One of them was away for the duration of the interventions and the second did not receive parental permission to participate. One boy participated in very few sessions, and therefore, his texts were not analyzed. The classroom teacher was

a female, Caucasian teacher with 14 years of experience. The researcher sent an information letter to their parents in order to gain their consent (see Appendix A). Furthermore, the children were informed about the details of the research project and they were also asked to sign a consent form (see Appendix B).

Procedure

The research project was carried out over a period of eleven weeks during winter 2009. It consisted of a pretest, eight interventions, and a posttest. The control group participated in the pre and posttests, but did not take part in the eight drama and discussion interventions. Their results in the pretest and posttest were compared with the experimental group's results in order to control for maturation. Throughout the study, the participants in the experimental group acted as controls for themselves.

Prior to the interventions. The researcher had the opportunity to meet the experimental groups during six days of supply teaching in the four months prior to the interventions. This contributed to the establishment of a good relationship and climate of trust between the researcher and the children. Furthermore, during these six days, the researcher was able to introduce short drama exercises, such as the acting out of a story as a whole group, thus allowing her to observe the children's reaction and attitude towards drama, as well as providing her with an opportunity to practice as a drama facilitator.

Pretest: Initial writing competencies. In January, a short writing activity was conducted to collect initial texts from children in the two classrooms. The children were presented with three improbable and uncanny situations (e.g., sharing their dinner with a vampire). They were asked to choose which situation they would rather be in and write a

text explaining their choice (see Appendix C). They were told to write as much as they could during the given fifteen minutes. It was specified that the texts would not be graded and that they should not pay attention to spelling. However, the children were told that the researcher was interested in their ideas, the quality of their stories, and how well they wrote when they did their best. During the pretest phase, 45 texts were collected. These texts were assessed using the same criteria as those used throughout the study, as described below: (a) the number of words, (b) the richness of the descriptions, and (c) the structure/organization of the text. In order to motivate the children to participate again in the posttest, the researcher gave some positive and individual feedback to every participant after reading each text. Such feedback was not given in the posttest.

Interventions. During the intervention phase, the experimental group was separated into two groups based on gender and analysis of the pretests. Group 1 was composed of eight girls and five boys while Group 2 was composed of nine girls and five boys. The mean number of words written in the pretest was similar (Group 1 $M = 89.15$; Group 2 $M = 89.21$), as were the mean rating scores (Group 1 $M = 2.92$; Group 2 $M = 2.93$), and the mean number of adjectives used (Group 1 $M = 3.85$; Group 2 $M = 3.86$). The mean number of adverbs used was slightly lower for Group 1 than Group 2 however (Group 1 $M = 4.77$; Group 2 $M = 5.93$). To insure that maturation (Campbell & Stanley, 1963) was not a threat to the internal validity of the study, Group 1 was given the four story drama interventions first, while Group 2 was given the four discussion interventions first. These interventions will be described in more detail below. For the second half of the intervention period, Group 2 participated in the drama sessions, while Group 1 participated in the discussion sessions. The group in the drama interventions was always

first to do the activities with the researcher. While the researcher was interacting with Group 1, the classroom teacher was in class with Group 2 and vice versa. In the classroom, the teacher was instructed to present activities unrelated to Language Arts so that neither of the groups' writing skills would be influenced by the time spent with the classroom teacher. The drama sessions lasted from 50 to 65 minutes and the discussion sessions lasted from 40 to 60 minutes. Out of the 27 initial participants, six missed one intervention, two missed two, and one missed three interventions. The researcher chose not to analyze the texts of this last participant. Throughout the intervention sessions, a total of 203 texts were collected.

Posttest: Final writing competencies. Once the interventions were completed, the control and the experimental groups completed the posttest consisting of a writing activity similar to the pretest (see Appendix D). The posttest was conducted at the end of March and a total of 46 texts were collected.

Choice of books. As mentioned previously, fairy tales and folk tales were selected as the type of children's literature used in this research. Following the suggestion that choosing an appropriate book requires the teacher to know the group very well (McCaslin, 2000), the classroom teacher participated in the process of book selection (see Appendix E).

Regarding story familiarity, the researcher chose to begin with familiar stories (i.e., *Little Red Riding Hood* and *The Three Little Pigs*). The plan for each intervention is explained in Appendix E. The familiarity of the stories allowed both the children and the drama facilitator to concentrate on the interventions and on getting to know one another better during the first two sessions in each intervention. The following two sessions

included modified versions of the original tales. This was to facilitate the creation of mystery and tension during the drama sessions, while demonstrating that there exists many ways of telling a story. The same pattern of familiar tales followed by modified tales was continued during weeks five to eight of the interventions.

The details of the writing activities, discussions, and drama techniques are explained in the following section.

Teacher's role. The classroom teacher did not assist in any of the interventions. Her role was to stay in class with one of the two groups while the researcher was conducting the study. The drama facilitator (present researcher) followed guidelines suggested in this thesis, as described in the story drama section. In general, she first acted as a model and guide, then progressively let the children take control as they felt more confident with the process.

Interventions

The discussion and story drama interventions were similar on various aspects. For example, both types of interventions took place in the same setting. Both interventions used similar books (e.g., Cinderella was used in discussion, while Sleeping Beauty was used in story drama) and included whole-group storytelling. Both types of interventions also included props (see Appendix E). To compensate for the fun and movement of creative drama, the discussion sessions were presented in the form of games (e.g., reporter formula, Wheel of Questions). Plus, both discussion and drama sessions included peer interaction. The main difference was that the children were expressing themselves out of role, in an "as if" mode (Booth, 2005) in the discussion sessions, whereas they were expressing themselves in-role and living the story in the drama sessions. The details

of the eight interventions are presented in the next section.

      Discussion. For all of the discussion sessions, the children were invited to gather as a whole group in a corner of the classroom. The story was always read to the whole group and all the discussion sessions were carried out as a whole group. The researcher answered the students' questions during the storytelling phase and encouraged the children to think as if they were in the place of the characters (e.g., "What would you do if you were in the place of the wolf?"). After the first discussion activity where the researcher asked questions with a microphone, the children asked if they could act as the interviewer. Plus, once the magnifying glass was introduced for the questions in the anticipation category (see Question Cards Appendix F), the children suggested that we add a cameraman. The cameraman would simply follow the interviewer and point the magnifying glass at the child answering the question. Most of the children volunteered to play these roles and so the formula was kept throughout the interventions from week two to week eight. The researcher would choose a student who would draw a question from the Question Cards or turn the Wheel of Questions (see Appendix G). The student then asked the question and interviewed the children who had their hand up. A new interviewer and cameraman were chosen for every new question that was asked. An average of three questions was asked during each session. Although the children played the roles of a reporter and a cameraman, they did not play the roles of any character from the story.

      The first discussion session was about the *Little Red Riding Hood* (Auzou, 2001). Group 2 was the first to participate in this activity. The students in this group were not familiar with the process yet. They were asked to sit close to the rocking chair and listen

to the story. Once in a while, the researcher paused to ask for the meaning of a word, to answer their questions, or to discuss certain comments. For example, at the beginning of the story, the authors mention that the Little Red Riding Hood liked her red cape so much that she never took it off. The children started laughing, so the researcher paused to ask them what they were chuckling about: " I hope she washed it sometimes! Did she sleep with her cape on too?" Once the story was over, the researcher chose a volunteer student to randomly pick a question from the Question Cards. The first card picked was the Character Card and the group answered questions such as: (a) Who were the main characters in the story?; (b) Who was your favorite character?; (c) If you could add a new character, what kind of character would you add?, etc. The second Question Card was the Anticipation Card (e.g., What will the characters do now that the wolf is dead?), and the third card was the Settings Card (e.g., Which of the settings from the story would you like to visit and why?).

Group 1 participated in the *Little Red Riding Hood* activity during week five. The first thing the children asked when entering the room was whether or not there were going to be costumes. The researcher answered that for the next interventions costumes would not be used, but that maybe they would use them again later on. They were also told that the two groups were doing the same activities in a different order. They seemed to understand that the discussion was simply a different method, and they did not complain. As in the activity with Group 2, the researcher read the story and chose a student to "interview" the group. The Emotion Card was first picked and the students answered the question "How do you think the Little Red Riding Hood feels right now?" Throughout the intervention, the children also answered questions such as: "What result

out of ten would you give this story and why?"; "How would you have felt in the wolf's place?"; "Who are the main characters?" During this last question, we also discussed the difference between main and secondary characters.

The second discussion session was on *Le Petit Frère du Petit Chaperon Rouge* (Tremblay, 2004). Group 2 participated in this activity during week two, and Group 1 during week six. Before reading the story, the researcher quickly returned the children's writing exercises from the previous activity. For Group 2, the children's ideas were compiled and printed as a list. The initial idea was to hand out a copy of the children's proposed solutions (see Appendix E for more detail on the writing assignment for week one) so that each would feel that their ideas were being heard. However, because of confidentiality issues, the researcher chose to simply read the solutions to the group without revealing who were the authors. For Group 1, the ideas were not printed out, but were simply noted and presented to all. Following this brief return, the story was read to the children. Both groups seemed to enjoy this story. Many students laughed and some even applauded at the end. The discussion sessions were led as the previous ones. Considering the fact that students from Group 1 were used to being stimulated by costumes and role-playing activities, the researcher was worried that they might be bored with the simplicity of the discussion sessions. However, the children remained calm and focused throughout most of the interventions.

Sessions three and four were similar to the first two sessions. The third discussion session was on *Cinderella* (Auzou, 2001). Some students from Group 2 complained when they saw the book: "Why didn't you choose a story that we don't already know?" However, when asked to recall parts of the story, most of the children could not

remember it. The researcher was busy with one of the students during part of the Cinderella discussion with Group 1, but the children continued on their own and answered the questions asked by the interviewers. Both Group 1 and Group 2 seemed familiar with the process and less guidance was needed as the sessions progressed.

During the fourth discussion activity on *Le Clip de Cendrillon* (Demers, 2001), the children turned the Wheel of Questions and then referred to the Question Cards to select a question. When guiding the activity for Group 1, the researcher forgot the Question Cards and suggested the questions to the children instead. They could choose amongst the suggested questions or invent one, but none of the children invented questions.

Story Drama. For all of the story drama sessions, the researcher started by inviting the students to join her in a corner of the classroom. She then presented the story and read it to the children. Throughout the storytelling phase, the researcher answered the students' questions and clarified some of the unfamiliar vocabulary words that were encountered, but she did not insist on pursuing the discussions. In all the interventions, the story drama activities took place once the story had been told, and costumes and props were used. The "teacher in-role" technique was used throughout the story drama interventions (less in the second intervention however), as well as four different creative drama techniques. These are explained in detail in the following paragraphs.

In the first story drama intervention, the researcher read the original tale of the *Three Little Pigs* (Auzou, 2001). Following the story, the researcher pretended that she had heard someone knock on the door. She opened the door, looked into the hallway, and left the room. While she was in the hallway, she put on a long man's coat and a hat. She

came back in the classroom pretending she was the mayor of a village: "Have you seen a pig nearby? A pig came by this morning to warn me about a wolf destroying houses in our village? Have you heard anything about this?" The children started talking about the story. Some explained that he only destroyed pigs' houses and that we should not worry about him, but the mayor said it concerned all and that they did not know if he attacked humans or not. Using the Meetings and Trials method, the class was invited to set up a city council and act as though they were villagers living in the same village as the Three Little Pigs. Students were asked to talk about their experience of a city council: Had they ever seen how it worked? When could villagers express themselves? What kinds of subjects are usually discussed? The group moved to another end of the room where chairs and a stand had been set up (see Appendix H). The mayor (in-role researcher) welcomed them and presented the problem: "Dear ladies and gentlemen, we are here today in order to discuss the problems we have been experiencing since the arrival of Big Bad Wolf in our village. We know that he has destroyed the houses of two pigs in our village. Has he caused any other damage? What are your suggestions for solving this problem?" The children who had raised their hands were invited to speak into the microphone to share their experiences with the Big Bad Wolf and to give their opinion about the solutions proposed by other members of the council. Other students could react to suggestions from villagers. The mayor also questioned and commented on the suggestions. For example, one child suggested that we go to the wolf's house and put him in jail: "How will we find the wolf's house? Do you know where he lives? How will we capture him to imprison him?" This encouraged the children to explain their ideas more thoroughly, and as the council progressed, the children attending the meeting started questioning each other in

the same fashion. At the end of the council, the mayor handed out a letter asking the villagers to write their suggestions (see Appendix I). These suggestions were then gathered by the researcher and printed out in the form of a survey (see Appendix J). This paper was used at the beginning of the second intervention and the group was invited to vote for their favorite ideas.

