

HARE AND SPIDER'S NO GOOD TRICKS:

**The Research Story of How An Interactive Drama Curriculum Fosters
Emergent Literacy Skills**

by

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Abstract

During a CREATIVE ARTS TEAM (CAT) residency at a Brooklyn school, kindergarten and first-grade students experience a four-day interactive drama entitled *Hare and Spider's No Good Tricks*. The Kenyan tale centers upon two best friends – Sungura and Buibui– who love playing tricks on each other. The CAT actor/teachers, in-role as the main characters, lead the drama. The students play the “katitis” and ultimately solve the growing conflict of the story. Using transcripts of dialogue and examples from journals, audiotapes and video, this paper examines how CAT’s NYC Wolf Trap/Early Learning Through the Arts curriculum implements literacy building activities. The four-day experience illustrates the scaffolding, child language use, engagement in narrative and advanced problem solving that build emergent literacy skills.

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Dedication

I want to recognize my life partner Kirt Gunn for his constant encouragement and support. Over the last three years, teaching, study, jobs and writing have often overwhelmed me. Thank you for helping me during those sleepless nights and difficult days. Your love guides me always.

I also want to thank my mother for her excellent editorial skills. You have shared with me your love of reading that continues to fuel my life and my imagination. Thanks to you – my first and best teacher.

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CHAPTER ONE: BUTTERFLIES

*Michael says it, and then the rest join in. All thirty students huddle around me whispering, “Butterflies.” “What?” I say in my most regal African voice, wearing an African print tunic and pointed African hat. One boy explains. Michael says we could ask the Oga to catch butterflies with us, and while Oga is out of the hut, some of the animals can sneak inside and take back the magic drum.

This drama centers upon a generous “Olori” or ruler, me, who has taught all the animals in Kenya to share a magic drum, the “juju batta.” When the animals sing and perform rituals of thanks to the juju batta, a feast for all the animals appears. Oga the turtle has also come to the feasts and has eaten the food, but she has secretly wanted the drum for herself. One day, Oga tricks Olori out of the drum. Olori reminds Oga that the drum provides for the whole kingdom and that she should share its powers. Oga selfishly uses the drum to include some animals and exclude others. She begins to mistreat Olori and excludes him from the feasts, too. On this day of the drama, the students, playing the angry animals in the story, advise the Olori.

“Butterflies!” the young boy insists, and I, as the Olori, accept the offer. The class enacts the plan. They sweetly knock on Oga’s door and ask her to join them on a butterfly hunt. The Oga agrees. They go outside and chase butterflies. Delighted by her seeming popularity, Oga asks what color butterflies they have caught in their nets. While Oga and the animals jump and chase butterflies, Michael sneaks over to where the Oga has left the stolen drum – a beautiful African drum – and grabs it. Oga turns slowly and sees Michael grinning, holding the drum. The action of the drama freezes as the class

***A fictional name has been used to protect the identity of the student.**

watches for Oga's reaction. I take off my hat and tunic and come out of character. I then narrate how the Oga has caught all the animals tricking her and is not happy. I say, "The animals and the Olori wondered and worried and said, 'What will the Oga do now?'"

At the end of the class, as usual, the other actor/teacher and I review the events of the day by asking gentle questions like "So what happened today?" and "How do you think the Oga felt when she saw that her drum was gone?" The students, and especially the boy who has thought of the butterfly subterfuge, respond emphatically. As the class ends, I am already looking forward to the next day of the drama when we will conclude the story. We exit with waves and good-byes from the students.

A woman who has observed the class runs excitedly after me in the hallway. She grabs my arm and introduces herself. She is a guidance counselor at the school. She says she has been watching the young boy who has led the class in solving the conflict of the story. She quickly tells me his story – how he has undergone testing and is currently being evaluated. She says the boy has done little talking all year and has done poorly in his schoolwork. I am surprised that this boy, who has been so vocal, is not always that way. This boy has remembered events that other children had forgotten. He has recounted details of character and plot. I remember that he has even said the African words for magic drum - "juju batta" - that students often do not retain. I have thought this boy an intelligent and verbal student, even before his imaginative answer at the end of the day. The counselor says that the administration of the school wants to send him into special education. The counselor asserts that CAT may have saved this boy a terrible misdiagnosis. "Thank you," she says.

This experience marks the beginning of my quest to understand the effect this seemingly simple drama has upon students. I have taught at CREATIVE ARTS TEAM (CAT), a non-profit educational theater company at New York University, for two years. I have worked in CAT's NYC Wolf Trap/Early Learning Through the Arts (ELTA) program. ELTA focuses primarily on "at risk" school populations throughout New York City and the boroughs of Brooklyn, the Bronx, Queens and Staten Island. ELTA offers Head Start through first grade students appropriate, yet challenging, interactive drama curricula. ELTA works as a New York City Board of Education vendor and usually works with one school from 5 to 24 days. The interactive drama occurs in the classroom, and the work has a magical effect that transforms the physical space and creates the feeling of a journey to distant lands, even in the smallest classrooms. However, I am not the only one who is amazed by CAT's work. Children fully commit to the pretending and engage articulately in the drama. Not only the guidance counselors but also teachers and administrators often comment on their surprise at certain students' abilities and the children's eagerness to participate in the dramas.

Embarking Upon the Study

These experiences have led me to research CAT's NYC Wolf Trap/Early Learning Through the Arts (ELTA) curriculum. Each year, ELTA creates three four-day dramas and then performs them in early childhood classrooms throughout the New York City metro area. This group of twelve professional actor/teachers and the Assistant Program Director devise the drama curriculum under the leadership of Program Director Karina Naumer who originates the ideas of the story.

This study focuses on *Hare and Spider's No Good Tricks* (*Hare and Spider*) at a Brooklyn elementary school in the spring of 2000. The entire 1999-2000 team of ELTA actor/teachers has collaborated to devise *Hare and Spider* - which is loosely based on an African folk tale. The drama curriculum takes place over four non-consecutive days. Each class participates for 45-minute class sessions on every day of the drama. This study recreates the tale of *Hare and Spider* at this school in Brooklyn. Each chapter looks at a class's experience on one day of the drama. Therefore, by the end of Chapter 5, the four-day story *Hare and Spider's No Good Tricks* is told. Using transcripts of dialogue and examples from journals, audiotapes and video, this paper examines how CAT's Early Learning Through the Arts curriculum implements literacy building activities.

Every day begins by pushing the classroom desks against the walls and sitting in a circle on the floor with the children. My partner actor/teacher Anthony Roman and I implement the drama. The classroom teachers are encouraged to participate and usually do. Teachers are required to be present in the classroom and are also asked to aid in classroom management. The classroom teacher also plays a role in the story.

Each day of ELTA curriculum begins with an introductory activity called the "Name Game." The actor/teachers lead this clapping song, and each student says her name and is greeted by the class. Then, the drama curriculum for the day begins. The drama structure consists of the following parts: (a) Introduction/Review, (b) Transition, (c) Drama and (d) Closure.

I use these sections to divide my retelling and analysis of *Hare and Spider* at this Brooklyn elementary school. Here, Anthony Roman and I have led a 15-day residency.

Three classrooms have experienced two other stories before we begin *Hare and Spider's No Good Tricks*. This paper examines the experience of the kindergarten and first grade classes.

In the analysis, I have homed in on language and cognitive development research. These fields reflect the components that inform emergent literacy. By *emergent* literacy, I mean not only the ability to read and write, but also the skills necessary to read and write at a high level. In Theoretical Models and Processes of Reading's Fourth Edition, literacy researcher Elizabeth Sulzby defines "emergent literacy" as "those reading and writing behaviors and concepts that precede and develop into conventional literacy" (Sulzby, 1985, p. 278). Therefore, emergent literacy refers to the aggregation of skills not only to recognize letters or codify sounds but also to develop a sense of meaning and interpretation that will aid and bolster reading and reading comprehension. Dissecting the experience of *Hare and Spider* during this residency, I aim to interpret how this drama curriculum contributes to the students' emergent literacy.

I remember as a little girl being told that the little caterpillar would one day become a butterfly. I was amazed that the seemingly plain and earth-bound caterpillar could become the grand and illustrious butterfly. Now, as an actor/teacher at CAT, I have seen similar human transformations that baffle me. I have witnessed a mute student talk for the first time all year. I have met a worried and serious seven-year old boy who saw his uncle and father murdered. Over the course of the CAT residency, I watched him become, if only temporarily, a playful and imaginative child again. I have seen a young Korean-speaking girl amaze her class and teachers by writing a letter in English to one of the characters in an ELTA story. I have told how Michael overcame whatever was

holding him back and became an active learner, perhaps changing the course of his future forever by insisting, “Butterflies.”

I do not claim responsibility for these transformations. I am sure they surfaced from the students alone. However, something in the combination of the ELTA curriculum helped these transformations occur. I have read and studied, searching for an educational explanation for what I have witnessed. This paper explains how the ELTA curriculum displays elements that researchers believe contribute to emergent literacy. The following chapters illustrate how *Hare and Spider's No Good Tricks* fosters emergent literacy skills through scaffolding, child language use, engagement in narrative and advanced problem solving at this Brooklyn elementary school.

CHAPTER TWO: DAY ONE BUILDING THE SCAFFOLD, A WEB OF SUPPORT

Day One of *Hare and Spider's No Good Tricks* introduces characters and themes that will continue over four days. Day One also clearly establishes the nature of student participation. The support structure set up on Day One leads to increased student interaction over the four days. The transcripts on Day One illustrate how the actor/teachers lay the foundations of a supportive and collaborative environment.

"Scaffolding" (Trousdale, 1990, p. 168) refers to creating support for students' participation. Researchers and writers use the term to explain how adults can support, guide and challenge students in their learning path (Trousdale, 1990, p. 168). Anne Trousdale asserts, "It is here that the scaffold is laid, in this area that encouraging and supporting the child's contributions can effectually carry the child farther in thought and expression of thought" (1990, p.169). Cognitive development researcher Jerome Bruner has studied this scaffolding relationship between tutors and children. He finds that "In general, the tutor did what the child could not do. For the rest, she made things such that the child could do with her what he plainly could not do without her" (Bruner, 1986, p. 75). His research builds upon the earlier ideas of Lev Vygotsky, an important and respected Russian language theorist (Bruner, 1986, p.74). Vygotsky argues that the teacher and child should enter "the zone of proximal development" (Vygotsky, 1999, p. 187). This "zone" refers to the child's growth potential that lies between his apparent abilities and what he can achieve with help (Vygotsky, 1999, p. 187). The teacher can aid this growth by challenging and supporting the child's language and thinking. Gordon and Gen Chang-Wells state Vygotsky's maxim as, "What the child can do today with

help, tomorrow he will be able to do alone” (Wells, 1988, p.158). The transcripts of *Hare and Spider* on Day One show examples of the support structure offered by the drama. This structure emerges as a balance of support and engagement that challenges the students as it involves them. The scaffolding serves like training wheels on a bike and empowers the students to eventually act independently. Day One of *Hare and Spider* offers verbal support, modeling, narrative pantomime and organizational structure to create a scaffold that aids and incites student participation.

Part One: Introduction

The actor/teachers have been in this school for eleven days, so we know the students by now. As we enter the class, the students begin telling the teacher “CAT is here!” and pushing desks back. Sitting in a circle on the floor, the actor/teachers begin the opening rituals of the day begin without delay. The first sequence is “The Name Game.” The students participate loudly and enthusiastically in this rhythmic roll call. Once the game ends, the story of *Hare and Spider’s No Good Tricks* is introduced.

This drama, set in Kenya, centers upon the best friends Hare and Spider. The Swahili name for hare is Sungura, and Anthony plays the part of Sungura the Hare. I take on the role of Spider or Buibui. In the introduction, the students learn about these characters and discover that they will play the “little hares” who in Kenya are called “katitis.” An interactive dialogue introduces the drama.

Hare and Spider

Key

<p>ANTHONY: Actor/Teacher 1, Anthony, out of role LINDA: Actor/Teacher 2, Linda, out of role CHILD: Child, out of role (names any single child) C2, C3, etc.: Other individual children in succession</p>
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CT: The classroom teacher

LINDA: Very good...um, Okay guys, we are going to start a new story today.

1: **(unclear)** Africa...in the jungle **(class laughs)**

LINDA: We're going to Africa, and it's far, far away, across the ocean, sort of underneath Europe at the very end a place called Ken-ya. Can you say that?

All: Ken-ya.

ANTHONY: Good work.

(Child mutters Spanish)

LINDA: They don't speak Spanish. They speak a language called Swa-hi-li. Can you say that?

All: Swa-hi-li

LINDA: There's one word that they use, um, for hello. They say, Jam-bo.

All: Jam-bo **(Repeating in same cadence.)**

ANTHONY: Very good. Now, in Kenya, where we're going, there's a lot of different kind of animals. What kind of animals do you think live there? **(Several shout out.)**

Raise your hand. Yes.

C1: A tiger.

ANTHONY: A tiger. Let's all make the sound of a tiger. **(They roar.)** Yes?

C2: A snake.

ANTHONY: A snake. Let's all try a snake. **(They move hands in circles like snakes.)** What else?

C3: A monkey...a lion...**(They make sounds like monkeys and lions.)**

In the introduction of the Kenyan folk tale, the actor/teachers provide students with verbal support. Several times in the short transcript, the actor/teachers give reassurances like "Good work" and "Okay." This positive feedback encourages the students to participate verbally. The actor/teachers also model the language. They introduce new words "Ken-ya," and "Swa-hi-li" and invite the students to repeat that language. This verbal support contributes to the scaffolding. The introduction continues below.

Meeting the Land of Kenya

ANTHONY: Now let me show you a picture. **(He shows them a large picture of a landscape of Kenya with a boy and cows.)**

All: Wo, wo, wo.

ANTHONY: What do you see?

C4: A little boy...

ANTHONY: ...What is the little boy doing?

C5: Taking care of the cows.

C6: Watching them so they don't run away.

ANTHONY: What color is the land?

C7: Kind of...Brown

C8: And yellow...

ANTHONY: What is the weather like there?

All: Hot!

LINDA: Very hot. Let's show what it's like to be hot.

(They pant and fan faces as if it were hot.) ...they're not wearing much clothes. Now let me show you another animal that lives in Africa.

All: Elephants?

LINDA: And how many elephants do you see?

Most: Two!

C1: Three

C2: Four!

LINDA: Yeah in the background. The elephants roam the land there so there are wild animals everywhere...do you see any buildings?

All: No!

LINDA: Now show me elephants' trunks. What noise do they make?

(All show pretend trunks and make sounds like elephants.)

CHILD: And they eat.

LINDA: They eat all the plants...And all the animals and all the people because it's so hot there, rely upon the water near Kenya that's called Lake Ny-an-za. Can you say that?

All: Lake Ny-an-za

LINDA: A very, very big lake - and it's fresh water and they're able to go down and drink -

C1: Wo, really, really big lake?

LINDA: A really big lake...How do you think they cool themselves off?

C1: Take a mud bath.

LINDA: ...let's try that. Let's go down to the lake... and cool off in a mud bath. **(They pantomime washing and swimming with their hands.)**

Actor/teachers introduce the land and environs of Africa in pictures. This activity breaks up the narration of the story and involves the students in the creation of the story world. Actor/teachers show the pictures and ask open-ended questions like "What do you see?" These open-ended questions also offer verbal support because they allow for many answers. The absence of right or wrong encourages students to answer.

A picture of elephants leads to questions like “What noise do they make?” This question is still open-ended in that the actor/teachers do not seek one answer but accept many answers. Furthermore, this question elicits role-play. The students pretend to make the sounds of elephants and use their arms to create trunks. The students pretend in movement and sound. The actor/teachers invite students to participate in several other pantomimes. They also act out hot weather, snakes and tigers. These group activities offer additional support to the students because the class responds together, so no one student is singled out. Verbal support surfaces through positive feedback, modeling of language, open-ended questions, pantomime and group response. This initial verbal support helps build the scaffolding that supports and propels the students’ participation.

Meeting the Characters

LINDA: Now let me show you one more animal in Kenya that you are going to meet in our story **(Shows class a large picture.)**

All: **(Squealing)** A spider!

LINDA: Tell me what you see in this picture.

C1: A spider

LINDA: A spider.

C2: A sunflower -

LINDA: Okay.

C3: And a cockroach.

LINDA: A cockroach? Do you see a cockroach in there...(laughs)...Ah, well, in our story you are going to meet a spider named Bui-bui. Can you say that?...And I am going to pretend to be Bui-bui the spider.

ANTHONY: Now *(Siren in distance)* another animal we are going to meet in the story is a **-(Shows a picture.)**

All: Rabbit!

ANTHONY: Just like a rabbit, but it’s a little bit bigger with longer ears.

CHILD: I know it...a hare...

ANTHONY: And the hare in the story is called Sun-gur-a.

All: Sun-gur-a.

In this scene, the students are shown pictures of the main characters. One picture depicts a big green spider sitting on a sunflower. A child says he sees a cockroach in the

picture. Although there is no cockroach, he is not told that he is wrong. Instead the actor/teacher replies, “Do you see a cockroach in there?” This is another example of the open-ended nature of the interaction. The actors allow the students artistic license to interpret what they see. Therefore, they do not point out answers as right or wrong. This non-threatening environment further encourages students to participate.

Prominent language researcher M.A.K Halliday’s definitions of “field, tenor and mode” (1975, p.133) help identify the emerging scaffold set up in this introduction. Halliday’s tools pinpoint how the ELTA curriculum invites student participation (1975, p.133).

The “field” or subject matter consists of the African story *Hare and Spider’s No Good Tricks* (Halliday, 1975, p.133). This drama occurs in the classroom, but the actor/teachers are guests and, therefore, represent a deviation from the regularly planned activities and academic subject matter. Time has been made within the regular class schedule for this event, and the new faces of the actor/teachers generate excitement in the students. The drama seems fantastical because, right away, the students know that the drama involves travel to a “far away” land.

By “tenor” Halliday means the “role relationship involved” (Halliday, 1975, p.131). One way to define the tenor is to determine the apparent status of the parties involved. The actor/teachers initiate and direct the student talk, so they seem to have authority. However, they sit on the floor with the students and use their first names, as do the students. Therefore, the actor/teachers present themselves as both authority figures and peers. The language is informal. For example, the actor/teacher calls the students “guys.” The language is imaginative. The students are asked to pretend that it is hot and

later pretend to drink water from the lake. The language introduces foreign words like “Kenya,” “Lake Nyanza” and “Buibui.” Therefore, the overall tenor of the drama is friendly, playful and out of the ordinary.

The “mode” or genre of this talk may not fit perfectly into one category (Halliday, 1975, p. 133). The open-ended questions differ from traditional question and answer sessions where a teacher seeks right answers. The actor/teachers lead the dialogue, so this is not a conversation. The use of pictures resembles a show and tell, but the teachers ask, rather than tell, about the pictures. The imaginative nature and light attitude resemble play, but the structure is determined. The students do not sit in their desks but in a circle on the floor. They do not have to raise hands, but they are expected to take turns. Therefore, collaborative sharing best describes the “mode” of this transcript.

Halliday’s tools indicate that *Hare and Spider* commences with language and an attitude of support towards the children’s participation. The entertaining and interesting field of a far-away story, the supportive and friendly tenor and the participatory mode set up in the introduction encourage and support the students’ interaction. This foundation of verbal support that underlies the drama serves as a scaffold from which the students’ role in the drama emerges.

Part Two: The Transition

After the introduction ends, the scaffold again surfaces in the form of narrative pantomime. As a part of the transition into the imaginary world of the drama, the students help transform Anthony into the Hare. The following excerpt illustrates this moment.

Transformation into the Hare

Key

ANTHONY: Actor/Teacher 1, Anthony, out of role
LINDA: Actor/Teacher 2, Linda, out of role
CHILD: Child, out of role (names any single child)
C2, C3, etc.: Other individual children in succession
CT: The classroom teacher

ANTHONY: Now we will change me to Sungura, and all of you will pretend to be little hares-

Few: Aww.

ANTHONY: -called Ka-tit-tis.

All: Ka-ti-tis (**laughter**)...

ANTHONY: Now show me the faces of little hares. (**They do – scrunching up their faces.**) How about noses? (**They wiggle their noses pretending to smell the air.**)

LINDA: What kind of food do they eat?

CHILD: Carrots.

LINDA: So their teeth are sharp. Show me sharp teeth (**They put their lips under their front teeth.**) Show me their paws (**Several hold paws to their chest. Others cup hands.**) And how do they stand with their legs...(**They bend knees and start to hop.**)

And they hop, right? Let's try it. (**They hop across room together.**) Hop, hop, hop and stop. (**They all stop.**) Good. Come back to standing. Now everybody, look at Anthony.

Does he look like a Hare?

All: No

LINDA: No, he doesn't. Let's see. Someone raise your hand if you can help him look more like a hare.

(Calls on a student).

C1: Put your teeth out.

C2: I know! (**Raising hand.**)

C3: Hop!

(**Students gather around and show him how hares look and move.**)

ANTHONY: Like that?

LINDA: What else can he do?

CHILD: Give him whiskers.

LINDA: Give him whiskers. Show him how to give himself whiskers. ... (**Some pretend to straighten whiskers with fingers**)...

This continues until Anthony pretends to hop and move like a hare.