Following the city council and the short voting activity, the second drama session used the book *La vérité sur l'affaire des trois petits cochons* (Scieszka, 1991). This book presents the Big Bad Wolf's point of view of the story. He explains why he destroyed the houses of the little pigs. At the end of the story, the wolf is in prison with an empty bowl. Then the children were asked to think of what was going to happen next. The researcher had previously arranged a corner of the room to look like a jail (see Appendix E). The group moved to this corner. Using the Forum Theatre technique, a volunteer child was asked to impersonate the wolf in front of the class and to talk about what he was planning on doing now. A second volunteer child was invited to impersonate a prison guard. The group was invited to think of possible actions for the wolf and the prison guard. For example, one group suggested that the wolf could steal the guard's key while he slept. The volunteers acted this scene out. The researcher then chose two other volunteers to impersonate the wolf and the guard. Other actions were explored. Then, the children were asked to think of other characters that could possibly be in the police station with the wolf and the volunteers also impersonated these characters. Because most of the children wanted to play a role, the researcher asked them to explain which character they wanted to play. She then let the children improvise freely for two minutes before ending the activity. Both groups acted out scenes of pursuit with many guards, villagers, and other

wolves. Everyone gathered together at the end of the activity in order to discuss what had happened during the improvisation. The writing activity was then explained.

The third drama intervention was about the *Sleeping Beauty* (Auzou, 2001) fairy tale. At one point in the story, all the characters are put to sleep by a fairy for a period of one hundred years. Using the Still Image and Thought Tracking techniques, the participants were requested to choose a costume and a character from the story. They then created a still image of the scene where the fairy puts everyone to sleep. During this activity, using the Thought Tracking technique, the researcher asked each character — each child — one question (e.g., "What are your thoughts about having to sleep for the next one hundred years?"). She used a magic wand to touch the head of the character she wanted to "wake up" and interview. After interviewing each character, the researcher presented the writing activity to the whole group.

In the last intervention, the researcher read *Grattelle au Bois Mordant* (Dubé, 1998). At one point in this story, an ogre kidnaps the princess. Using the Hot Seating method, volunteers were invited to act as witnesses of this kidnapping. In front of three microphones, they first had to present themselves to the crowd of reporters: name, age, role in the story, etc. Then, they described what they saw and explained why they thought their testimony could help find the princess. The class, acting as reporters with paper pads and pencils, were invited to question the characters. At first, the researcher acted as a model and asked questions, noting down elements on her notepad. Slowly, the children asked questions of their own and also wrote notes on their notepad. The researcher kept these short notes for further reference. Because almost all the students wanted to act as witnesses, the researcher allowed five minutes of improvisation where the reporters were

free to roam about the room to interview one another. At the end of this drama session, the group shared their findings and tried to find a way of finding the princess.

Writing activities. As in the process of book selection, the classroom teacher provided input on the types of writing activities suggested by the researcher. In all of the interventions, the 15-minute writing activities occurred at the end of the drama and discussion sessions. Without writing a draft, the children were instructed to write their ideas directly on the paper handed out by the researcher. They were told that no attention would be paid to spelling or grammar mistakes, and that the researcher was interested in their ideas and in the quality of their descriptions. They were also told that their teacher would not look at their texts. Once the children handed in their texts, they were free to leave the classroom and join their teacher.

During two of the interventions (Drama #3, Group 1, and Drama #4, Group 2), the teacher interrupted the writing sessions to tell the researcher that she would be out to recess. On both occasions, most children handed in their texts quickly in order to go out and play. The researcher discussed this problem with the teacher. She suggested that the teacher simply ask to talk to her instead of mentioning the word recess in front of the students. At the school where the research took place, teachers are responsible for recess time and can decide the time and length of the recess period. Therefore, the children were never aware of when the recess would occur. However, they seemed to know that it was recess time when the teacher arrived, and the effect was the same (Drama #4, Group 2). Some children did not seem to be influenced by the events and stayed with the researcher while most of the group left for recess. These writers usually handed in their texts only when the 15 minutes were over. They seemed motivated and inspired. During the other

interventions, the children did not seem in a hurry to go back to class and most of them took the time needed to finish their text before leaving.

The students were asked to work in silence, but they could sit beside their friends. Once the writing activity was explained, the researcher rarely interrupted the writing process except to answer questions, ask for silence, or prompt writers that did not seem to have any ideas. She usually whispered in order to maintain a calm climate in the classroom. The four different sets of writing activities will be described in more detail in the following paragraphs.

The first writing activity consisted of writing solutions to the problems encountered by the main characters in the stories (see Appendix I, Drama-1 and Discussion-1). Following the discussion session about *Little Red Riding Hood*, the students were asked to answer the question: What would you have done in the Little Red Riding Hood's place? How would you have avoided the wolf? Following the story drama session about *The Three Little Pigs*, the children, in-role as villagers, were asked to suggest solutions to the mayor and answer the question: What should we do to prevent the wolf from destroying more houses in the village? In both cases, the students were asked to find as many solutions as possible.

In the second set of interventions, the children invented a sequel to the stories read (see Appendix I, Drama-2 and Discussion-2). After the discussion session on the book *Le Petit Frère du Chaperon Rouge*, the children were invited to answer the questions: What do you think *Petit Parka* and *Petit Loup* did after their snack? Which games did they play? Do you think they remained friends for a long time? Why or why not? After the Forum Theatre on *La Vérité sur l'Affaire des Trois Petits Cochons*, the

children were asked to answer the questions: What happened to the wolf after this story? What would you do in prison if you were in the wolf's place? As a villager, would you have believed the wolf's story? Why or why not?

For their third assignment, the writers were invited to pretend they were a character in the story (*Cinderella* and *Sleeping Beauty*) and write a letter to their best friend or relative about their adventures (see Appendix I, Drama-3 and Discussion-3). To make sure that all the children could identify with the characters, they could choose to write as the prince, the princess or any other character from the story. To help the students choose a character, the researcher reviewed them with the children at the end of both stories.

The final writing activity consisted of writing a detailed description of one of the characters' daily activities in the stories *Le Clip de Cendrillon* (Demers, 2001) and *Grattelle au Bois Mordant* (Dubé, 1998). While the participants in the discussion session had to describe how they would spend a day with their favorite rock star, the participants in the drama session had to describe their "dream day" as an ogre (see Appendix I, Drama-4 and Discussion-4).

Measures

The eight writing activities following both the discussion and story drama sessions were compared. Texts in same sets (e.g., Discussion 1 and Drama 1 as seen in Appendix E) were presented with similar requirements and instructions. For example, in the first set of interventions, the children were asked to write about five ways in which (a) Little Red Riding Hood could have avoided the big, bad wolf, and (b) the villagers could resolve the problem of the big, bad wolf destroying the houses. The children's texts were

analyzed for the following information.

Number of words and time to complete text. Texts from discussion sessions were compared with texts from drama sessions by counting the number of words used. In the case where an expression was written as one word instead of several words (e.g., *toutacou* instead of *tout à coup*), the coders counted the number of words that the expression would normally have rather than counting it as the student had written it. However, if a word was omitted in a sentence or expression, it was not counted. The words *End* or *The End* were counted in the text. Since taking into account that a title was optional, the words in the title were not counted. The length of time that each student took to write each text was also recorded.

Quality of descriptions. First, the total number of adverbs and adjectives per text were counted in order to assess the richness and depth of the description of characters, settings, emotions, etc. In a second step, the number of *different* adverbs and adjectives used were counted. For example, the adverb "very" used five times in a text was counted five times in the first step, but only once in the second step. This was done in order to assess the writer's ability to use a variety of vocabulary words. Adjectives that were part of a character's name (e.g., *Little Red* Riding Hood; *Big Bad* Wolf) were not counted as adjectives. Furthermore, the same adjective with a different gender (e.g., beau/belle; grand/grande) was not counted as a different adjective.

Structure and organization. The Structure and Organization Rating Scale (SORS) (see Appendix K) was used to assess this aspect of the children's texts. This rating scale was adapted from Fiorentino's (2001) coding schemes for chronology and organization, which in turn were inspired by the works of Peterson (1994), as well as Fiese et al. (2001)

(as cited in Fiorentino, 2004). The purpose of the scale was to rate the level of organization of the text based on several criteria. For example, points were given for the chronology, the fluidity, the detail, and the clarity of the texts. The other details observed were how well the writing theme was respected (e.g., did the writer suggest solutions to the problem presented or did he/she simply write a story?), whether the writers made clear references to the initial story told, and whether the text had an introduction and a conclusion. A maximum of 14 points could be obtained and a rating was assigned according to the number of points accumulated. For example, texts with a rating of five obtained scores between 12 and 14 (see Appendix L for example), while texts with a rating of two obtained scores between three and five (see Appendix M for example).

Field notes. The researcher kept a journal throughout the duration of the intervention. These notes were used for future reference in the qualitative analysis process and were integrated into the discussion section as appropriate. The description of contexts, events, and anecdotes allowed the researcher to identify certain themes. It also allowed her to control for unexpected or different intervention situations.

Reliability

Interrater reliability was conducted on the first three measures (number of words, number of adjectives and adverbs) using the formula of number of agreements/number of agreements + disagreements. A second person who was naïve to the hypotheses of the study conducted reliability coding on 25% ($n = 72/288$) of the texts: number of words = 99.6, number of adjectives = 89.0, and adverbs = 88.5. The Spearman-Brown formula was used to verify interrater reliability for the structure and organization rating (.72) by this second observer on 25% ($n = 72/288$) of the texts.

Results

Plan of Analysis

The current section will present the details of the preliminary analyses, followed by the results from the descriptive analyses, the tests of the hypotheses, and the qualitative analysis of the data and field notes. All tables and figures are presented at the end of the Results section.

Preliminary Analyses

The data were first verified for input accuracy, outliers and skewness. In the data referring to the number of words written, one outlier was found in Group 1, and one was found in Group 2. However, after analyzing the data both with and without the outliers, it was noted that dropping the outliers did not influence the results of the different analyses conducted, therefore the researcher chose to include them to increase power.

Absences were treated as missing data in the analysis of the results. During the drama interventions, six children missed one intervention. During the discussion interventions, four children missed one intervention, and one child missed two interventions. In these cases, the missing data were replaced using the process of mean substitution. The children's own means in the drama sessions replaced the data missing from the drama interventions, while their mean in the discussion sessions replaced the data missing from the discussion interventions. One child missed three out of eight interventions and, therefore, was not considered in the analyses.

Descriptive Analysis

The experimental and control groups' pre and posttest means, ranges and standard deviations are presented in Table 1. A similar table (see Table 2) presents a comparison

within the experimental group of the four drama interventions and four discussion interventions in regards to the descriptive statistics for the total number of words, adjectives, different adjectives, adverbs, different adverbs used, and the rating of the texts.