LINDA: Now there's one more thing --

(**Linda hands individual students parts of the Hare costume. They dress Anthony silently while class watches.**)

(**Laughter**)

LINDA: I don't think it's Anthony. I think he's Sungura. Let's call his name on the count of three and say Anthony. Okay, everybody: 1,2,3...

ALL: ANTHONY!!!

The above transformation hinges upon the students' ideas. The students help Anthony characterize a hare. The students teach Anthony how hares move. One child says, "Put your teeth out." Other times, instead of giving verbal responses, the students offer physical answers. They show Sungura how to move. Some children move realistically – with bent knees and paws while others do not move like a typical rabbit. However, the actor/teachers embrace all responses, and the movement is not standardized. Anthony integrates all the advice, not just the "good" suggestions, into his hare character. Both actor/teachers support this initial participation by offering no judgments. The absence of right or wrong answers again contributes to the supportive and non-threatening environment.

Anthony's characterization of a hare models physical participation for the students. In scaffolding theory, a "verbal scaffolding for children's emergent oral language ability" (Trousedale, 1990, p. 168) implies that language is modeled to promote the use of language. However, the modeling of role-play contributes to the students' use of movement and character in the drama. As Anthony pretends to move and hop like a hare, the students begin to do the same. Therefore, the scaffold appearing on Day One also supports the students' dramatic participation.

Part Three: The Drama

The students call Anthony, but he does not respond. He hops as Sungura the hare and pretends to tend his garden in Africa. I explain that Anthony has gone into the story and that the students must go into the story, too. The students shut their eyes. Narration leads them into the drama world. As the katitis awake in Kenya, the sun shines, and a hot

wind blows through the katitis' hut. Sungura greets them. The following transcript details how the drama begins.

Morning in Africa

Key

SUNGURA: Sungura the Hare, played by actor/teacher 1, Anthony
 BUIBUI: Buibui the Spider, played by actor/teacher 2, Linda
 NARRATOR: Narrator, played by actor/teacher 2
 CHILD: Child, in role as a katiti or little hare (names any single child)
 C2, C3, etc.: Other individual children in succession, in role as katitis
 All: All children, in role
 L: Buibui's cousin Luo, played by the classroom teacher

LINDA: Oh no, he's gone into Africa, we better get into the story. Everyone, quick! **(Linda is hurried and excited.)** Sit down where you are and put your hands over your eyes **(The students sit and cover their eyes)**...AF-RI-CA. **(They all chant "AF-RI-CA.")**

NARRATOR: **(Linda is the Narrator. She beats a drum and, while students' eyes are shut, she puts on the costume of an African storyteller.) (Tone switches to a quiet, calm, slow storytelling mode.)** A story, a story let it come. On this day in Africa, all the katitis were just waking up as the sun was rising outside, and the hot breeze blew across their hut **(Narrator makes the sound of wind)**. And they stretched their paws to the sky **(The students who have been pretending to sleep on the floor begin stretching their arms up to the imaginary sky)**, and then they saw their friend Sungura, and they said, "Jambo, Sungura" **(Anthony enters as Sungura and waves at the waking katitis)**.

All: Jambo, Sungura.

HARE: Jambo, katitis. Good morning. Let's have a nice morning stretch. **(They all stretch.)**

In the above transcript, narration serves as verbal support for the students' successful transition into the world of the drama. For example, the students follow the directions of the narrative with pantomime, "pull down your African costumes (imaginary)," and they do. This coordinated narration and action – called narrative pantomime – serves as a recurring drama technique. Narrative pantomime, in this drama, consists of the actor/teachers acting as the narrators of the action. The narration informs

the students what they should enact with pantomime (pretend activities indicated through movement). The narrative pantomime sequence offers non-threatening group involvement in the story. Although the actor/teachers lead the narration, the students choose their pantomime. This guided role-play lays the groundwork for increased student participation.

Breakfast with Sungura

SUNGURA:...Now, we just woke up. Are you guys hungry?

CHILD: Yes!

C2: (**unclear**) let's go swimming.

SUNGURA: Ready to get some breakfast?

All: Yes.

SUNGURA: You guys are lucky because I have a little vegetable patch. Let's open the door (**Sungura pantomimes opening a door. The students follow him.**) and step outside. And hop after me. Hop, hop, hop – Stop! (**They follow behind him and hop as he says. When he says "Stop," he freezes, and so do they.**) Good. Let's hop some more. Hop, hop, hop – Stop! (**Again they follow hopping and pretending to be hares.**)

In the above section, Sungura uses narration to guide the students' pretending. He says, "Hop, hop, hop – Stop!" The students as katisis hop behind him, stopping when he says stop. The students integrate the advice they gave Anthony to create a hare. They also use ideas they did not share with him. This narration maintains an orderly movement sequence that also allows students the freedom to try out movements and travel around the room. Narration again guides the students' pantomime and role-play. This device of narrative pantomime surfaces as part of the scaffolding that supports and engages students in the drama. The scene continues.

The Lion

NARRATOR: And remember a very special rule. Because they were hares, they were the same color as the earth, as the ground. And when one of the big animals that roamed the land in Africa came near them to eat them, all they had was – "Freeze" (**Linda shows how to freeze by standing very still like a statue**) - and they would match the color of the ground and the animals would pass them by...and they heard the sound of the lion – "Roar"- but they were not afraid because they know what to do (**The students and**

Anthony freeze like hares seeing a lion)...and as the lion came closer, **(Linda now walks and talks like a lion)** “Oh I am hungry this morning. I wish I could find me some nice katitis to eat. Mmmm. I don’t see any **(Lion sniffs very close to students who are still not moving or making a sound)**. Where are they? I’m not sure. I guess I’ll look somewhere else. “**ROAR!**” **(Lion exits.)**
Sungura and the katitis unfreeze - squeals, laughter – as Sungura wipes brow to show his relief that the lion did not see them.

Narrative pantomime again serves as a scaffold to student interaction. The narrator tells the katitis that when they hear a lion, they should freeze. This narration engages the students in dramatic activity and acts as a classroom management tool. Controlling the drama is an important part of supporting the students in the drama. Narrative pantomime paves the way to students’ increased participation by guiding and leading the students in role-play. As a part of the scaffolding, narrative pantomime offers clear boundaries while fostering student participation. This scaffolding continues to emerge in the transcript below.

Going to the Vegetable Patch

Key

<p>SUNGURA: Sungura the Hare, played by actor/teacher 1 BUIBUI: Buibui the Spider, played by actor/teacher 2 NARRATOR: Narrator, played by actor/teacher 2 CHILD: Child, in role as a katiti or little hare (names any single child) C2, C3, etc.: Other individual children in succession, in role as katitis All: All children, in role L: Buibui’s cousin Luo, played by the classroom teacher</p>

HARE: That was close. Let’s go...now let’s keep on to the vegetable patch. Hop, hop, hop, stop, etc. **(They travel around room hopping with Sungura leading them and freezing them on “stop”)**. We’re here, Katitis. Now, everyone look at the ground. Now find your own vegetable patch. We’re going to have to have our own vegetables.
 NARRATOR: **(The following sequence occurs as a rhythmic chant as Linda beats a drum)**. And they sat down on the ground. **(drum)** **(Sungura and students sit facing each other.)** Sat down on the ground **(drum)** And they put their paws in the air. **(Sungura and katitis put hands up)**.
 HARE: Now, katitis. What kind of vegetable shall we try to find first?
 CHILD: Grapes...grapes.

SUNGURA: Try to find some grapes first?

C2: Carrots!

HARE: We'll try to find some grapes and carrots. Everyone look at your paws.

(Sungura and the katitis look at their hands.) Get your nails out. **(Sungura pretends to pop nails out of fingertips. He makes sound effects. The students imitate.)** And let's start to dig. **(They all pretend to dig, make noises).**

NARRATOR: And they dug and they dug and they dug until...

SUNGURA: Uh, we see something. Pull it out. 1,2,3. **(Sungura pretends to hold something.)** And it's a grape. And look. **(Sungura points to ground and begins to dig. Students do the same.)**

NARRATOR: And they dug and they dug and they dug until...

SUNGURA: **(Pretending to hold something still halfway stuck in the ground.)** Look it's something else. **(Students also pretend to struggle with something).** Pull it out.

1...2...3! **(Making a popping sound, Sungura pretends to pull an imaginary vegetable out of the ground. Students also pretend to pull imaginary vegetables with their hands.)** A bunch of carrots! Eat em up. **(All pretend to eat carrots. Students try different ways of eating.)** Now, what other vegetables can we find?

CHILD: *(Many voices, unclear)* Um-

SUNGURA: Yes?

All: *(Squeals.)*

SUNGURA: I called on one person. Yes?

CHILD: Cabbage.

SUNGURA: Ok, get your paws ready. **(They hold paws up and eject nails together.)**

NARRATOR: And they dug and they dug and they dug until -

SUNGURA: Tug 1...2...3! **POP!** A cabbage! **(This time the students also pretend to tug and make the "pop" sound together. They all pretend to eat cabbage in their own way.)** **(Sungura calls on a student with hand raised.)** What do you want?

CHILD: Tomatoes.

SUNGURA: Get your paws ready. **(They do.)**

NARRATOR: And they dug and they dug and they dug until -

SUNGURA: Tug 1...2...3. **POP! (Together)**

All: Tomatoes!!! **(Sungura and the katitis pretend to eat.)**

NARRATOR: And some of the katitis have tomatoes, and others have -

CHILD: Carrots

NARRATOR: *(Calling on students)* Yes?

C2: Cabbage

NARRATOR: What else?

C3: Tomatoes.

NARRATOR: Yes, and they looked up at the sun, and it was straight above them.

(Sungura and katitis look up.)

SUNGURA: Uh oh, katitis, when the sun's straight above us, that means it's lunchtime. We must've overslept. And I promised my best friend Buibui the spider that I'd make her some lunch, and her favorite lunch is bug stew.

All: Eeew! **(Laughter)**

SUNGURA: We have to go back to our hut. Stand up and let's start hopping back. Hop, hop, etc...**(As before, the katitis follow Sungura hopping like hares as they travel**

across room.) And let's open the door to the hut (**They pantomime.**) and go inside (**They take a step.**)

The scene in the vegetable patch reveals how narrative pantomime, modeling, open-ended questioning and other verbal support intertwine to create this scaffolding or web of support. The katitis and Sungura decide to go to the vegetable patch to get food. The narrator leads Sungura and the katitis in narrative pantomime. In going to the vegetable patch, Sungura models enacting narration. When the narrator says, "And they sat down on the ground...Sat down on the ground...And they put their paws in the air," Sungura follows the narrator's directions. He sits when the narrator says and raises his hands as directed by the narration. Sungura models for the students how to respond to narrative pantomime. Then, the students join in the pantomime. When the narrator says, "And they dug and they dug and they dug until," the students pretend to dig and then stop and listen for instruction.

In this same sequence, Sungura asks open-ended questions like "What kind of vegetable shall we try to find first?" Sungura embraces the student responses. He does not correct them when they offer "grapes" which are not vegetables or "tomatoes" which do not grow underground. Instead, he uses the license of fiction to accept all answers. He supports students' responses by using their ideas in the narration. Therefore, when a student says she finds a "tomato," Sungura narrates, "And some of the katitis have tomatoes, and others have..." Therefore, the students not only respond to the narration but also contribute to it. This combination of narrative pantomime, modeling, open-ended questioning and other verbal support sets up a clear framework and safe environment where the students can fully participate in the drama. The students continue narrative pantomime as they make bug stew.

Making Bug Stew

SUNGURA: Whew, it's good to be home. Now everyone, let's make a nice big circle so we can cook in the middle. **(They start to form a circle. Sungura grabs hands with two katitis and they do the same until everyone is in the circle.)**

CHILD: (unclear) I think I saw a bug.

SUNGURA: Okay, we'll have to catch it. And let's drop hands. **(They drop hands.)**

In the next section, Linda narrates as the actor/teacher playing Sungura enacts the narration.

NARRATOR: And they made a big circle around the kitchen table. And as Sungura went to get the pots and pans to make the stew, **(Sungura pantomimes stretching up to get pots and pans out of an imaginary cabinet as students stand in circle.)** he told them about his very best friend - Buibui the spider. "You see" he said, "Buibui and I are very best friends." And he showed them how close they were **(Sungura crosses fingers – he pantomimes the actions narrated here).**

This transcript reveals how the techniques of narrative pantomime with modeling, open-ended questioning and other verbal support work together to aid and instruct student participation. The narrator leads the narrative pantomime. The narrator says, "And they made a big circle around the kitchen table." The students and Sungura respond to the narration and form a circle. The narrator continues that "Sungura went to get the pots and pans to make the stew." Sungura, in the middle of the circle, pantomimes stretching up to get pots and pans out of an imaginary cabinet, as the students watch. Sungura again models how to respond to narrative. The narrator adds, "he told them about his very best friend - Buibui the spider. 'You see' he said, 'Buibui and I are very best friends.' And he showed them how close they were." The narrator acts like the puppeteer of Sungura's action. While the narrator tells the story, Sungura acts it out. He crosses his fingers to show how close he and Buibui are. Sungura's modeling of narrative pantomime better equips the students to engage in this technique. The transcript continues below:

NARRATOR: And every day, "Either she comes over here, or I go way across Lake Nyanza over to her house...And then sometimes we like to play tricks on each other.

SUNGURA: Does anyone know what tricks are?

CHILD: Ooo, ooo **(raising hand) -**

SUNGURA: Yes (**points to one student.**)

CHILD: (**To Sungura**) There's a bug on your back.

All: (**LAUGH.**)

SUNGURA: Aw, she played a trick on me.

NARRATOR: ...And sometimes the tricks were funny, and he showed them how they laughed together.

(**All Laugh.**)

NARRATOR: And other times, the tricks were not so funny and either one or the other of them got their feelings hurt and they cried. And they showed him what it was like to cry.

(**Katitis pretend to cry.**)

NARRATOR: And once or twice when a trick was really bad, someone got angry. And he showed them how angry one of them was.

(**Hare and katitis make angry faces.**)

NARRATOR: "But it's okay now," he said and "we're friends. And I can't wait for Buibui to come over for lunch. And I'm fixing her very favorite food," and he told them all about it.

SUNGURA: Bug stew! Now, Katitis, someone raise your hand and tell me what kind of bug-

CHILD: (**Yelling**) Cockroaches, cockroaches-

SUNGURA: Cockroaches, okay everybody, look on the ground and let's try to find a cockroach (**Noise, they look around, pantomime catching one**) and pick one up. Okay let's get back in our circle, and put it in the middle of the pot. (**They do.**) Okay, now what other bug can we find?

C2: Ants.

SUNGURA: Ants! Everybody look around, try to find some ants. (**They pantomime catching ants in their hands.**)

C3: Ew! I found red ants.

SUNGURA: Oh, okay here we go, everyone put the ants in the pot. (**They do, making noises.**)

C4: (**Both hands raised.**) I know!

SUNGURA: Yes?

C4: Flies.

SUNGURA: Look up, try to find flies.

(**They make noises running after flies and catching.**)

SUNGURA: And put em in the pot...Yes?

C5: Um, um ladybugs

C6: Mosquitoes (*overlapping*).

(**Students animatedly pretend to find these bugs and put in an imaginary pot at the center of the circle.**)

C7: Waterbugs-

SUNGURA: (*Not hearing, overlapping*) Last one...

C8: Fireflies. (**Sungura and the katitis all pretend to catch and put in.**)

SUNGURA: Now everyone, take out your spoon - (**They pretend to hold spoons.**)

C9: Let's stir!

SUNGURA: And let's stir. (**They do and chant "stir"**). And stop. Now how does it taste?

(They follow Sungura's lead and hold imaginary spoons to their mouths and pretend to taste.)

All: Good. (Affirmations all around, as whole class echoes "Good.")

Sungura interrupts the narration to interject open-ended questions like "Does anyone know what tricks are?" This invites student response. One student answers by example and cries, "There's a bug on your back!" As the narration continues, the students pantomime with Sungura. The narrator says that sometimes the tricks make the friends sad or even angry, and the katitis make sad faces and angry faces. The students learn that Buibui is coming over for lunch and that Sungura wants to make her favorite food – bug stew. The katitis rapidly respond to the open-ended question, "Bug stew! Now, Katitis, someone raise your hand and tell me what kind of bug." Before Sungura finishes the question, students begin offering ideas. Sungura integrates the students' responses into the drama. This acceptance validates and encourages the student participation. The students add cockroaches, ants, ladybugs and mosquitoes to their stew. They cook and stir the stew and decide that it is ready. This participation results from the clear guidelines and verbal supports which establish a scaffolding structure.

As the students become more confident with the drama structure, the students' participation grows. Once Sungura and the katitis make bug stew for Buibui, who is coming over for lunch, there is a knock on the door. However, when Buibui enters, she is disguised as an old lady, and Sungura does not recognize her. Buibui says, "the sky is falling," and the katitis decide what to do. Their response is seen below.

The Visitor

Key

SUNGURA: Sungura the Hare, played by actor/teacher 1
BUIBUI: Buibui the Spider, played by actor/teacher 2
NARRATOR: Narrator, played by actor/teacher 2
CHILD: Child, in role as a katiti or little hare (names any single child)
C2, C3, etc.: Other individual children in succession, in role as katitis
All: All children, in role
L: Buibui's cousin Luo, played by the classroom teacher

KNOCK, KNOCK, KNOCK (Sound of knocking outside classroom door).

SUNGURA: I'll check who's at the door. **(Opening door)** Yes?

(Buibui the spider enters in disguise – dark glasses and a scarf wrapped around her head.)

BUIBUI: Hello, emergency, help me!!!

SUNGURA: Who are you? You look familiar. Don't I know you?

BUIBUI: Oh, uh, I don't think so, no I'm sure that I don't. Emergency, help me please.
(Feels Sungura's face as if blind)

LAUGHTER

BUIBUI: Look up! The sky **(She points to the ceiling)**. The sky is falling!

SUNGURA: **(To the students)** Katitis, what's gonna happen if the sky falls?

CHILD: ...It'll bump someone down.

SUNGURA:...(unclear)...What should we do?

C2: Run!

C3: and HIDE!

C4...(unclear)... sit on the ground.

SUNGURA: Katitis, sit on the ground and grab your head. **(Katitis and Sungura sit on the ground and grab their heads as if in protection.)**

BUIBUI: Oh you look so frightened. Sungura are you frightened?

SUNGURA: Yes, I don't want the sky hitting my head **(Pretending to cry)**.

Buibui takes off the disguise and reveals herself – the actor/teacher wears a spider hat and African tunic.

(ALL LAUGH)

(Buibui holds stomach, laughing.)

SUNGURA: Wait a second katitis, that's Buibui the spider. **(Angrily)** She played a trick on us.

BUIBUI: Oh, can't you take a trick?

SUNGURA: **(Reluctantly)** Well, I guess I can. Everyone say, "Jambo, Buibui."

All: Jambo, Buibui.

The students respond to Sungura's open-ended question about the sky falling. He asks them, "What should we do?" Previously in the drama, open-ended questions primarily elicited ideas or pretend pantomimes. In this case, the question evokes actions.

Several students reply. One suggests, “Run!” Another adds, “and HIDE!” Another child’s response includes, “sit on the ground.” These students’ ideas represent actions, and Sungura implements the idea of hiding into the story. Sungura responds, “Katitis, sit on the ground and grab your head.” Therefore, the scared katitis and Sungura sit on the ground and hide until they hear laughter. Some katitis implement their own ideas and run in place or dig into the ground. Then, Buibui takes off her disguise and reveals her trick. These dramatic actions reflect the students’ verbal, physical and cognitive contribution to the drama. Student participation has grown rapidly on Day One of *Hare and Spider*. Verbal support, like modeling and narration, has established a scaffolding structure to bolster student interaction.

In the following scene, the katitis give Buibui the stew they have made. The katitis tell her what bugs are in the stew, and Buibui ravenously eats several bowls of stew. As Buibui finishes eating, Sungura says that he has seen a red ant crawling into her bowl. Sungura tells Buibui that red ants are in her belly and will tickle her “forever and ever.” Buibui asks Sungura what to do, and he tells her to jump up and down. It soon becomes clear that Sungura has tricked Buibui. He laughs and says, “I tricked you. There’s no red ants.” The friends decide that since they both tricked each other, they are “even.”

Buibui’s Lunch

CHILD: (*unclear*) (**Bringing imaginary bowl over to Sungura**). We made it...bug.

BUIBUI: Uh, is it that stew that I smell?

All: Yes!

BUIBUI: What is it?

CHILD: Bug, bug, bug – (**Noise. Katitis who have been spread around the room watching begin to huddle around Sungura.**)

SUNGURA: Okay, katitis let’s get her a nice bowl of bug stew (**Sungura mimes scooping a bowl full of bug stew. Some katitis help.**)

BUIBUI: Thank you...Sungura. Thank you Katitis. Thank you. **(Buibui mimes eating.)**
Oh, it's delicious. What's in here?

C2: Bugs

C3: Ants

(Others overlap - unclear, excited.)

BUIBUI: Oh, that's good! Wait, give me a second. Sungura, will you give me some more please?...

SUNGURA: **(Aside to katitis)** Watch this. **(He gives her another imaginary bowl of bug stew).** Eat it all up.

(Buibui eats this bowl quickly and ravenously.)

SUNGURA: Buibui, there's something I have to tell you.

BUIBUI: Yes?

SUNGURA: When we were digging to get away from the sky falling, I think I saw some red ants crawling into the pot. And now you ate 'em all, and now they're in your stomach, and they gonna tickle you forever and ever and ever!