The data were checked for gender effects using Pearson correlations. All correlations were nonsignificant except for the correlation between gender and the number of adjectives and the number of different adjectives in the discussion sessions (see Table 3). Girls wrote more adjectives overall and more different adjectives than boys in the discussion interventions. A similar trend ($p = .09$) was found in the drama interventions where girls also wrote more adjectives than boys. A one-way ANOVA was conducted to investigate these correlations further. First, the relationship between gender and the number of adjectives written in the discussion sessions was also found to be significant, $F(1,24) = 8.4, p = .008$. Girls produced significantly more adjectives than boys (female $M = 8.10$, male $M = 3.78$). A one-way ANOVA revealed a trend for gender and the number of adjectives in the drama sessions, $F(1,24) = 3.09, p = .09$; again girls were somewhat more likely to include adjectives during the drama session than boys (female $M = 8.10$, Male $M = 4.93$).

Test of Hypotheses

Hypothesis one: Pre-post analysis. To test the hypothesis that children's writing will be improved through discussion and story drama interventions, a series of repeated measures 2X2X2 ANOVAs were conducted. In the first analysis, a 2 [control, experimental group] X 2 [pre, post adjectives] X 2 [male, female] ANOVA revealed only a trend for a gender by adjectives interaction, $F[1,40] = 2.98, p = .09$, [$M = 8.27$ for

males, $M = 9.90$ for females]. The same ANOVA tests were conducted for the remaining variables (number of words, different adjectives, adverbs, different adverbs, and rating) and revealed no significant findings, thus the hypothesis was not supported.

Hypothesis two: Drama and discussion comparisons. The purpose of this second analysis was to test the hypothesis that texts written in story drama sessions would: (1) contain more words; (2) include more adjectives and adverbs; and (3) obtain higher ratings on structure and organization than texts written in discussion sessions. To test these hypotheses, a series of *t*-tests was conducted comparing the variables in the drama and discussion sessions (see Table 4). The only significant difference found was in the number of words, specifically, children produced texts with more words during the drama sessions than during the discussion sessions.

Exploratory Analyses

Given the lack of power due to the small sample size, further quantitative analyses were not carried out. Visual inspection of the data suggested a qualitative exploration would be insightful to understand the process behind the composition of texts. Given that the number of words varied significantly between the drama and discussion sessions, the means were graphed according to order of presentation (see Figures 1 and 2). This visual representation of the data revealed that interventions had more of an impact than time on the number of words children wrote. Group 1 participated in the four drama sessions first ($M = 58.58$ words), whereas Group 2 participated in the discussion sessions first ($M = 44.85$ words). In the final four interventions, Group 1 wrote fewer words in the discussion sessions ($M = 51.37$ words), while Group 2 wrote more words in the drama sessions ($M = 53.76$). Overall, Group 1, who received drama interventions first, wrote

more words in all sessions combined ($M = 54.98$ words) than Group 2 ($M = 49.31$ words). This pattern of findings suggests that the order of presentation had an impact on the number of words written by children.

A similar pattern was found in Group 1 when the number of adjectives and adverbs was analyzed. As seen in Figures 3, 4, 5, and 6, the mean number of adjectives and adverbs in Group 1 was higher in drama interventions ($M = 2.07$ adjectives and $M = 2.50$ adverbs) than in discussion interventions ($M = 1.60$ adjectives and $M = 1.96$ adverbs). Group 2, however, does not follow this pattern. Children from Group 2 appear to have written more adjectives and adverbs in the discussion interventions ($M = 1.71$ adjectives and $M = 1.97$ adverbs) than in the drama interventions ($M = 1.60$ adjectives and $M = 1.87$ adverbs). In both groups, children wrote more adjectives and adverbs in the first set of interventions (weeks one to four) than in the second set of interventions (weeks five to eight) suggesting that the order of the interventions might have an impact on children's writing. Overall, the examination of the Figures appeared to indicate that the children receiving drama interventions first wrote richer texts than those receiving discussion interventions first.

Qualitative Analysis of Field Notes

The researcher's field notes were explored for a deeper understanding of the results. The first part of this section will discuss themes referring to the technical aspects of the interventions, while the second part will focus on the interesting reactions observed throughout these interventions. The following themes will be discussed: (1) changes in the researcher's interventions over time; (2) possible effects of novelty; (3) possible effects of feedback; (4) limitations with regards to the researcher's status; (5) limitations

with regards to the research context; (6) minor differences between parallel interventions; (7) excitement in drama; (8) will to participate in drama; (9) will to believe and play along in drama; (10) using the initial story to answer questions in drama; (11) interaction, negotiation and collaboration between the children during drama; (12) richness of answers in discussion sessions; and (13) demonstration of children's knowledge throughout interventions.

Changes in interventions over time. Following the idea that children's texts were richer in the first weeks of the interventions, field notes were explored for possible changes in the interventions over time.

I seemed to write more notes at the beginning of the research project and then chose to concentrate on the interventions rather than write all the details. I noted that there seemed to be more excitement for me the first time that I guided the interventions. For example, I was curious to find out how the children would react during the City Council after the story of the Three Little Pigs (Group 1, Week 1). There was less curiosity and novelty effect for me the second time with Group 2 (Week 5). This might have affected my dynamism and enthusiasm and maybe the children sensed this.

Another possible explanation resides in the fact that I used the techniques that had worked with the first groups for the second groups instead of letting the children guide me. For example, in the discussion interventions, the idea of using the magnifying glass as a camera came from the children in Group 2 (Weeks 1-4). This technique was used in all the discussion interventions with Group 1 (Weeks 5-8). In this second case, the magnifying glass might have seemed like my idea, whereas the students in Group 2 knew the idea was theirs and it might have made the interventions more meaningful to them.

They felt that I was open to their ideas and that they could express themselves.

I also noted that I modified my explanations over time. Sometimes, my demands were more precise in the second half of the project, whereas other times, I was less specific and wanted to see how the children would do without my guidance. For example, the second time that the Discussion 1 activity was given (Group 1, Week 5), I added that two or three well-explained ideas were better than ten ideas without detail. In the last drama intervention however (Drama 4), less detail was given for the writing exercise in Group 2 (Week 8) than in Group 1 (Week 4). There might have been a lack of consistency in the precision of the explanations.

A lack of consistency was also noted in regards to the rules during the writing periods. During some interventions, I was strict about the silence in the room, while in other situations, I let the children whisper and write beside their friends. I noted that I was not sure about which method was the best. Would the children be more motivated if I let them work with their friends? Would their friends' ideas be in their texts? And if so, would that be a bad thing? Mainly, I separated students that were not working well together, but I believe that a clearer plan may have been necessary.

Possible effects of novelty. It was suggested that the fact that the children used the same costumes and props throughout the four drama interventions might have made a difference in their enthusiasm about the activity. However, this does not seem to have affected their inspiration during the writing period. For example, as seen in Figures 1 and 2, Group 1 wrote more words in the third drama, and Group 2 wrote more words in the last drama than in the other drama sessions. As a matter of fact, I noted that the children still seemed excited about the costumes during the fourth drama session (Week 8). Some

shared their impressions with friends, others walked around the room, and some laughed instead of listening to the explanations. I noted that in the future, an exploration period should be allowed before the children are asked to participate in the activity.

Over time, the fact that the children were more familiar with the intervention process could have had an overall effect on their motivation and devotion. They were used to leaving the class with me, and they knew that they would have to write a text at the end of the sessions. The fact that the writing assignments were pretty similar might have accentuated this lack of novelty. Furthermore, the children in the first set of interventions might have told the other group what the activity was going to be about.

Possible effects of feedback versus no feedback. The concept of feedback versus no feedback was also explored. It was noted that feedback about the children's writing was given after Drama 1 and Discussion 1 interventions. In Group 1, children wrote more words in Drama 2 (after the feedback) than in Drama 1, but fewer words than in Drama 3 and Drama 4 (see Figures 1 and 2). In the Discussion interventions, Group 1 did better in Discussion 1 than in Discussion 2 (see Figures 1 and 2); in fact, the texts from Discussion 2 contained fewer words than all the other texts from discussion interventions. In Group 2, the texts from Drama 2 contained more words than the texts from Drama 1 and Drama 3. Texts from Discussion 2 also contained more words than texts from Discussion 1 and Discussion 2. Considering the differences between the two groups, it is difficult to consider feedback as having a possible effect on the number of words that the children wrote.

Limitations due to the fact that I was a guest in the teacher's classroom. I noted on many occasions that I felt limited by the fact that I was not working with my own

class. I did not want the sessions to take up too much time, especially since the teacher had to adapt her planning according to the project. I felt rushed in the project because I knew that finding time for the interventions was complicated. I could have taken more time when necessary if it had been my class. I could also have adapted the timing of the sessions according to the children's receptivity. On some occasions, the children seemed motivated, but they lost their focus when the teacher announced they were going out to recess.

I was not always comfortable with the teacher's way of motivating the children, but I felt I needed to use her strategies because the children were familiar with these strategies. The fact that the children did not know me as well as their teacher justified the use of short-term strategies (e.g., giving a giant sticker to the well-behaved children at the end of the session). I felt that this might have influenced the true motivation of the children to participate in my sessions. I did not want the children to behave well because of a sticker. I wanted them to behave well because they enjoyed my activities. Plus, some children wrote their texts quickly in order to choose their sticker first. As a classroom teacher, I believe that I would not have needed such rewards to motivate my students.

As a teacher, I feel that I could have made the children's experience a more significant one. For example, I could have made links with the other subjects taught in class, or with everyday situations from the children's every day life. I could have built the following activities according to the children's interests or responses. The fact that the teacher did no know exactly what we were doing during the interventions did not allow these links to be made.

Limitations due to the research context. Working in a research context was also

perceived as a limiting factor in my interventions. For example, I felt that the drama interventions would have required more time than the discussion interventions, mostly because of the explanation and organization periods (e.g., choice of costumes, choice of characters, explanation and demonstration of new techniques, etc.). However, I did not want to spend more time on the drama activities because I felt that it could be considered as an issue in the comparison of the two interventions. In the end, the drama sessions generally lasted longer than the discussion sessions, but ideally, even more time would have been spent on explanations.

The fact that the class was divided into two groups was also a limiting factor. I felt pressured about allowing the same number of minutes to the two groups even though the groups were different in regards to discipline issues and in regards to the kinds of questions they asked. I felt that I could not personalize my interventions as much. As seen in the literature review, to be effective, drama sessions need to adapt to the children's reactions (e.g., Cremin et al., 2006; Crumpler, 2005). I felt that I could not do this in such a context, and the quality of the interventions might have been affected.

Differences between Group 1 and Group 2. Although much effort was made to make the two sets of interventions as similar as possible, some minor differences were noted:

- My mayor costume was different in the two Drama 1 interventions. In Group 1, I was wearing a man's coat, and a large fur hat, while in Group 2, I was wearing my own long, black coat, and no hat. The mayor's character might have seemed more realistic in Group 1. No major effect was noted in the texts however: Group 2 wrote more words, more adjectives, and more adverbs than Group 1 in Drama 1 (see Figures 1-6).

- In Discussion 1, Group 1 (Week 5) seemed less disciplined than Group 2 (Week 1). For example, during the storytelling phase, some girls were braiding each other's hair, while other students were lying on the floor rather than sitting up properly. Maybe the children were used to the fast paced drama activities? Maybe the researcher was not as keen to discipline them? Once again, this does not seem to have affected the quality of the children's texts: Group 1 wrote more words, more adjectives, and more adverbs than Group 2 in Discussion 1 (see Figures 1-6).

- During the last drama intervention (Drama 4, Group 2), I did not have the time to gather the group for a closure of the activity before asking them to write the texts. In Drama 4, Group 1, a few minutes were reserved for the children to share their findings. In this particular case, children in Group 1 wrote more words, more adjectives, and more adverbs than children in Group 2 (see Figures 1-6). Although many other factors could have influenced the children's texts in Drama 4, future research could examine the effects of sharing ideas as a group before individual writing sessions.