BUIBUI: **(Worried)** **(Turning to katitis)** What should I do?

SUNGURA: Jump up and down to get them up out of you! **(Buibui jumps making noises).**

ALL LAUGH

BUIBUI: Oh no!

SUNGURA: Higher! **(Sungura begins to laugh.)** Ha, ha, ha.

(ALL LAUGH)

SUNGURA: I tricked you. There's no red ants.

BUIBUI: Well, I don't think that was very funny.

SUNGURA: Buibui, you said the sky was falling

CHILD: Yeah!

C2: We tricked you, too...

BUIBUI: Well, okay. You tricked me, and I tricked you - so we're even, right?

ALL: Yeah.

BUIBUI: Okay.

SUNGURA: Well, maybe, since these tricks are making us so upset, maybe we should make an agreement.

BUIBUI: What kind of an agreement?

SUNGURA: No more tricks.

BUIBUI: Let's say that.

ALL: NO MORE TRICKS.

BUIBUI: I think that's a good idea. Let's shake on it.

SUNGURA: Okay. **(Sungura and Buibui shake hands as they all say "No more tricks." Sungura winks and Buibui crosses her fingers visibly.)**

Once Buibui and Sungura shake hands and agree, "NO MORE TRICKS," Buibui invites Sungura and the katitis to her cousin's birthday party. This interaction again

invokes student verbalization. Open-ended questions and on-going verbal support safeguard the students' continued participation.

The Invitation

BUIBUI: Well, now that we're friends again - katitis, sit down - I'm going to tell you something. **(They all sit)**...My cousin, Cousin Luo, she's having a birthday. And you're invited to come...

SUNGURA: I'll go.

BUIBUI: Okay, raise your hand if you know some of the things we can do at a birthday party. **(Several katitis raise their hands.)** Yes?

CHILD: Cake-

BUIBUI: Birthday cake.

C2: *(overlapping)*-Bring presents!

C3: Cupcakes

SUNGURA: Okay let's try some chocolate cupcakes **(They pretend to eat cupcakes)**. MMM.

BUIBUI: Yes?

C4: Have juice.

BUIBUI: Okay, let's try it. **(They pretend to drink.)**...etc.

C5: Dance **(Sungura responds by dancing. Katitis dance, too.)**

C6: Piñata. **(Sungura begins. He pretends to bat at a piñata. Katitis join and begin pretending to find candy.)**

C2: Bring presents -

BUIBUI: Sungura! **(Spider goes to him.)**

SUNGURA: **(To the katitis)** Wrap some presents...**(Spider and Hare whisper to each other.)**

Buibui asks a question which the first graders are certain to answer. She says, "Okay, raise your hand if you know some of the things we can do at a birthday party." Many students respond. The ideas offered include, "Cake," "presents," "Cupcakes," "juice," "Dance," and "Piñata." Again, the actor/teachers not only encourage this student input but also enact them in the drama. The students now pantomime their classmates' ideas without instruction. They dance and pretend to bat a piñata without being told to do so. Therefore, the students now support each other's ideas as the actor/teachers have

supported them. The actor/teachers' behavior has modeled a supportive, collaborative environment. Now, the students also contribute to the scaffold of support.

In the following scene, Buibui and Sungura preview a puppet show that they will present at Cousin Luo's birthday party. They also teach the katitis The Jambo Song. Finally, Buibui says goodbye. Sungura and Buibui remind each other of their pact to stop tricking each other and say, "No more tricks!" The students participate in the song, but Buibui and Sungura remain the focal point of the conclusion of Day One.

Preview of the Puppet Show

BUIBUI: We have something to do at Cousin Luo's birthday party. We'll show you. Everyone shut your eyes and count to five.

All: **(The katitis shut their eyes)** 1,2, 3, 4, 5!

(Buibui and Sungura put puppets on their hands and hold behind their backs).

BUIBUI: Introducing - The Adventures of Spider **(Buibui holds up spider puppet.)** -

All: **(Noise – katitis are standing watching the puppets)**

SUNGURA: And Hare **(Sungura holds up hare puppet.)**

BUIBUI: In - The Birthday Party!

BUIBUI: **(Buibui now speaks as the Spider puppet, and Sungura now speaks as the puppet Hare.)** Hey katitis, I want to teach you a song. Sungura will you help?

SUNGURA: Sure, I will.

BUIBUI: Okay, sing after me. **(In the following song, the puppets sing first and the katitis repeat back with the help of Sungura.)**

JAMBO JAMBO SANA JAMBO

HAPPY BIRTHDAY COUSIN LUO

HAPPY BIRTHDAY

(Sungura and Buibui put the puppets away. Now they speak as themselves.)

BUIBUI: Oh that'll be great. I think my cousin will love it!

SUNGURA: I think she will too.

BUIBUI: Okay, bye.

SUNGURA: See you at the party.

BUIBUI: Alright...**(Buibui packs up things and begins to exit.)** **(Stopping and turning to katitis)** Kwa-her-i!

SUNGURA: That means goodbye.

All: KWA-HER-I.

SUNGURA: And remember – **(Looking to Sungura)**

Both: NO MORE TRICKS! **(They wink and cross fingers. Buibui the Spider exits.)**

Part Four: Closure

Once Buibui leaves, Hare leads the katitis in the Jambo Song one more time. Then Sungura says, "Well, you know what, ...we have a long journey tomorrow. Everyone, stretch up; look up to the sky. Watch the sun get bigger and watch the sun go down." The katitis and Sungura sit down. The students, at this point in the residency, can identify the end of the drama.

Each day consists of the same format – Introduction/Review, Transition into Story, Drama and Closure. This clear, organizational structure further assists the students and contributes to the scaffolding. They learn the behavior warranted by each section of the drama. During the closure, the drama always ends with sleeping. Therefore, they recognize the cue when the narrator re-enters beating a drum and says, "the katitis pulled their paws under their chins." The students now routinely pantomime what she says. They put their hands under their chins and pretend to sleep. The narrator concludes, "far in the distance, they could hear Mama and Daddy Hare singing them an African lullaby." The actor/teachers, hiding their costumes and props, sing an African lullaby called Scalagala.

To evaporate the story world, Anthony says, as he has at the end of every class for eleven days, "and on the count of three, you'll be out of the drama and back in the classroom." Then, the actor/teachers count slowly "1...2...3," clapping on three. Many students sit up as if surprised. Others begin to reach out to nearby friends or to chatter. The chaos is quickly curtailed as the actor/teacher tells them to give themselves "a big hug." They repeat after her when she says, "I love me" and "I did great work today." In keeping with the established ritual, the class sings "The Goodbye Song," and then the

actor/teachers say “FREEZE!” All the students attempt to stand motionless. Some giggle, but most are amazingly silent and still. This closing ritual occurs every day of the residency. This organizational structure in and out of the drama further bolsters the students’ understanding of their roles and ability to contribute positively to the drama. This structure further strengthens the invisible scaffold that anchors the story and empowers the students to participate.

Conclusion

The ability for the students to confidently shape the drama in later days of the story rests upon the successful creation of a scaffold of support on Day One. This scaffold encourages and supports the student participation that leads to active verbal and cognitive engagement in the drama. The actor/teachers provide verbal support through positive feedback, open-ended questioning and modeling language. They utilize and model narrative pantomime. They support student responses by integrating their ideas into the story. As the students become confident within the structure of the drama, their verbal, physical and cognitive participation increases. Finally, as the students reflect the supportive environment established by the actor/teachers, they begin to respond to, support and enact their classmates’ input. Therefore, Day One paves the path for student interaction by creating an imaginary scaffold, a web of support, that bolsters student response and participation throughout the four days of this story. As the drama continues, the scaffold is the necessary foundation that enables the students to practice and develop the skills that lead to literacy.



FIGURE 1: Hare asks students how Buibui is feeling as they approach the mountain.

FIGURE 2: The Katitis and Sungura wonder why they were left outside in the cold.



CHAPTER THREE: DAY TWO THE JOURNEY – LANGUAGE IN ACTION

The curriculum for Day Two of *Hare and Spider* advances student responses and interaction. The students' rapid assimilation into the structure of the drama paves the way for increased student talk. Cecily O'Neill, a leading international speaker and educational drama practitioner, supports the claim that drama offers a forum for student talk. She and co-writer Alan Lambert say the following about how drama can contribute to literacy.

One of the most positive contributions which drama makes to the curriculum is that it provides a facilitating atmosphere for many kinds of language use. Language is the cornerstone of the drama process and the means through which the drama is realized. Whenever any kind of active role-play takes place, language is directly and necessarily involved. Drama can provide a powerful motivation to speech, and this speech does not occur in isolation but is embedded in context and situation where it has a crucial organizing function (O'Neill & Lambert, 1985, p.1).

In a similar way, *Hare and Spider* engages students in purposeful language use. O'Neill asserts that the drama "context" and "situation" motivate speech (O'Neill & Lambert, 1985, p.1). In the following records of Day Two, it is apparent that the drama context ignites and sustains the students' communication.

Furthermore, language experts confirm that language use contributes to literacy. Language theorist and psychologist Jerome Bruner endorses active participation in meaningful language as a direct route to literacy. He states the following:

But children do not master syntax for its own sake or learn how to mean simply as an intellectual exercise...They acquire these skills in the interest of getting things done in the world: requesting, indicating, affiliating, protesting, asserting, possessing, and the rest (Bruner, 1986, p. 113).

Bruner defends language use as a tool for mastering language. Bruner contends that students learn about language by using language. The drama on Day Two of *Hare*

and Spider offers a context for student speech. In the following transcripts, students use language for multiple functions. They answer, inform, instruct, plan, negotiate, imagine, explain and more. According to Bruner, varied language use promotes literacy by allowing children to see the actions connected to speech (1986, p.113).

Chapter Three focuses on Day Two of Hare and Spider at the same school. However, from Chapters Three to Five, the class experiencing the drama is the kindergarten, rather than the first grade. The kindergartners' experience on Day One has consisted of the same drama curriculum, and the same scaffolding techniques have emerged. This younger population offers greater margins of literacy development. Showing both the first grade and kindergarten participation in the story also reveals how the ELTA curriculum adapts to various grade levels.

In Chapter Three, child talk emerges out of the scaffolding structure and facilitating environment of the drama set up in Day One. The following transcripts reveal how the students practice language within the context of the drama and how this framework motivates and propels diverse language use.

Part One: Introduction/Review

The review elicits simple answers and uses repetition to involve the whole class. The class repeats "Af-ri-ca." This repetition reinforces the story setting. Students remember not only the plot of the story but also African names. They say "Katitis," not just rabbits. They remember that the spider character is called "Buibui." However, some students' language goes beyond factual representation. When asked why Sungura made soup for Buibui, one child says "Because he was Buibui's friend." This student broaches the story's theme. Another student replies, "He (Buibui) spit out and (*unclear*) cried all

the way.” In his delivery, he mocks how Buibui spit out bug stew and cried. The child takes on a narrative voice and speaks as a storyteller. His classmates laugh in response. In this review, the students readily remember the characters, plot, theme and narrative form introduced on Day One. The students communicate their detailed memory of the drama situation.

Part Two: The Transition

As the students transform into hares, they reveal their rapid assimilation into the drama structure. On Day One, the enactment of hare movement and qualities requires careful explanation. On Day Two, the students remember their hare roles. They quickly reenact Anthony’s transformation into a hare. With little instruction, they show Anthony hare noses and paws, and they repeat many of the gestures they created on Day One. When they help Anthony dress as Sungura, one student remembers this ritual as it occurred on Day One. One boy is given hare ears to put on Anthony. Although the actor/teachers do not instruct another classmate to help, the boy chooses another student, as has been the pattern set on the previous day. Once in character as hares, the students whisper “Africa” in unison, with little direction. As the students become familiar with the expectations of the drama and need fewer explanations, they become more independent within the drama. The scaffolding techniques have clearly defined the story and roles so that the students have a clear context within which to participate.

Part Three: The Drama

On Day Two, the drama context leads to motivated student talk. As the students enter the drama, they affirm their understanding of the situation. In the following transcript, Day Two arises in the hares’ hut in Kenya. Sungura and the katitis awake and

remember that today they go to a birthday party with Buibui. The students, as katitis, once again reflect their awareness of the drama context.

Second Morning in Africa

Key

SUNGURA: Sungura the Hare, played by actor/teacher 1
 BUIBUI: Buibui the Spider, played by actor/teacher 2
 NARRATOR: Narrator, African Storyteller, played by actor/teacher 2
 CHILD: Child, in role as a katiti or little hare (names any single child)
 C2, C3, etc.: Other individual children in succession, in role as katitis
 L: Buibui's cousin Luo, played by the classroom teacher

DRUMBEAT to chant of "AFRICA"

NARRATOR: And everyone shut their eyes and get really, really quiet and count to 5.

All: **(to drum) 1,2,3,4,5(While their eyes are shut, Linda changes into the storyteller).**

NARRATOR: **(Dressed as an African storyteller with a scarf wrapped around head. Actor/Teacher uses a deep slightly African accent while narrating and beats an African drum.)** A story, a story let it come. On this morning in Africa, all the katitis were sleeping soundly in the early morning in Africa. They were inside of Sungura's hut and all of a sudden they heard the rooster crow-

All: **COCKADOODLEDOO. (Narrator begins, and students join in.)**

NARRATOR: And they opened their eyes and they sit up and stretch their arms up to the hot African sun. Everyone stand. All katitis up. **(They stand.)** Stretch your arms. **(They do as narration instructs, making morning sounds and grunts and groans as they stretch).** And yawn. And touch your toes. And touch your shoulders. And touch your knees. **(They touch the body part mentioned at an increasing pace.)** And touch your nose, and touch your head. And put your hands to the sky. And they saw Sungura and said "Jambo."

All: Jambo

SUNGURA: Jambo, Katitis...you know where we are going today?
(Some say "where?" Others "Yes.")

SUNGURA: Where are we going?

CHILD: -A Party.

SUNGURA: To a party, that's right. What kind of party is it?

C1: **(With others)** A birthday party!

SUNGURA: A birthday party. Hey, katitis, careful, hands to yourself. **(Separating two children)** What should we bring?

CHILD: **(With others)** Presents

C1: Cake!

The students respond to the narration. Aware of their role in narrative pantomime, they follow the instructions of the narration as if they were playing "Simon

Says.” The narrator says that the katitis “opened their eyes and they sit up and stretch their arms up to the hot African sun. Everyone stand. All katitis up.” The katitis then stand. When the narrator says, “Stretch your arms,” they do. The narrator plays with the students a little by offering a series of narrated instructions including, “And yawn. And touch your toes. And touch your shoulders. And touch your knees. And touch your nose, and touch your head. And put your hands to the sky.” The students follow these instructions happily. In the opening of the drama, they confirm their awareness of the structure of the drama established on Day One.

The students further indicate their understanding of the drama story when Sungura enters. He casually asks them “Where are we going,” and a student replies “A party.” Others append, “A birthday party.” The students enthusiastically interject that they need to bring presents and a cake. In the following scene, the students make the cake.

Making Luo's Birthday Cake

SUNGURA: Katitis, listen, we're gonna make a cake. Yeah, right now. **(Other voices, overlapping).**

Let's make a circle...**(Continued noise and chatter as they form a circle)...**

SUNGURA: Okay good, now get your paws. **(They lift up hands).** Get your nails out **(Sungura and the katitis make a “Ching” noise as they did when they dug in the vegetable garden).** Let's get the balloons first. Blow them up **(They do, squealing, making an air noise).** Tie it up...put it up. **(They pretend to tie and hold balloons on a string.)** Take another balloon. **(They all blow again).** Good, now, let's take a bowl. **(They reach up together and pull down a giant, imaginary bowl.)** Put it in the center. **(They place the giant, imaginary bowl in the center of their circle.)**

CHILD: I have one...

SUNGURA: Alright. What do we need?

CHILD: One cup of milk.

SUNGURA: Okay, everyone, get a cup of milk. **(They pretend and pour.)... (There is chatter and lots of ideas that are indecipherable.)** Katitis, what else do we need?

C2: A water.

S; Everyone get some water.

C3: One cup of water! **(Other voices as they pour water into their imaginary bowl).**

C4: One cup of vanilla ice cream. **(Other overlapping ideas...unclear.)**

SUNGURA: Katitis, alright katitis, hold onto your ears.

C5: What are we doing?

SUNGURA: We're not listening to each other. We're making cake. Now one other thing we need is flour. Show me how to put flour in. **(They pretend to put flour in the bowl.)** And someone said we need to put banana **(They cut up and add banana.)** ...put vanilla ice cream...**(They pretend to add ice cream.)**

C6: Carrots.

SUNGURA: Everyone take carrots and cut it how you like it. Alright now, everyone take a spoon and ...I can't hear...**(Sungura leads the pantomime of stirring and the katitis join. They stir.)** Put it in ...Everyone take one breath with me, blow it out....and STOP. Okay, hands up. And pick up the cake and put it inside the oven. How long does it take to cook? **(The students shout out different answers...indecipherable.)** Everyone stop. *Anthony begins to sing the "Baking Song" and students repeat the song line by line.*

SUNGURA: **(Singing)** AND THE CAKE BAKED FOR ONE MINUTE AND TWO MINUTES AND THREE MINUTES... **(They all inhale as if smelling the cake bake.)** ...AND SIX MINUTES.

SUNGURA: **(Makes sound of oven bell)** Ding, ding, ding! **(He pantomimes taking the cake out of the oven and puts it in the circle – the students are now standing.)** Okay, now let's cut the cake. **(They all pretend to cut with an imaginary knife.)** Take a piece. **(They all pretend to hold a piece of cake.)** Put 'em into your katiti bags "zip, zip, zip" **(Following Sungura's lead, they open imaginary bags and put imaginary pieces inside).** And put 'em on your back. Now we're ready to go on a journey as soon as Buibui gets here. **(The sound of knocking on the classroom door.)** Someone's here. I'll go get it. **(Turning as if in fear, whispering.)** It might be a lion. **(Puts fingers to mouth as an instruction to be quiet.)** Everyone stay here. **(He goes to door).**

In this transcript, Sungura bakes a cake with the students. This is a similar guided pantomime to digging for vegetables and making bug stew on Day One. The students again exhibit an awareness of the routine and pantomime adding ingredients without much instruction.

Day One's scaffolding techniques also assist the student talk. Anthony, in role as Sungura, supports student input through open-ended questions like, "What do we need?" He accepts all answers, not seeking particular answers. Language researchers describe such questioning and support as "language facilitation" (Rice, 1989, p.10). As Anthony, in role as Sungura, facilitates the dialogue, many students have the opportunity to reply.

The students indicate ingredients. One child is very realistic and says, "One cup of flour." The students seem less timid and begin overlapping each other with responses for cake ingredients. Sungura attempts to enact multiple responses. Sungura and the katitis pantomime adding bananas, ice cream and milk. One student replies that the cake should have carrots in it. His reply reflects the tastes of a hare. This response shows the student's awareness of the context of the drama.

As indicated by Trousdale, "In the kinds of interactions which foster early language development, then, the child is treated as a valuable participant in speech events and is encouraged in the turn-taking conventions" (Trousdale, 1990, p.169). In the above transcript, the interaction reflects the "turn-taking" and "valuable" participation that Trousdale deems necessary in encouraging language development. In this case, the turn-taking has to be reinforced. Since the students have less inhibition now that they are familiar with the structure, the actor/teacher struggles to contain the energies of the class. However, the class gives no evidence that their energy is antagonistic to the drama. Their responses are focused on the topic and reflect a commitment to the drama. The following transcript indicates that the context of the drama stimulates and motivates the emerging student talk.

Buibui Comes to Sungura's Hut

There is the sound of knocking at the door, and then Buibui enters.

SUNGURA: Buibui the spider! Everyone say Jambo, Buibui!

ALL: Jambo, Buibui!

SUNGURA: Oh, Jambo, katitis, it's nice to see you today...What did you make?

CHILD: Cake.

C2: A spider cake-

C3: -Birthday for your cousin.

BUIBUI: Oh, it's very, very nice. Are you almost ready to go? Yes?

Several: Yes!

CHILD: It has bugs

C2: And spiders. **(They show her)...(Noise, confusion).**

Buibui Arrives

When Buibui enters, the katitis tell her about the cake. One student says, “A spider cake.” Another says, “Birthday for your cousin,” revealing the larger scope of the cake baking in the story. However, when the students consider this context, they revise the ingredients they put into the cake saying, “It has bugs”... and “spiders,” ingredients that might appeal to a spider cousin.

Creating a Dance for Luo

Buibui informs the katitis that, before they leave, she wants to create a dance. She says, “Well, I thought - Cousin Luo loves music so much - maybe we could make up a dance for her.” Asking the students for the dance moves, Buibui organizes a dance for the Jambo Song they learned on Day One. They practice the song and dance several times.

Then, they put their cake in backpacks and leave the hut. However, as they leave, one child pushes another. Buibui, in role, advises them to keep their hands to themselves. She counsels them, “If I hear someone fighting or I see someone pushing, I’m going to ask you to go sit in Sungura’s hut, and you can’t come.” Then, the katitis, Sungura and Buibui begin their travels towards Cousin Luo’s house. Now, firmly rooted in the mission of the drama, the students face the obstacle of crossing Lake Nyanza.