Excitement in drama. It seems as though not much was needed to get the children excited and enthusiastic about the Drama sessions. For example, setting up the chairs in rows and leaving a toy microphone on a table (see Appendix H) was enough to grasp their attention and awaken their curiosity. Even though the same costumes were used for all four drama activities (old clothes borrowed from friends and family), choosing the costumes always seemed to be a funny moment. As a group we would laugh when a child put on a new costume. Simple costumes that were not explicitly linked with the stories

seemed to motivate the children and allow them to "enter" their character (e.g., a girl wearing a light blue and purple blouse pretended she was a birthday cake).

Will to participate in drama. There was much more participation than expected. On many occasions, I noted that almost all of the children raised their hands. During several drama sessions, I had to give the groups extra time to play on their own so that everyone could participate (e.g., Drama 1, Group 1). Most of the students participated actively in all of the drama sessions. I usually received positive feedback from the children when I asked if they enjoyed the activity (e.g. Drama 2, Group 1). In Drama 2, Group 2, one particularly agitated child showed disappointment after missing a drama session: "What about my idea? I wasn't there! Nobody can vote for my idea!" "I know, but you were away on a trip... lucky you!" "I would have preferred to give my ideas than to go on a trip..." I suggested that he share his idea with the group and they were able to include it in the voting bulletin. The student seemed satisfied with this solution. The motivation to participate seemed to extend to the writing session for some students. Some were motivated enough to ask if they could continue even though their teacher had told us it was recess time.

Will to believe and play along in drama. As mentioned previously, not much material was needed to help the children get into their roles. There seemed to be a general will to believe in the make-believe situations presented. For example, in Drama 1, Group 1, the children recognized me as the mayor, but I asked them to pretend I was really the mayor, and they played along. They did not mention my name for the rest of the drama session. Also, following the Sleeping Beauty activity (Drama 3, Group 2), three girls continued acting throughout the writing session. They told me they were dipping feathers in ink to

write their texts, when they were actually "dipping" their pencils in their pencil sharpeners.

Using the initial story to answer questions in the drama. On many occasions, the students referred to the story in the drama sessions. For example, in Drama 1, Group 1, when the mayor was concerned about the wolf destroying houses in the village, some children said that it only destroyed the pigs' houses to eat them and that we should not be worried as humans. When the mayor mentioned that he had heard that the wolf also destroyed humans' houses in case there were pigs inside, other children said that the wolf only destroyed straw and wood houses.

Interaction, negotiation and collaboration between the children during drama. During the Forum Theatre, it was interesting to see how the children built on each other's ideas to create a live improvisation. During one particular scene in Drama 2, Group 1, the group suggested that the wolf break free from the jail. The child playing the wolf asked how he could break free and the child playing the guard showed him: "Like this". The wolf used the guard's trick to get away, but the guard quickly caught him and put him back in his cell. Later in the same activity, one student asked for details about another's suggestion: "Why do we need another guard?" "For backup, the first guard called him". With Group 2, Forum Theatre was also very rich in interactions and negotiations. For example, one student suggested that he would be the wolf's grandmother dressed up as a guard and that he would open the wolf's cage with the keys. The group accepted this idea, and the wolf's grandmother was welcomed as a guard. However, when she asked for the keys, the first guard became suspicious and lifted the grandmother's hood. The grandmother's scheme was discovered!

Collaboration and listening skills were also demonstrated in the improvised investigation about the ogre in Drama 4, Group 2. Although they gave different testimonies, two interviewed witnesses gave some similar information: both mentioned they had seen the ogre around midnight, both thought he lived in the St. Lawrence River, and both said he owned three caves. Without any intervention on my part, the two children managed to give the drama more credibility, and it was easier for the rest of the group to come to a conclusion about the events surrounding the princess' disappearance.

Revisiting the children's ideas. Following the students' texts in Drama 1, Group 2, we discussed the solutions we were going to use. It was decided that the villagers were to investigate in order to find out where the wolf lived. Then they would scare him by destroying his house with a bulldozer. I stopped them, reminding them that they had also voted for his mom to lock him up in his room as a punishment. "She won't be able to put him in his room if his house is destroyed!" But they had thought over every detail: "His mother's house won't be destroyed! It's only HIS house that will be destroyed. He will be in his room in his mother's house!"

Richness of answers in discussion. The questions asked during the discussion sessions seem to have elicited inner reflections and critical thinking from the children. For example, in Discussion 1, Group 1, one child said: "I would give this story 8/10 only because it is scary and we might think that it could happen to us" " It's impossible this thing about the people in the wolf's stomach…" Some answers, on the other hand, revealed children's creativity and sense of humor. For example, in Discussion 1, Group 2 when asked: What do you think the characters are going to do next?" one student answered: "The grandmother, the Little Red Riding Hood, and the hunter are going to

have a party!"

Responsibilities during discussion sessions. I noticed that when given responsibilities, agitated students focused more on the activity and seemed to enjoy it better. For example, in Discussion 1, Group 1, a student took the activity more seriously once he was in charge of interviewing other children. During one activity, he told the group that he would choose only the ones who were calm, not the ones that were saying "Me, me, me!" I had previously mentioned this, which suggests he was attentive to the rules and was taking his role seriously.

Demonstration of children's knowledge throughout interventions. On many occasions, links with children's personal knowledge and experience were made. During a writing session, for example, a student was writing a text about the rock band Kiss (Discussion 4, Group 2). He seemed to know they were from the United States and wanted to go to the restaurant with them. He asked: "Are there any St. Hubert Restaurants in the United States?" In a drama session (Drama 2, Group 2), one child suggested that the wolf should "do like penguins do and regurgitated the two pigs". In another drama (Drama 4, Group 2), a child explained that the ogre lived underwater in a cabin with air inside.

The quantitative analysis and the qualitative exploration of the data provoked interesting reflections. These will be presented in the Discussion section.

Table 1

Descriptive Statistics for Pre and Post Tests in Experimental (E) Group (N = 26) and

Control (C) Group (N = 19)

	Experimental Group	Control Group	Experimental Group	Control Group
	Mean and SD	Mean and SD	Range	Range
Time				
Pre	13.92 [2.26]	13.11 [2.87]	8-16	7-16
Post	12.85 [3.17]	14.21 [1.90]	8-16	10-16
Words				
Pre	87.00 [38.96]	86.37 [36.85]	25-163	27-160
Post	96.31 [60.53]	88.68 [30.11]	16-237	51-144
Adjectives				
Pre	4.26 [3.48]	4.26 [3.00]	0-15	0-11
Post	5.42 [4.06]	5.42 [3.36]	1-17	1-14
Different Adj.				
Pre	3.23 [2.61]	3.53 [2.17]	0-11	0-8
Post	4.00 [2.61]	5.11 [3.16]	1-11	1-13
Adverbs				
Pre	5.38 [4.21]	4.42 [3.44]	1-18	0-13
Post	6.19 [6.57]	4.74 [3.81]	0-31	0-15
Different Adv.				
Pre	3.92 [2.78]	3.63 [2.41]	1-12	0-9
Post	4.31 [3.47]	3.68 [2.94]	0-11	0-13
Structure Rating				
Pre	2.04 [0.53]	2.05 [0.52]	1-3	1-3
Post	2.04 [0.53]	2.05 [0.52]	1-3	1-3

Note. Time is measured in minutes.

Table 2

Comparing Texts in Four Drama and Four Discussion Interventions (N = 26)

	Mean and SD	Range
Time		
Drama	49.33 [5.95]	38-59
Discussion	47.62 [10.70]	18-62
Words		
Drama	224.67 [110.49]	58-420
Discussion	192.45 [75.94]	73-342
Adjectives		
Drama	7.00 [4.56]	1-18
Discussion	6.60 [4.12]	0-16
Different Adj.		
Drama	6.23 [3.91]	1-17
Discussion	5.77 [3.25]	0-11
Adverbs		
Drama	8.73 [5.64]	0-20
Discussion	7.85 [5.33]	0-20
Different Adv.		
Drama	7.27 [4.46]	0-16
Discussion	6.67 [4.17]	0-16
Structure Rating		
Drama	2.14 [0.50]	1-3
Discussion	2.21 [0.46]	1-3

Note. Time is measured in minutes.

Table 3

Correlations Between Gender and Number of Words and Quality of Texts (N = 26)

Variables	Pearson Correlation
Drama	
Time	.19
Words	.31
Adjectives	.34
Different Adj.	.32
Adverbs	.18
Different Adv.	.20
Rating	.16
Discussion	
Time	.18
Words	.24
Adjectives	.51**
Different Adj.	.51**
Adverbs	.29
Different Adv.	.24
Rating	.04

** Correlation is significant at the 0.01 level (2-tailed).

1= Male, 2 = Female

Table 4

T-test Comparison of Variables in Drama vs Discussion Sessions (N = 26)

	Mean	t	df	p-value
Time		1.00	23	*ns*
Drama	49.33			
Discussion	47.62			
Words		2.52	23	.019 *
Drama	224.67			
Discussion	192.45			
Adjectives		.49	23	*ns*
Drama	7.00			
Discussion	6.60			
Different Adj.		.73	23	*ns*
Drama	6.23			
Discussion	5.77			
Adverbs		.92	23	*ns*
Drama	8.73			
Discussion	7.85			
Different Adv.		.64	23	*ns*
Drama	7.27			
Discussion	6.67			
Structure Rating		-.22	23	*ns*
Drama	2.14			
Discussion	2.21			

Note. Time is measured in minutes.

Figure 1. Comparing Mean Number of Words in Groups 1 and 2 Across Interventions.

Figure 2. Comparing Mean Number of Words in Groups 1 and 2 Across Time.

Note: Students in Group 1 received drama interventions first, while students in Group 2 received discussion interventions first.

Figure 3. Comparing Mean Number of Adjectives in Groups 1 and 2 Across Interventions.

Figure 4. Comparing Mean Number of Adjectives in Groups 1 and 2 Across Time.

Note: Students in Group 1 received drama interventions first, while students in Group 2 received discussion interventions first.

Figure 5. Comparing Mean Number of Adverbs in Groups 1 and 2 Across Interventions.
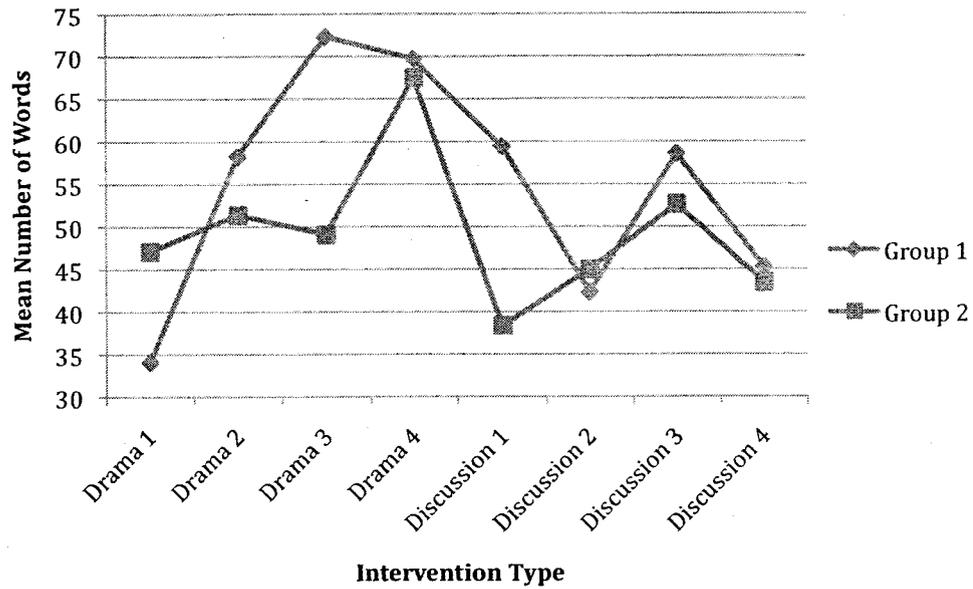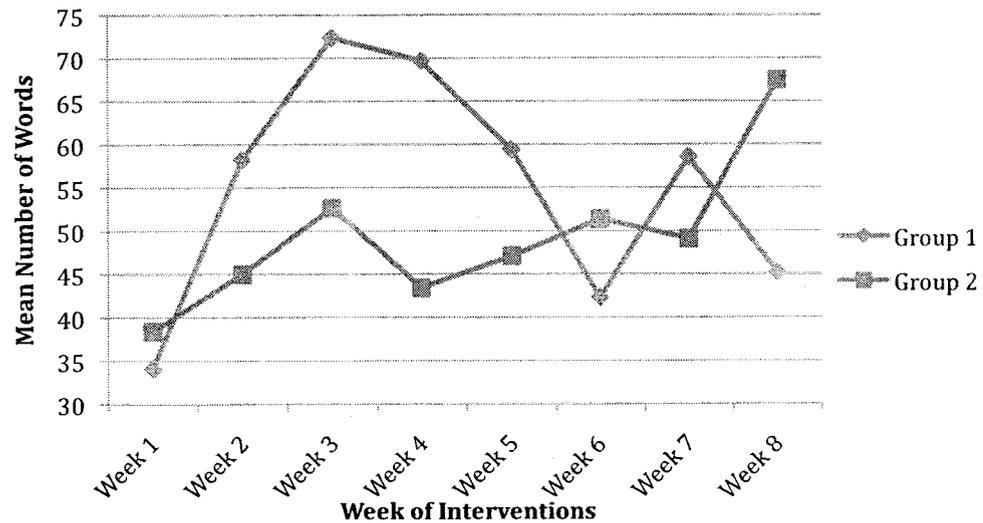

Figure 6. Comparing Mean Number of Adverbs in Groups 1 and 2 Across Time.