Crossing Lake Nyanza

BUIBUI: Now, Cousin Luo lives on the other side of Lake Nyanza, so to get to her house we have to cross over the lake. Now, 1,2,3,4, and you **(pointing to a child)** are 5. **(Counting off students to divide class and form the first small group)**. You come over here with me.

SUNGURA: 1,2,3,4,5 go with the villager (*i.e., the classroom teacher*). **(The classroom teacher takes these students to form the second small group)**. You go over there, too.

(Sungura indicates another child who follows these directions and joins the classroom teacher.)

CT: Hey, come over here.

SUNGURA: The rest of you come with me...**(The actor/teachers and classroom teachers break up into these small groups and take them to different corners of the room.)**

In the above scene, while the katitis are traveling with Buibui and Sungura to Luo's house for a birthday party, they encounter Lake Nyanza. There is no way across the lake, and the katitis have to decide what to do. To face this task, the students divide into small groups. Sungura, Buibui and the classroom teacher each facilitate separate small groups to decide how to cross Lake Nyanza. This task motivates student talk, and the small group setting offers an environment for increased participation. The small group dialogues occur at the same time. Therefore, the talk overlaps and is, at times, indecipherable. Therefore, I will focus on one group's dialogue in the following transcript. This group, that I facilitated as Buibui, discusses the task in one corner of the room. Approximately eight students participate.

Devising a Plan

BUIBUI: How can you cross the Lake?

CHILD: Oh, oh, oh **(raising hand)**!

BUIBUI: Yes?

CHILD: A bridge. A bridge.

BUIBUI: Is there a bridge?

CHILD: Yes.

C2: I see one.

BUIBUI: Okay and what if there's not a bridge? What could we do?

C3: Swim.

BUIBUI: Swim! We could build a bridge.. How do you build a bridge?

C3: You need...Saw

C4: Glue-

C5: You need a hammer.

BUIBUI: Okay.

C6: Glue.

C7: Hammer...**(Overlapping with other groups, dialogue is unclear here.)**

(Buibui's small group practices building a bridge. They stay in their corner but are moving, hammering and trying out their ideas physically. At the same time, other groups practice crossing Lake Nyanza in their own ways.)

The obstacle of the lake provides an opportunity to challenge the students' language use. As katitis, they must cross the lake in order to get to Cousin Luo's house. The katitis must collaborate to create a plan. This task requires that students communicate their ideas to each other and to the facilitator. In the transcript above, Buibui asks the students, "How can you cross the Lake?" The students' first respond "Bridge." The students then collaborate to build one. Students pose that they will need "Glue," "Hammer" and a "Saw." The students then test their ideas in pantomime. The small group discussion continues as the students determine what materials to use and how to decorate the bridge. Although the overlapping conversations make the dialogue inaudible, their ideas surface in the group's implementation. In the following scenes, all three groups show each other how they decided to cross the lake. Buibui's group goes first.

First Group Crosses

SUNGURA: Buibui are you ready? ... Buibui why don't you and your katitis show us how you crossed...

(Buibui and her group stand. All others are seated.)

BUIBUI: All these katitis stood on one side of the Lake Nyanza...(As Buibui narrates the action her group decided to take, the katitis act out what she says.) All of the katitis decided that the best way to get across the lake today was to build a bridge. So they got out wood and blocks and glue, and the first thing they did was put the glue down. **(To the katitis in this small group)** Show us how they did it. (The katitis in this group begin showing the rest of the class how to put glue down and stick imaginary wood and blocks into the glue to build a bridge). Build, build, build, build and higher and higher and higher and higher. **(They are pretending to build, pantomiming and stretching higher)**...and they decided to paint both sides. And they decorated it. **(To the katitis in her small group)** Tell me what you decorated it with?

CHILD: Tattoos...and tattoos-

C2: Rainbows-

C3: Sprinkles-

C4: Stars. **(They are pretending to decorate as they give these ideas.)**

BUIBUI: And show me how they painted it. (They do and make sounds).

CHILD: Black-

C2: Blue-

C3: Gold-

C4: I paint green.

BUIBUI: And they painted all different colors...and they put tattoos on, and they put a big star on top... and they walked – across—the bridge. Come on, katitis. **(They run across the imaginary bridge they built and go to the other side of the room).** Oh, very nice katitis. And take a bow.

SUNGURA: Okay, give 'em a hand. **(The class claps for the first group of katitis.)**

All three groups sit on one side of the room. Buibui's small group crosses first, so they stand and enact their plan. The other two groups sit and watch. Buibui narrates saying, "All of the katitis decided that the best way to get across the lake today was to build a bridge." Then the students respond in narrative pantomime. As Buibui indicates the action, the students pretend to do it. Once the bridge is built, Buibui asks, "Tell me what you decorated it with?" The students decorate with "tattoos," "Rainbows," "Sprinkles" and "Stars." Then they paint the bridge "Black," "Blue," "Yellow" and "Green". Once the bridge is completed, the katitis run across the imaginary bridge to the other side of the room where they will watch the next two groups cross.

Second Group Crosses

SUNGURA: Now, maybe the villager can show how they crossed the river next.

CT: Okay, wow.

CHILD: We didn't do anything –

CT: **(Overlapping)** We decided to build a boat to get across.

CHILD: **(Overlapping)** A maa - torboat -

CT: We built the boat out of big wood

CHILD: Wood and glue

C2: - and it had a maa-ter

CT: **(Correcting the student)** Motor.

CHILD: A motor.

CT: A motor so it would go real fast. And what did we name our boat?

CHILD: **(Unclear)** Da-sheer...

SUNGURA: Nice.

CT: Let's show them how we crossed in our boat (**The katitis pretend to speed across the room in a motor boat.**) Okay, let's take a bow. (**They bow, and the class applauds their efforts.**)

BUIBUI: Oh, bravo, katitis. That was wonderful!

With the classroom teacher facilitating as the "Villager," the second group shares their plan. They decide to cross the lake by building a motorboat. When the teacher only says a "boat," one child insists that it has a "Motor." They name the boat "Dasher" and then ride it across to the other side of the lake. The second group bows from the other side of the room and sits to watch the third group's solution.

Third Group Crosses

SUNGURA: Okay, now we are gonna show them what we did. We did the same thing they did. We built a boat...the wood first. Let's show them how we built it. (**The katitis in Sungura's small group stand in front of the rest of the class and mime hammering.**) And then we painted. What color did we paint it?

All: Pink, yellow, blue!

SUNGURA: Pink, yellow, blue. Let's put some pink paint.

CHILD: And then we put some yellow paint?

SUNGURA: And then yellow paint.

C2: And then blue.

SUNGURA: And then blue paint. (**They are pretending to paint the boat.**) And then we made a motor (**The group begins to make the movements and sounds of hammering.**) And put it in the boat. (**They pretend to lift the motor and put in the boat.**) And we got some rows. And we turned on the motor. How does a motor sound? (**They make engine noises.**) And we rowed and we sang. (**Katitis and Sungura sing together ROW, ROW, ROW YOUR BOAT.**) And we made it to the other side. (**They cross the room and take bows while the rest of the class claps.**)

The third group also builds a motorboat to cross the lake. Sungura facilitates the scene in narrative pantomime. He asks for additional ideas like "What color did we paint it?" This students respond, "Pink, yellow and blue." When this group rides across the lake in their motorboat, they sing "Row, Row, Row Your Boat." They take a bow, joining the other two groups on the far side of the room.

The students' expression of their ideas result in all three groups crossing Lake

Nyanza which allows the journey to Cousin Luo's house to continue. Therefore, on Day Two the students begin to see that their language has an impact on the course of the story. As Halliday indicates, "The child knows what language is because he knows what language does" (1969, p.37). The obstacle of the lake motivates the student talk. The communication culminates with each group crossing the lake so that the drama can continue. This activity, linking student talk with action, allows the students to experience what language can do.

Travelling to Cousin Luo's House

In the following scene, the students continue their journey to the sky. Now that they have successfully crossed Lake Nyanza, they confront new obstacles that require their input. In these transcripts, classifications of language function help measure the students' verbal participation. In *Universal Functions of Language*, Halliday defines eight categories of language by use (pamphlet). This list indicates the models of language necessary to a child's successful development. These models include language that is "instrumental, regulatory, interactional, personal, heuristic, imaginative, representative and other" (pamphlet). Halliday believes that classrooms must display and encourage students to use many functions of language because of "the many-sidedness of his (the child's) linguistic experience" (Halliday, 1969, p. 37). Halliday's classifications, as well as a few other categories determined by language researcher Joan Tough, serve to analyze transcripts of the journey to Cousin Luo's house. This analysis will help establish the nature of student language use in this drama.

Sungura's Fear

After crossing Lake Nyanza, Buibui points up to a mountaintop. She tells the hares that in order to get to Cousin Luo's house, they have to climb the mountain.

Cousin Luo, she says, lives in the sky. Sungura protests, and soon the katitis realize that he is afraid of heights. In the following scene, the katitis interject to ease Sungura's fear.

Key for language functions**Based on Halliday's classifications:**

INS – Instrumental/Language for getting what one wants

REG – Regulatory/Controlling actions of others

INT – Interactional/Maintaining relationships with others

P – Personal/Conveying individuality

H – Heuristic/Questioning

IMG- Imaginative

REP – Representative/Language for conveying information

Identified by Tough:

PRO – Projecting/Using own experience to understand

PRED – Predicting or anticipating outcome

LOG – towards logical reasoning, process, principles or actions

BUIBUI: Bravo katitis, good ideas. (**Whispering**) Well, everyone sit down. Now that we've made it across Lake Nyanza, I want to tell you where Cousin Luo lives. Everyone look over there to that tall mountain (**pointing up and across room**).

Several: Ooo, wow.

BUIBUI: Everyone, point to the top of the mountaintop. (**They point in the same direction as Buibui.**) Cousin Luo lives up on the top of that mountain. And after we get to the top of the mountain, we have to go up – to the sky.

SUNGURA: Wo, wait a second, we have to go up to the top of the mountain and then up to the sky?

BUIBUI: Yes, Sungura.

SUNGURA: Oh boy, I don't know. I've never been that high up before.

CHILD: I have-(**Katitis begin to comment, and chatter becomes unclear**)...

BUIBUI: And paws like this, and paws like this. (**Katitis imitate Buibui's paws until they are quiet.**) (**Buibui turns to look at Sungura who is making a face.**) How is Sungura feeling right now?

CHILD: Sad. **PRO**

BUIBUI: Sad?

C2: Scared. **PRO**

BUIBUI: Scared? What is he scared of?

C3: Cousin Luo-

C4: Going up. **PRO/LOG/PRED**

BUIBUI: What can we do to make him not be so afraid. **(Noise)**...Raise your paw if you have an idea.

CHILD: We're right behind him. **INT/PRO/LOG/REG**

BUIBUI: Oh, let's all tell Sungura "We're right behind you."

All: We're right behind you!

SUNGURA: Okay, katitis, if you're right behind me then I feel a lot better. I guess we can go.