Note: Students in Group 1 received drama interventions first, while students in Group 2 received discussion interventions first.

Discussion

The present study examined the impact of story drama on the quality of children's texts. The first hypothesis tested was that children receiving the eight-week drama and discussion interventions (experimental group) would improve their writing skills more than the children receiving regular language arts lessons (control group). The second hypothesis was that, in the experimental group, the texts issued from the drama sessions would be richer than the texts issued from the discussion sessions.

The discussion section will present an explanation of the results found through the analysis of the data. In the first part of this section, the findings will be discussed in the following order: (1) descriptive analyses; (2) findings concerning gender effects; (3) tests of the hypotheses; (4) exploratory analyses; and (5) qualitative analyses. The second part of the section will suggest implications for practice, expose certain limitations of the study, and propose directions for future research.

Descriptive Analysis

The descriptive statistics presented previously in Table 1 indicated that the students in the experimental group wrote more words than the students in the control group in the posttest. Although the difference between the two groups was not found to be significant, a visual inspection of the data allowed a deeper understanding of this difference. Ideas concerning this particular result are explained further in the section on hypothesis one.

The descriptive analysis in Table 2 suggested that, in general, texts written in the drama sessions were richer and longer than texts written in the discussion sessions, while texts written during the discussion sessions received a higher rating than texts written

during drama. However, when compared, the data only revealed significant differences in the number of words and not the other variables. This finding will be addressed in more detail in the section discussing hypothesis two.

Gender Effects in Descriptive and Pre-Post Analyses

As reported in the Results section, a significant correlation between gender and the number of adjectives was found in the data collected during the interventions. Overall, girls wrote more adjectives than boys during the discussion interventions. A similar trend was found in the drama sessions where girls also appeared to include more adjectives in their writing than boys. Furthermore, this same trend appeared in the analysis of gender effects in the texts from the pre and posttests.

Few studies in the field of educational drama seem to have reported similar findings, although some research has addressed this issue. Mages (2008) reported that some authors (e.g., Nicoloupoulou, 2002; Richner & Nicolopoulou, 2001) had examined gender-related patterns in the narrative development of boys and girls. Although these studies do not specifically address gender differences in the richness of children's texts, they do suggest certain differences in the children's narratives styles. For example, in Nicolopoulou's (1997, 2002) research, girls' stories usually reflected order, stability and harmony, while boys' stories reflected disorder, movement, conflict, and disruption. Interestingly, girls were mainly inspired by fairy-tale characters (e.g., kings, queens, princes, princesses), while boys tended to include powerful characters such as large animals and cartoon heroes in their stories. Considering the fact that most of my interventions were based on folk tales and fairy-tales, it is possible that the girls were more inspired by the characters than were the boys. This may be a possible explanation

for girls' greater use of adjectives in their writing.

Moreover, in order to explain gender differences in young Canadians' literacy scores, Gambell and Hunter (2000) explored the preferences, attitudes, and practices of 13- and 16-year-olds toward literacy. In their research, these authors cite a study by Simpson in which girls usually preferred narrative fiction such as novels, while boys usually preferred non-fiction, comic books, and joke books. Once again, the fact that the books chosen in the current research were all narrative fiction books could have influenced the way in which the girls and the boys were inspired to write. Of course, studies examining gender differences regarding children's use of adjectives in texts would be more helpful in understanding the gender effects revealed by the current study. A review of the literature revealed few studies on children's use of adjectives and none that found evidence of gender differences (e.g., Blackwell, 2005).

Hypothesis One: Pre-Post Analysis

The analyses conducted on the pre and posttests revealed no significant differences between the experimental and control groups in regards to the number of words written, the number of adjectives and adverbs used, and the ratings on structure and organization.

The lack of power is a possible explanation for the fact that no significant differences were found in the quality and length of the texts written by the control group ($n = 19$) and the experimental group ($n = 26$) in the pre and posttests. Furthermore, the pre and posttest writing exercises were different from the writing exercises proposed during the drama and discussion interventions. In the pre and posttests, children had the opportunity to choose their subject and were asked to justify their choice as well as write

a story explaining what would happen if they found themselves in such a situation (see Appendices C and D for pre and posttest assignments). As during the interventions, they had fifteen minutes to write. However, during the drama and discussion sessions, the children did not have a choice of subject (e.g., Find solutions for the Three Little Pigs and the Little Red Riding Hood) and they had to write in a specific genre (e.g., write a letter to a friend or a member of your family). According to Cremin et al.'s study (2006), children concentrated faster, were more creative and produced richer and more effective texts when they were given the opportunity to choose their type of text. In the pre and posttests, the students did not have a choice regarding the genre of their text. However, the fact that they could choose their subject might have had an impact on their motivation and inspiration to write.

Theories on intrinsic motivation, such as the Self-Determination Theory (e.g., Deci & Ryan, 2000; Ryan & Deci, 2000), suggest that children might feel more naturally motivated when they are given more autonomy. A feeling of autonomy can be obtained when they can control certain aspects of an assignment (Reeve & Sickenius, 1994). In the case of the pre and posttests, choosing the subject could have influenced the number of words written, as well as the number of adjectives and adverbs used simply because the children were more motivated to write. Providing the children with three different subjects also allowed them to choose the one that they found the most inspiring. In the writing assignments during the interventions, the children had to write even if the subject proposed was not inspiring to them. Also, it may be that the children in the experimental group were weary of writing for the researcher by the time the posttest was presented to them. They knew that they would probably receive no feedback and that they would not

be graded for this final text. Children in the control group, on the other hand, only wrote once and received feedback on that one occasion. Moreover, it is possibly easier to ask children to give their maximum during two writing assignments than it is during ten writing assignments. So, the end result was that there was no significant difference between the post-test scores for the two groups.

In conclusion, many factors, other than the length of the interventions and effects of feedback could have influenced the results regarding the pre and posttests of the control and experimental groups. For example, the fact that I was not working with my own class could have limited the impact of the interventions on the experimental group and hence narrowed the expected differences between the control and experimental groups. These other factors will be discussed further in the discussion concerning the qualitative analysis.

Hypothesis Two: Drama and Discussion Comparisons

A significant difference was found in the number of words written during drama sessions and discussion sessions. However, there were no significant differences in the quality, richness, and structure of the texts in the two types of interventions.

The fact that children wrote significantly longer texts in drama sessions than in discussion sessions suggests that drama did have an overall impact on children's writing. The children appear to have been somewhat stimulated during the drama sessions: they came up with more ideas and more words than during the discussion sessions, which is in line with the findings by McNaughton (1997) who also reported that the children in the drama groups wrote longer texts than those in the discussion groups. This point will be addressed further and in more detail in the discussion concerning the exploratory

analyses. However, unlike in McNaughton's study, the children in the present study did not use more descriptive language. It is possible that the children needed more time to improve other aspects of their writing (e.g., use of adjectives and adverbs). This could explain the lack of significant findings in regards to the number of adverbs and adjectives used, and in regards to the rating in structure and organization. Plus, children in the present study were younger than those in McNaughton's study (grades four to seven).

Furthermore, the literature suggests that drama can enhance the quality of texts when these three conditions are found: (1) creation of tension; (2) incubation time for ideas; and (3) choice of an appropriate moment for writing (e.g., Booth, 2005; Cremin et al., 2006; Goodwin, 2006). For various reasons, these conditions were not always found in the drama sessions I animated. For example, as an inexperienced drama facilitator, creating tension was not natural to me. I was mostly focused on organizational details and discipline. During the second drama activity on "The Truth about the Three Little Pigs" (Scieszka & Smith, 1991), I was able to create tension in the forum theatre by asking the children to add a new character. By adding the grandmother dressed up as a prison guard, the children were destabilized and had to think of a way to keep the wolf in jail (or to get him out depending on their idea). I feel that it was easy for me to create tension while using forum theatre because this particular technique allows pauses where the children and the teacher can express themselves. However, when using techniques such as meetings or trials (e.g., a city council or a press conference), I found it more difficult to think quickly about ways to create tension. For example, during the ogre's trial in the fourth drama, I could have created tension simply by announcing an unexpected witness or by acting as a witness myself.

Concerning the incubation of ideas, the fact that I was not working with my own class limited the time I spent with the children. The drama sessions were usually limited to sixty minutes, thus not allowing much time for the development and progression of the children's ideas. Children might have had the time to think about their ideas between interventions, but the topics changed with every new session, hence not leaving opportunities for children to express these ideas.

Seizing the moment to write was also a difficult task for me. I felt constrained by the context of the research project. For example, text comparison and analyses required that all texts have similar formats and that all children have the same amount of time to write. The moment for writing was also controlled for and always occurred at the end of interventions rather than at the most appropriate instance. In a regular class situation, the drama facilitator would probably have greater latitude and adapting the drama to the children would be easier.

Exploratory Analyses

In order to try to understand the lack of significant findings, the data were explored visually. The patterns found in the exploratory analyses suggested that the order in which children received the interventions influenced the number of words they wrote. Children participating in drama sessions first (Group 1) wrote more words overall than children participating in discussion sessions first (Group 2). Although children in Group 2, like children in Group 1, wrote more words in the drama sessions than in the discussion sessions, it is possible that the impact of the drama sessions was minimized for them. Many factors explored throughout these analyses could have initiated differences in the two groups. For example, perhaps the children in Group 2 were not as excited about

the drama as the children in Group 1. Maybe the children in Group 1 had talked about the drama sessions, thus lessening the curiosity and enthusiasm of children in the second group. Also, after hearing from the first group, maybe Group 2 was expecting drama to be a lot more exciting than it actually was for them. Furthermore, students in Group 2 were familiar with the process of the interventions and knew that they would have to write a short text during the last fifteen minutes of the interventions. It is possible that they were not as motivated about the writing activities, especially since the students only received feedback on their texts two times during this period. Perhaps, eight weeks was too long to keep the children interested. The fact that children in both groups wrote more adjectives and adverbs during the first four weeks than during the last four weeks also seems to suggest that the intervention period should have been shorter.

In conclusion, all of these factors could have accounted for the findings of the exploratory analyses and should be investigated in future research.

Qualitative Analyses

The field notes taken during the eight weeks of interventions with the children were also explored for a deeper understanding of the findings. Thirteen themes were identified: (1) changes in the researcher's interventions over time; (2) possible effects of novelty; (3) possible effects of feedback; (4) limitations in regards to the researcher's status; (5) limitations in regards to the research context; (6) minor differences between parallel interventions; (7) excitement in drama; (8) will to participate in drama; (9) will to believe and play along in drama; (10) using the initial story to answer questions in drama; (11) interaction, negotiation and collaboration between the children during drama; (12) richness of answers in discussion sessions; and (13) demonstration of children's

knowledge throughout interventions. The first seven themes were addressed thoroughly in the results section, therefore this section will focus on the positive elements of the interventions.

Positive aspects. The richness of the interventions could be explained by many different factors that have not necessarily been controlled for in this study (e.g., the group dynamic, the attitude of the children towards drama). However, I chose to examine the positive aspects by analyzing the teacher's role

According to the literature, the teacher's role in creative drama interventions consists of: (1) asking the right questions; (2) providing a friendly climate; and (3) believing and participating in the big lie (Booth, 2005; Dunn, 2008; McCaslin, 2000; Neelands et al., 1993). Other than the last recommendation, the teacher's role in drama seems similar to his or her role in the classroom in general. Perhaps as teachers, we learn to ask questions that will push children's curiosity further, elicit their participation, help develop their understanding of a situation, and encourage them to make the project their own by giving their opinion. For example, in Drama 2, when asked what was going to happen once the wolf was imprisoned, one child said the wolf was going to regurgitate the two pigs it had eaten. This answer seemed rather peculiar, but when questioned, the child explained that the wolf could do like penguins: regurgitate its food. The child was able to share his personal knowledge with the class and integrate it into the drama. To encourage the children to imagine all the details of the drama, I pointed out that after being regurgitated, the two pigs would be stuck in the prison cell with their enemy. Did we still want to use this idea? After thinking about different solutions, the children suggested that the prison guard open the door slightly to let the pigs out of the cell as

soon as they were out of the wolf's stomach. The questions asked encouraged the children to think about creative solutions to unusual problems, thus enriching the drama experiences for all of us.

As teachers, we also strive to create a friendly learning climate for our students. For example, we want each child to believe in his or her own potential. Therefore, rejecting their ideas or making fun of them in front of others is usually not recommended whether it be during science, math or drama activities. I took the time to listen to all the participants' suggestions during the drama sessions. The only reason that sometimes stopped me from hearing ideas was the lack of time. I would then politely warn the children that I was only taking one last idea. I was open to many different ideas and encouraged the children to welcome ideas that at first seemed strange to them. I explained that we could explore many possibilities in drama. I believe that this was well understood because I found many of the children's suggestions to be original and creative. The groups were usually respectful of each other's ideas. In creative drama, a friendly climate is essential in order to encourage all children to participate actively, not only by sharing ideas, but also by physically joining an activity. Not all teachers know how to act when a child does not want to participate. Although I was not often confronted with this problem, reading about it did help me not to worry about children who were too shy to participate. I was confident that if I created whole group opportunities they would participate at some point of the drama and this is what actually happened. For example, in most of the drama activities, the children were asked to choose a costume. In the first drama session, one child had not participated in the city council brainstorming. However, after watching the whole group walk around with costumes, he also chose a costume and

joined the group.

Although I was new to creative drama, on many occasions the skills acquired as a teacher seem to have naturally appeared and possibly contributed to the creation of rich situations. As for believing in the magic of drama and participating along with the children, qualities such as openness, humility, and creativity must certainly help. However, it was not as natural for me to participate in the action. I acted more as a guide, asking questions, and asking for precisions. In practice or in a future similar project, in future interventions in my own classroom, I would explore this avenue a little more. I think a couple of sessions might be needed before a teacher is comfortable enough to take on a major role in a drama. Perhaps the discipline issues made it more difficult for me to let go of my role as a teacher. Plus, once again it would possibly have been easier for me to work with my own class.

My experience as a drama facilitator suggests that many teachers probably already have the required skills to act as great drama facilitators in their classrooms. Perhaps more experienced teachers will find it easier to focus on their own participation in the drama.

Implications for Practice

Hopefully, this study will encourage teachers to explore creative drama in their classrooms. Although the study suggests that several experiences are necessary for a teacher to feel comfortable and thus maximize the positive effects of drama on writing, it also indicates that most teachers have the basic qualities needed to be good drama facilitators. It also demonstrates that, contrary to common belief, most children can be easily convinced or enticed to participate in whole group activities. Furthermore, the

present study proposes that a teacher acting as a drama facilitator in his or her own class will possibly work under more optimal conditions than the researcher with regards to discipline issues, time management, and integration of children's knowledge and personal experiences into the drama.

The qualitative exploration of the data and field notes suggest that teachers wanting to integrate creative drama in their classrooms should consider certain recommendations. First of all, as proposed by the literature (Dansky & Silverman, 1973; Howe et al., 1993; Rubin, 1977; Sutton-Smith, 1967), this research suggests that when teachers introduce creative drama to their students they should allow for a certain exploration period of the props and costumes before children begin the actual activity. In line with Petrakos and Howe's (1996) study, this research also suggests that generic dress-up clothes are effective in inspiring children in creative drama. Therefore, teachers should not worry about the availability of costumes in their school. Asking friends or relatives to donate old clothes should be sufficient to create a large and varied collection of costumes. Plus, it seems that teachers do not need to renew or change their material after every activity. Adding two or three new elements once in a while should be enough to keep the children curious and excited. Children could also make some costumes or specific props, as needed, as proposed by Dunn (2008).

The current research also proposes that teachers should include time for the incubation of children's ideas in their planning of the drama sessions, as suggested by Cremin et al., (2006). Teachers should build on the same theme over two or three sessions rather than change the subject every time. This will allow the children's ideas to mature between the interventions, but it will also give more latitude for the teacher to

adapt to the children. For example, after hearing a child's suggestion during the first drama session, the teacher would have the time to include this idea and build on it in the second session.

Considering the fact that children wrote longer texts after the drama than the discussion activities, perhaps teachers could use drama in the first step of the writing process. For example, texts written in drama could be considered as drafts to be worked on during a language arts lesson. Texts written during drama could also be considered as simple free writing exercises where children practice their spontaneous text composition skills.

Finally, the variety and richness of story drama activities possibly allows teachers to integrate other subjects than language arts in the different sessions. For example, one could easily talk about science in a drama where the children act as investigators after reading a book on insects. Plus, drama could certainly be useful in contexts such a second language classroom. Students could act and play with a story without having to understand all of the words. In short, creative drama offers many opportunities for teachers to play with their students while they learn.

Limitations

Many limitations have been discussed throughout the previous sections. However, the lack of power due to the small number of participants ($n = 45$) probably remains one of the main limitations to this study. Furthermore, the analysis of the results suggests that eight weeks might have been too long for this type of project with grade three children. Moreover, the fact that I was not working with my own class made it more difficult to control such details as the moment and length of the interventions (e.g., one group in the

morning versus one group in the afternoon). In general, the drama sessions (approximately 60 minutes) lasted longer than the discussion sessions (approximately 45 minutes), but this extra time was mainly used for organizational purposes such as choosing costumes and explaining techniques. Lastly, being fairly new to the role of creative drama facilitator possibly influenced my interventions throughout the study as discussed earlier.

Directions for Future Research

Given the limitations and observations previously discussed, several suggestions can be made for future research. Firstly, a replication of the current study with a larger number of participants would give more power to the findings. Plus, an exploration of the order effect found in the exploratory analysis would be interesting: Do children receiving drama first write longer and richer texts than children receiving discussion first? Furthermore, many interesting questions raised throughout this study remain unanswered: (1) How does feedback influence the quality of children's texts? (2) How do props and costumes influence the quality of creative drama sessions? (3) Are children more motivated to write when they can choose the subject or the genre of their text? (4) What are the gender differences in the writing skills of children? (5) Would such gender differences be evident if a non-fiction book were used? (6) Are there any gender differences in the frequency or the quality of children's participation in creative drama sessions?

In the eventuality of a researcher being inspired by the present study, I would recommend a similar, but shorter project. Perhaps two story drama activities building on the same theme and two discussion activities based on a same book would be enough, at

least initially until the teacher and the children are comfortable with this approach. Ideally, the researcher should have practiced animating such drama and discussion sessions prior to the actual research interventions. This would allow him or her to concentrate on enriching the sessions by participating and by adapting more easily to the children's comments, ideas, and actions. Plus, meeting the participants before the interventions could certainly help with regards to discipline issues.

As for the pre and posttests, the researcher should consider working in the same context as the drama and discussion sessions. For example, the writing assignments should be in the same format as in all of the interventions. This would possibly allow a better evaluation of the progression for this particular type of text.

Of course, these recommendations are based on my personal experience. It is possible that another researcher would do the exact same study and experience totally different situations. This would only contribute to enriching the research in educational drama by adding new elements and raising new questions in the field.

Conclusion

One of the objectives of the present study was to encourage teachers to integrate creative drama into the regular curriculum of their classrooms. In this sense, I would be tempted to say that it is a success: as a teacher, I will most certainly introduce creative drama to my students. Through the present research process, I have learned many things on the subject. Mostly, I have learned that reading on a topic can be very helpful for finding ideas and recommendations to get started. However, I realized that even when you are aware of the best conditions needed to succeed, there is no such learning experience as practice.

Hopefully, after reading this study, teachers will have changed their way of viewing drama. They will be inspired to slowly integrate creative drama in their classroom and not be discouraged when results are not immediately apparent. They should keep in mind that, as new drama facilitators, they should start with small objectives such as simply acting out a story. Once they are at ease with different techniques, it should be easier to select the techniques according to the different situations encountered. In this same way, teachers should feel comfortable as drama facilitators before integrating writing in a "seize the moment" (Cremin et al., 2006) approach. But once this is done, I think the results are promising: enjoyment and richer texts!

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Appendix A

Information and Consent Form for Parents

PROJET DE RECHERCHE SUR LES CONTES ET L'ART DRAMATIQUE
LETTRE D'INFORMATION POUR LES PARENTS

Bonjour chers parents,

Je suis une ancienne enseignante de l'Externat Saint-Cœur de Marie. Lors de mes deux contrats à l'Externat (entre 2004 et 2007), j'ai eu le plaisir de côtoyer la majorité des élèves de l'école et cette année, j'ai le plaisir de leur enseigner en tant que remplaçante de Mme Nathalie et de Mme Jacinthe (en Anglais).

Dernièrement, j'ai décidé de me lancer un nouveau défi, celui d'entreprendre une maîtrise à l'Université Concordia à Montréal. Dans le cadre de cette maîtrise, j'ai choisi de réaliser un projet alliant les contes, l'art dramatique et l'écriture. Ayant gardé d'excellents souvenirs de mon expérience à l'Externat j'ai eu l'idée de parler de mon projet à Mme Nathalie et à M. Morin qui ont eu l'amabilité de m'accueillir dans l'école.

Mon projet de recherche se déroulera sur une période d'environ deux mois et consistera en huit interventions d'environ 75 minutes dans la classe. Ces interventions s'intégreront dans le programme régulier de la classe et n'impliqueront pas de travail supplémentaire pour votre enfant. Suite à la lecture de différents contes, les enfants vivront des activités de discussion et d'art dramatique. Ils auront ensuite à écrire un court texte que je recueillerai pour ma banque de données. Les élèves seront libres de participer ou non.

En tant que parents, votre consentement éclairé est essentiel au bon déroulement de cette étude. Je joins à cette lettre un formulaire vous donnant les détails plus techniques de la recherche. Je vous demanderais de le compléter et de le retourner dès que possible à l'école. Vous êtes libres de consentir ou non et sentez-vous bien à l'aise de me contacter si vous avez des questions concernant la participation de votre enfant.

Merci pour votre collaboration,

Stéphanie Laurin
Université Concordia, Département des sciences de l'éducation
s_lauri@education.concordia.ca

Lettre de consentement à l'intention des parents

L'influence de l'art dramatique sur la qualité de l'écriture des enfants du primaire.

FORMULAIRE DE CONSENTEMENT
(POUR FIN DE PARTICIPATION À L'ÉTUDE)

En signant ce document, j'accepte de prendre part à cette étude conduite par Mme Stéphanie Laurin du département des sciences de l'éducation de l'Université Concordia (s_lauri@education.concordia.ca). Stéphanie Laurin complète présentement une maîtrise en développement de l'enfant sous la direction du professeur Nina Howe du département des sciences de l'éducation (nina.howe@education.concordia.ca).

A. But de l'étude

J'ai été informé du but de l'étude et je comprends que la chercheuse s'intéresse au rôle de l'art dramatique dans l'apprentissage des enfants. Plus particulièrement, les effets de courtes séances d'improvisations et de discussions sur la qualité des textes des élèves seront explorés. Ces informations permettront à la chercheuse de mieux comprendre les éléments qui contribuent à enrichir l'expérience des enfants en Français et dans d'autres contextes d'apprentissage.

B. Déroulement de l'étude

J'ai été informé des procédures suivantes :

La collecte de données se déroulera au début de l'année 2009. Pendant une période d'environ 2 mois, la chercheuse animera des ateliers d'art dramatique et de discussion sur les contes. Suite à chacun de ces ateliers, les enfants seront invités à écrire un court texte en lien avec les activités vécues. La chercheuse conservera ces textes dans le but de les analyser.

C. Conditions de participation

Je comprends que je suis libre de retirer mon enfant de l'étude en tout temps et ce, sans conséquences. Je comprends que la participation de mon enfant à cette étude demeure confidentielle et que toutes les informations que je donnerai demeureront complètement anonymes (la chercheuse ne dévoilera en aucun temps l'identité de mon enfant). Toutes les informations amassées resteront confidentielles. Chaque enfant se verra attribuer un numéro. La chercheuse sera la seule à connaître ce numéro. Dans l'éventualité où la recherche serait publiée, seulement les résultats du groupe seront rapportés et aucune information permettant l'identification de l'enfant ne sera incluse. Certaines informations pourraient être utilisées dans le future lors d'ateliers de formations ou de conférences, mais tous les enfants demeureront anonymes. Je comprends que les données recueillies pour cette étude peuvent être publiées.

J'ai lu attentivement les conditions ci-dessus et je comprends les prémisses de mon implication. J'accepte volontairement que mon enfant participe à cette recherche.

_____ oui

_____ non

Nom : _____

Nom de mon enfant: _____

Signature : _____

Si vous avez des questions concernant vos droits en tant que participants, s'il vous plaît contactez Adela Reid Université Concordia (514) 848-7481 ou par courriel areid@alcor.econcordia.ca

Appendix B

Information and Consent Form for Participants

**PROJET DE RECHERCHE
SUR LES CONTES ET L'ART DRAMATIQUE**

Madame Stéphanie m'a expliqué les détails du projet qu'elle va réaliser dans ma classe au début de l'année 2009.

Je sais qu'il s'agit d'un projet sur l'art dramatique, la discussion et les contes.

Je suis d'accord pour participer aux activités de discussion, d'art dramatique et d'écriture dirigées par Madame Stéphanie dans le cadre de ce projet.

Signature de l'élève : _____

Appendix C

Pretest Writing Activity

Nom : _____   Date : _____

MINI-ÉCRITURE

Dans laquelle des situations suivantes préférerais-tu te retrouver?
Coche la case correspondant à ton choix. Explique ta réponse.
Tu as 15 minutes pour écrire ton texte.

Aimerais-tu mieux :

Traverser un pont cahoteux surveillé par un troll?

Passer la nuit dans un château hanté par un fantôme?

Partager ton souper avec un vampire?

Titre : _____

Appendix D

Posttest Writing Activity

Nom : _____   Date : _____

MINI-ÉCRITURE

Dans laquelle des situations suivantes préférerais-tu te retrouver?
Coche la case correspondant à ton choix. Explique ta réponse.
Tu as 15 minutes pour écrire ton texte.

Aimerais-tu mieux :

Déjeuner dans un igloo avec des ours polaires au Pôle Nord?

Dormir dans une cabane avec des serpents dans la jungle?

Souper dans une gondole avec des rats sur un canal?

Titre : _____

Appendix E

Detail of Interventions

Table E1 : Description of Discussion and Drama Interventions

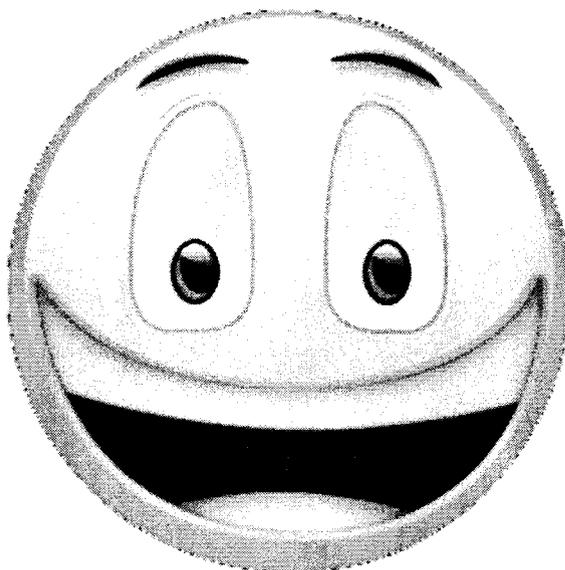|	**Discussion 1**	**Drama 1**
Book	Auzou, P. (2001). Le petit chaperon rouge. In *Mon plus beau livre de contes*. Paris: Éditions Philippe Auzou	Auzou, P. (2001). Les trois petits cochons. In *Mon plus beau livre de contes*. Paris: Éditions Philippe Auzou.
Intervention	Group Discussion	City Council
Example of questions	"Comment te serais-tu senti à la place du petit chaperon rouge?" "Qu'est-ce tu aurais fait à la place du petit chaperon rouge pour déjouer le loup?" "Comment aurais-tu pu prévenir ta grand-mère de l'arrivée du loup?"	"Chers villageois, le loup a déjà détruit plusieurs maisons. Qu'est-ce que nous devrions faire?" "Qu'est-ce qui nous prouve que le loup est vraiment coupable?"
Writing Assignment	Find 5 ways Little Red Riding Hood could have avoided the wolf.	Find 5 solutions to present to the mayor regarding the wolf's attacks.
Required Material	Discussion cue cards, microphone, magnifying glass.	Hat for the mayor, microphone for villagers to speak, official paper to hand out to mayor.

	Discussion 2	**Drama 2**
Book	Tremblay, M. (2004). *Le petit frère du petit chaperon rouge*. Montréal: La Courte Échelle.	Scieszka, J. & Smith, L. (1991). *La vérité sur l'affaire des trois petits cochons*. Paris: Nathan.
Intervention	Group Discussion "What happens next?"	Forum Theatre "What happens next?"
Example of questions	"Si tu étais à la place du petit frère, aurais-tu eu peur du loup?" "Pourquoi penses-tu que le petit loup veut faire comme son grand frère?" "Est-ce que ton petit frère veut faire comme toi aussi?" "Qu'est-ce que tu crois qu'il arrive après la collation?" "Que vont faire le petit frère et le petit loup?"	"Qu'est-ce qui va se passer maintenant que le loup est en prison?" "Quels autres personnages pourraient se trouver au poste de police? En prison avec le loup?" "Qu'est-ce qu'ils se disent ces personages?" "Monsieur le loup, comment allez-vous faire votre gâteau?"
Writing Assignment	Write a sequel to the story.	Write a sequel to the story.
Required Material	Discussion cue cards, microphone, magnifying glass.	Various props brought by the children and teacher.

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	Discussion 3	Drama 3
Book	Auzou, P. (2001). Cendrillon. In *Mon plus beau livre de contes*. Paris: Éditions Philippe Auzou.	Auzou, P. (2001). La belle au bois dormant. In *Mon plus beau livre de contes*. Paris: Éditions Philippe Auzou.
Intervention	Group Discussion	Still images & Thought tracking in small groups.
Example of questions	"Si tu étais à la place de Cendrillon, qu'est-ce que tu ferais?" "Comment réagirais-tu devant tes belles-soeurs?" "Comment te serais-tu enfui de ta chambre?" "Si tu étais à la place du prince, qui aurais-tu choisi comme princesse?"	"Comment est-ce que les personnes s'exprimaient à cette époque?" "En tant que serviteur, que penses-tu de la situation actuelle?" "Qu'est-ce qui s'est passé dans ta tête pendant ton sommeil de cent ans?"
Writing Assignment	Imagine that you are Cinderella (or the prince) writing a letter to her (or his) best friend about what happened.	Imagine that you are the princess (or the prince) writing a letter to her (or his) best friend about what happened.
Required Material	Discussion cue cards, Wheel of Questions, microphone, magnifying glass.	Various props brought by the children and teacher, microphone to interview characters.

	Discussion 4	Drama 4
Book	Demers, D. (2001). *Le clip de Cendrillon*. Montréal: ERPI.	Dubé, J. (1998). *Grattelle au bois mordant*. Montréal: La Courte Échelle.
Intervention	Discussion with wheel of questions	Hot Seating different witnesses
Example of questions	"Pourquoi penses-tu que le père a donné les billets aux soeurs de Cendrillon?" "Qu'est-ce que tu aurais fait à la place de Cendrillon?" "Qu'est-ce que tu aurais dit à ton père?" "À minuit, serais-tu restée au concert ou aurais-tu écouté ta marraine? Pourquoi?"	"Monsieur, présentez-vous à nos journalistes s'il vous plaît" "Où étiez-vous lorsque l'ogre a enlevé la princesse?" "Qu'avez-vous vu?" "Pourquoi n'avez-vous rien fait?" "Pouvez-vous nous donner une idée de l'endroit où il aurait pu l'emmener?"
Writing Assignment	Write a detailed list of how you would spend your day with the rock star.	Write a detailed list of your typical day as an ogre.
Required Material	Discussion cue cards, Wheel of Questions, microphone, magnifying glass.	Various props, microphone and table for press conference, note pads, pencils.

Appendix F

Question Cards

ÉMOTIONS ET SENTIMENTS

Exemples de questions :

- Comment est-ce que tu te serais senti à la place du personnage?
- Comment est-ce que tu crois que le personnage se sent en ce moment?
- Quel passage t'as touché le plus? Pourquoi?
- Quel passage t'as le plus tenu en haleine? Pourquoi?

Exemples de réponses :

- Je me serais senti soulagé, en colère, effrayé...
- Je pense qu'il se sent triste, inquiet...
- J'ai vraiment eu peur quand le loup... parce que...

ANTICIPATION

Exemples de questions :

- Qu'est-ce que tu crois que les personnages vont faire maintenant?
- Que va-t-il se passer après?
- Où vont-ils aller?
- Quelle fin donnerais-tu à l'histoire?

Exemples de réponses :

- Je crois que les personnages vont...
- Je pense que le loup va aller...
- Si je changeais la fin, le loup ferait ceci au lieu de faire cela...

APPRÉCIATION

Exemples de questions :

- Qu'est-ce que tu penses des illustrations?
- Recommanderais-tu cette histoire à un ami? Pourquoi?
- Quelle note sur dix donnerais-tu à cette histoire? Pourquoi?
- Que changerais-tu dans l'histoire? Pourquoi?
- Quel a été ton passage préféré de l'histoire et pourquoi?

Exemples de réponses :

- Je trouve que les illustrations sont colorées, originales, réalistes, fades...
- Je donnerais une note de 8 sur 10 à cette histoire parce que...
- Je ne recommanderais pas cette histoire à mon ami parce que...

PERSONNAGES

Exemples de questions :

- Qui sont les personnages principaux de l'histoire?
- Qui est ton personnage préféré et pourquoi?
- Parle-moi d'un personnage de ton choix : Quelle est sa couleur préférée? Quel âge a-t-il? Etc.
- Comment le décrirais-tu à tes amis? (défauts et qualités, apparence physique)
- Est-ce que tu voudrais être son ami? Pourquoi?
- Quel personnage voudrais-tu être et pourquoi?
- Si tu pouvais ajouter un personnage, qui ajouterais-tu?

Exemples de réponses :

- Les personnages principaux sont...
- Le loup est mon personnage préféré parce que...
- D'après moi, le loup a environ 20 ans, sa couleur préférée est le vert, il aime jouer au soccer, ses céréales préférées sont...
- J'aimerais bien être à la place du loup parce que je pourrais...

LIEUX

Exemples de questions :

- Quels sont les endroits où se déroule cette histoire?
- Quel est ton lieu préféré et pourquoi?
- Quel endroit de cette histoire aimerais-tu visiter et pourquoi?
- Si tu pouvais changer l'endroit où se déroule l'histoire, quel endroit choisirais-tu? Pourquoi?

Exemples de réponses :

- L'action se déroule dans...
- Je préfère cet endroit parce que...
- J'aimerais vraiment visiter cet endroit parce que...
- J'aimerais que l'histoire se déroule dans une forêt plutôt que dans une école parce que...

QUESTION AU CHOIX!!!!!

Appendix H

Photos of Intervention Setting

Figure H1 : Setting for City Council in Drama 1

Figure H2 : Setting for City Council in Drama 1

Figure H3 : Setting for Jail in Drama 2

Appendix I

Writing Activities

Drama-1 and Discussion-1 to Drama-4 and Discussion-4

Drama-1

Lundi, 2 février 2009

Chers concitoyens,

Veuillez s'il-vous-plaît inscrire vos suggestions dans l'espace ci-dessous réservé à cet effet. J'examinerai avec soin chacune de vos idées dans le but de trouver la meilleure solution possible aux problèmes survenus dans les derniers jours.

En vous remerciant de votre collaboration,

Monsieur le Maire

Nom du villageois :_____Date : _____

SUGGESTIONS

Discussion-1

Nom : _____   **Date :** _____

LE PETIT CHAPERON ROUGE

Qu'aurais-tu fait à la place du petit chaperon rouge?
De quelles façons aurais-tu évité le loup?
Trouve le plus de façons possibles. Tu as 15 minutes pour écrire ton texte.

Titre : _____

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Drama-2

Nom : _____   **Date :** _____

LA VÉRITÉ SUR L'AFFAIRE DES TROIS PETITS COCHONS

Qu'est-il arrivé au loup après toute cette histoire? Qu'est-ce que tu ferais à la place du loup qui est en prison? En tant que villageois, est-ce que tu aurais cru le loup? Sinon pourquoi?

Invente une suite à l'histoire que tu viens d'écouter. Tu as 15 minutes pour écrire ton texte.

Titre : _____

Discussion-2

Nom : _____   Date : _____

LE PETIT FRÈRE DU CHAPERON ROUGE

Qu'est-ce que tu crois que Petit Parka Violet et Petit Loup ont fait après la collation?
À quoi ont-ils joué? Crois-tu qu'ils sont restés des amis longtemps? Sinon pourquoi?

Invente une suite à l'histoire que tu viens d'écouter. Tu as 15 minutes pour écrire ton texte.

Titre : _____

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Drama-3

À : _____

Ville : _____

_____

De : _____

Ville : _____

Date : _____

Discussion-3

Nom : _____   **Date :** _____

CENDRILLON

Imagine que tu es un des personnages de l'histoire. Fais semblant que tu écris une lettre à ta mère ou à ton père, à ta meilleure amie ou à ton meilleur ami. Tu peux aussi choisir de l'écrire pour quelqu'un d'autre.

Dans cette lettre, raconte les événements qui viennent de se produire dans ta vie dans les derniers jours. Tu as 15 minutes pour écrire ton texte.

Titre : _____

Drama-4

Nom : _____   **Date :** _____

Gratelle au bois mordant

Imagine que tu es l'ogre dans l'histoire de Gratelle. Qu'est-ce que tu aimerais faire comme activité? Décris en détail ta journée de rêve en tant qu'ogre.

Tu as 15 minutes pour écrire ton texte.

Titre : _____

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Discussion-4

Nom : _____   **Date :** _____

LE CLIP DE CENDRILLON

Imagine que tu peux passer la journée avec un chanteur ou une chanteuse de ton choix.
Qu'est-ce que tu aimerais faire comme activité?
Décris en détail ta journée de rêve avec cette vedette.

Tu as 15 minutes pour écrire ton texte.

Titre : _____
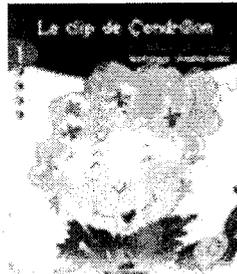
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Appendix J

Ballot Form Used Before Drama-2

Mercredi, 11 février 2009

Chers concitoyens,

Suite à la lecture de vos lettres très intéressantes, j'ai décidé de comptabiliser vos idées. Maintenant, j'aimerais avoir votre opinion concernant les solutions à adopter.

Laquelle des solutions suivantes croyez-vous que nous devrions choisir pour régler notre problème? Veuillez s'il-vous-plaît cocher un maximum de trois cases.

Merci encore une fois pour votre collaboration,
Monsieur le Maire

Pour l'attirer :

- ❏ On attend qu'il souffle sur nos maisons
- ❏ On met un cochon dans une cage
- ❏ On l'attend en se cachant derrière un buisson avec une corde
- ❏ On met des petits gâteaux dans une cage

Pour lui faire peur :

- ❏ On lui tape les fesses
- ❏ On lui pince les oreilles
- ❏ On se déguise en lune

Pour le neutraliser :

- ❏ On met une barrière autour du village
- ❏ On lui donne un cochon en échange de la paix
- ❏ On met un sac sur sa tête
- ❏ On le met dans une cage
- ❏ On lui bande les yeux avec un foulard pendant qu'il dort
- ❏ On installe une clôture électrique autour du village
- ❏ On met du Cheez Whiz poison autour du village

Pour le tuer :

- ❏ On le mange
- ❏ On suspend la cage à un arbre et on attend qu'il meure de faim
- ❏ On le met dans l'eau
- ❏ On prend une carabine pour tirer dessus
- ❏ On le chasse
- ❏ On le fait mariner pour faire un rôti de loup
- ❏ On prend un « tank »

Signature du villageois : _____

Appendix K

Structure and Organization Rating Scale

Structure and Organization Rating Scale

CRITERIA	PTS
Le texte présente un début ou introduction	1
Le texte présente une fin ou conclusion	1
L'identification d'un début ou d'une fin est difficile	0
Les solutions présentées sont expliquées en détail (comment, où?)	2
Les solutions présentées sont plus ou moins bien expliquées	1
Les solutions présentées ne sont pas expliquées	0
Le texte suit une progression chronologique logique et claire	2
Le texte suit une progression chronologique plus ou moins claire	1
Le texte ne suit pas une progression chronologique (ou pas logique)	0
Le texte est facile à suivre (très fluide et cohérent)	2
Le texte est plus ou moins facile à suivre (+/- fluide et cohérent)	1
Le texte est difficile à suivre (peu fluide et peu cohérent)	0
L'idée générale est facile à comprendre (très claire)	2
L'idée générale est plus ou moins facile à comprendre (+/- claire)	1
L'idée générale est difficile à identifier (peu claire)	0

	Cote
Entre 12-14	5
Entre 9-11	4
Entre 6-8	3
Entre 3-5	2
Entre 0-2	1

Appendix L

Children's Texts

Rating of Five

Gratelle au bois mordant

Imagine que tu es l'ogre dans l'histoire de Gratelle. Qu'est-ce que tu aimerais faire comme activité? Décris en détail ta journée de rêve en tant qu'ogre.

Tu as 15 minutes pour écrire ton texte.

Au Déjeuner, Je déjeune en écoutant la télé. Au dîner, Je dîne en me promenant dans la ville. Après Midi : je me fait une 4e grotte Et je vais capturer le prince et je mange son estomac. J'irai voir ma très aimer. Et fait un rendez-vous amoureux. Et faire la suite on chasse des prince et on mange le dessert qui est : sens de prince charmant. Miam on va se régaler

Fin

Nom : ███████████   Date : 23 février

LE CLIP DE CENDRILLON

Imagine que tu peux passer la journée avec un chanteur ou une chanteuse de ton choix. Qu'est-ce que tu aimerais faire comme activité? Décris en détail ta journée de rêve avec cette vedette.

Tu as 15 minutes pour écrire ton texte.

Je passerais une journée avec Kiss. On irait passer la journée à faire des clips. Et après, on jouerait à "Guitar Hero III : Legends of Rock" à la chanson "Rock 'n' roll all nite" et à "Rock Band" la chanson "Detroit Rock City". On mangerait chez "McDonald" et souper au même endroit. Je les amènerai ici au Québec et on irait se louer "Le chevalier noir". Après le film, ils retourneraient chez eux au États-Unis et moi, j'irai me coucher.

Fin

Nom : ███████████

Date : 19 Février

CENDRILLON

Imagine que tu es un des personnages de l'histoire. Fais semblant que tu écris une lettre à ta mère ou à ton père, à ta meilleure amie ou à ton meilleur ami. Tu peux aussi choisir de l'écrire pour quelqu'un d'autre.

Dans cette lettre, raconte les événements qui viennent de se produire dans ta vie dans les derniers jours. Tu as 15 minutes pour écrire ton texte.

Cher Mère,

hier soir je suis aller à un bal et j'ai dansée avec le prince. Ma bonne fée ma transformée en princese. Mais au dernier coups de minuit je reviendrais comme avant. En partent du bal j'ai échaper mon soulier de ver. Deux trois jours plus tard un chanselier est venus cogner à la porte. Il a fait ésciller la chausure de ver à mes soeur et j'ai demander qu'il me la

face essayée. Je l'ai essayée et j'ai montrer l'autre. Ensuite il m'a apporter au château et nous nous somme marier.

Cendrillon
x♡x

Appendix M

Children's Texts

Rating of Two

LE PETIT FRÈRE DU CHAPERON ROUGE

Qu'est-ce que tu crois que Petit Parka Violet et Petit Loup ont fait après la collation? À quoi ont-ils joué? Crois-tu qu'ils sont restés des amis longtemps? Sinon pourquoi?

Invente une suite à l'histoire que tu viens d'écouter. Tu as 15 minutes pour écrire ton texte.

Titre : _____

Après la collation il sont aller cher le parka jouer. Il joue au échèce. Il l'adopte.

Nom : ████████████████ 　　　　Date : 11 Ferrier

LA VÉRITÉ SUR L'AFFAIRE DES TROIS PETITS COCHONS

Qu'est-il arrivé au loup après toute cette histoire? Qu'est-ce que tu ferais à la place du loup qui est en prison? En tant que villageois, est-ce que tu aurais cru le loup? Sinon pourquoi?

Invente une suite à l'histoire que tu viens d'écouter. Tu as 15 minutes pour écrire ton texte.

Titre : Les loup s'échape

Le loup voulez tu sépre mes il demande au cochon pour la fête a sa gran-mère. Mes les cochon veule pas nous donne. Am plus il son tes de plus san plus servec. Mes ilm faisen pas paricecipre d'acheumen toujour sur la maison des cochon. Il brisez tou les maisons qui alles. Pui en mamener il est aller en prison.

Nom : ████████

Date : 2 Février

LE PETIT CHAPERON ROUGE

Qu'aurais-tu fait à la place du petit chaperon rouge? De quelles façons aurais-tu évité le loup?
Trouve le plus de façons possibles. Tu as 15 minutes pour écrire ton texte.

Titre : _____

Je me serai enfuie chez ma grand
mère. Je lui aurais pas parler.
Je me serai cacher derrière un
arbre. J'aurai courru ver un adulte.