In approaching the mountain, the student talk grows more complex. Sungura says, "Wo, wait a second, we have to go up to the top of the mountain and then up to the sky?" The students have not been told why he protests, but they intuit the reason. One child thinks Sungura is "Sad." Another says he is "Scared." These responses require that the students project from their own experience to understand how Sungura feels. When Buibui asks what Sungura fears, a child responds, "Going up." The child infers this from the scene. Therefore, he uses language that projects, reasons and predicts. When a child proposes that they ease Sungura's fear by saying, "We're right behind him," he uses his own experience of fear to derive an answer. Therefore, his language projects. This statement is also interactional - controlling the relationship. This language also infers that being behind someone who is climbing would ease his fears. Therefore, the children's responses reveal language of varied and complex functions.

The Mountain

In the next scene, the students' language propels them up the mountain. The transcripts detail the child language use.

BUIBUI: Okay, now, raise your paw if you know a way to climb the mountain.

CHILD: I know, I know!

BUIBUI: Yes.

CHILD: A helicopter... **INS/REG/IMG/PRED/LOG**

C2: (makes sound of helicopter)

BUIBUI: Yes?

C3: Climb – **INS/REG/IMG/PRED/LOG**

BUIBUI: Climb with our paws

C4: We could, um, um, get a rope and climb... **INS/REG/IMG/PRED/LOG**

SUNGURA: All right, get your paws, and you're right behind me, right? Okay, look up to the mountain and climb (**They all chant climb and stretch their arms up like climbing**). And stop.

BUIBUI: Look at the rope.

SUNGURA: Hold on to the rope. (**Sungura begins chanting "Pull" and katitis join in miming pulling themselves up a rope**). And the rope is attached to a helicopter! So, pull! (**They all resume chanting "pull" and pretend to pull.**) And get inside the helicopter. (**They huddle together standing as if riding inside a helicopter.**)

BUIBUI: What's the sound of a helicopter? (**The katitis make helicopter noises.**)

SUNGURA: And higher and higher and higher and stop. (**They stop noises.**)

Buibui asks the students, "Okay, now, raise your paw if you know a way to climb the mountain." Many students share their ideas including taking a helicopter, climbing and using a rope. These responses display multiple functions. These kindergartners' language falls into various categories including instrumental, regulatory, imaginative, predicting and logical. These responses are instrumental because they indicate the students' desire to climb the mountain. The answers are regulatory because they affect the action of the whole class. The answers require the use of imagination since none of the children may have tried to climb a mountain. Students also must use an element of predicting the outcome of their ideas to know if the method is an appropriate means of getting up a mountain. These answers make the logical inference that these methods will work. The answers require multiple references from personal experience, second-hand witnessing and imagination. The drama allows students to use language and therefore to learn about language.

Arriving in the Sky

This varied language use continues as the katitis, Buibui and Sungura land in the sky. Walking through the clouds elicits much child talk. Sungura asks, "How does it feel to jump on clouds?" A child responds "Soft." Since no one has walked in the clouds,

this child uses his imagination and ability to project how clouds look onto how they feel. The students again use multiple functions when they respond to the colors they see in the sky. The students project what they see of the sky from the ground to create the colors there. They also use their imaginations and make logical inferences. The children respond, "Blue," "White" and "Orange." These colors logically represent the sky, the clouds and the sun. Another child imaginatively infers, "I see a fireball that would be the sun." These responses are detailed below.

SUNGURA: Look down – there's clouds. **(Slowly)** Let's all jump down and land on the clouds. **(They pretend to land in slow motion.)**

Wow everyone, let's step on the clouds. **(Sungura pretends to walk as if on cotton, very slowly.)** **(Katitis also pretend to walk through clouds, very slowly. Some shrieks as they pretend.)** How does it feel to jump on the clouds?

All: Soft. **IMG/PRO**

BUIBUI: Show me how soft it is. Katitis, pick up one foot. **(They imitate slowly).** And touch the clouds with your hands. **(They pretend to touch the clouds.)** And blow it slowly **(Sungura models blowing clouds like bubbles. The katitis do the same.)** And pick up a whole handful of cloud and blow them. **(All slowly pretend to blow clouds.)** Raise your paw and tell me what colors we see in the sky.

CHILD: **(Raising hand)** White- **PRO/LOG/IMG**

C2: I know!

C3: Blue. **PRO/LOG/IMG**

BUIBUI: **(Calling on a student with a raised hand)** Yes?

C4: Blue **PRO/LOG/IMG**

BUIBUI: Yes. **(Indicating another child.)**

C5: White. **PRO/LOG/IMG**

BUIBUI: Yes. **(Pointing to someone else.)**

C6: Orange! **PRO/LOG/IMG**

BUIBUI: All of those colors we see in the sky.

C7: I see a fireball that would be the sun. **PRO/LOG/IMG**

BUIBUI: Everyone, look up at the sun. **(The katitis look up where the sun would be. There is noise and chatter that is indecipherable.)** Because you know what? It's the sky-

CHILD: **(Overlapping)** It's the sun is too hot, and we don't have any way out- **PRO/LOG/IMG**

BUIBUI: Everyone, it's a little chilly up here. Show me what it's like to be cold. **(They all pretend to shiver in the cold.)**

CHILD: I have a jacket! **(Student pulls an imaginary jacket out of his imaginary backpack.)** **PRO/LOG/IMG**

Katitis with Sungura and Buibui are pretending to stand in the clouds and are huddled in a rough circle.

SUNGURA: Okay, katitis, now everyone, hold your ears. Okay, so everybody ready to see Cousin Luo?

All: Yes!

SUNGURA: Ok, Buibui, we're ready to see her.

BUIBUI: Katitis, paws like this, paws like this. **(They move their hands as Buibui does until they are quiet.)** Well, you see...Cousin Luo is a spider like me but because she is from this land, she speaks a different language than we do. Now, I ... if you learn how to say, "Hello, nice lady" in her language. So I'm gonna teach you how to say "Hello, nice lady" – goes like this, repeat after me. Ma-sa-wa

All: **(Sungura and katitis)** Ma-sa-wa

BUIBUI: Ny-on-i

All: Ny-on-i

BUIBUI: Now what's a good hand movement we can do? Show me. **(Pointing to a student who has raised his hand.)** Yes?

CHILD: Uh, I forgot.

BUIBUI: How do you move your hands? **(The child shows Buibui a hand movement.)**

BUIBUI: Masawa **(Buibui imitates child's hand movement.)**

All: Masawa **(Sungura and katitis repeat hand movement, too.)**

BUIBUI: And then what?

(Another child shows a gesture.)

BUIBUI: Nyoni **(She makes the child's gesture when she says "Nyoni.")**

All: Nyoni **(They also use this gesture.)**

(They repeat after Buibui several more times, practicing the gestures.)

Oh that is very nice. She'll love that. Now, oh Sungura do you think you can be the head of that?

SUNGURA: Ok, I'll practice with them.

BUIBUI: I'll go get Cousin Luo. And remember be very nice to her she is very, very sweet. **(Buibui exits to get Cousin Luo.)**

CHILD: She's very, very-

SUNGURA: Katitis, look at me. **(Sungura and the katitis practice "Masawa Nyoni" with gestures several more times.)**

Sungura leads the hares in practicing "Masawa Nyoni." They say the words and use big gestures. Meanwhile, Buibui knocks on Luo's door. The classroom teacher plays Luo and wears a sky-blue tunic over her street clothes. Luo answers the door and sees her cousin Buibui and all the hares who have come to the sky for her birthday party. The drama continues towards its climax in the next transcript.

Meeting Cousin Luo

BUIBUI: **(Cousin Luo answers the door)** Cousin Luo!

L: Hi!
BUIBUI: Hello there, Jambo.
L: Jambo.
BUIBUI: I'd like to introduce you to the katitis.
L: Hi, welcome to my home.
BUIBUI: **(Turning to the katitis who are standing with Sungura)** Can you say Jambo?
All: Jambo!
L: Jambo, katitis.
BUIBUI: You know it is very, very chilly out there, Cousin Luo...
L: I have some hot chocolate jumbos.
Several: Hot chocolate!
CHILD: Yeah!
C2: Good.
L: Come celebrate my birthday. I am so happy. Okay, **(Luo hands out pretend cups of hot chocolate to all the katitis.)** Be careful. It's very, very hot.
BUIBUI: And all the katitis reach up and get some hot cocoa, and blow the top...**(The katitis pretend to take cups of hot chocolate from Luo. They blow it to cool it off.)**
What do we say to Cousin Luo?
All: Thank you!
SUNGURA: ...**(Sungura huddles with his back to Luo and whispers to the katitis.)**
Katitis, let's say those words...alright on the count of three. 1,2,3
All: **(The katitis and Sungura)** Ma-sa-wa Ny-on-i! **(As they say these words, they make the large hand gestures that they had practiced earlier.)**
SUNGURA: **(To the katitis)** Let's say it again.
All: Masawa Nyoni! **(This time louder and more assuredly)**
L: **(Luo suddenly changes her expression)** You're very rude! Give me back my hot chocolate. **(She angrily snatches away the katitis' mugs.)** Come on, Buibui.
SUNGURA: Hey!
BUIBUI: **(To the katitis and Sungura, looking bewildered)** Uh, I better have a word with her – **(covering her mouth to hide her laughter)** Ha, ha! **(Buibui exits with Luo.)**

When Luo comes to the door, she warmly greets Buibui and the hares. She says, "I have some hot chocolate jumbos" and gives everyone hot chocolate. Luo says she is "very happy" that they have all come to celebrate her birthday. She smiles at them and speaks kindly. Then, Sungura and the hares decide to surprise her with the nice words they have learned in her language. Together, Hare and the katitis say "Masawa Nyoni." She doesn't seem to hear, so they say it again. Her face looks like she doesn't understand, so the hares repeat loudly a third time, "Masawa Nyoni!" Suddenly, she

snatches away the hot chocolate mugs. She goes back inside her house, and Buibui says, “Uh, I better have a word with her.” Now the katitis must interpret the course of events. Their language reflects complex thinking about this turn of the plot.

Making Sense of Luo’s Exit

SUNGURA: Katitis, wait a second. How did Cousin Luo look?
 All: Sad.
 SUNGURA: How do you think she’s feeling?
 Some: Sad.
 Others: Mad.
 SUNGURA: Didn’t we say to her, “nice lady?”
 All: Yes.
 SUNGURA: Then why do you think she was feeling like that?
 CHILD: Because she forgot hot chocolate.
 SUNGURA: She did, but why was she angry with us?
(Overlapping, several voices)...
 C2: I think we said something bad.
 SUNGURA: Bad? I thought it meant real nice lady. Isn’t that what Buibui said?
 All: Yes. **(The katitis sound melancholy.)**

The students now interpret the scene. In order to understand Cousin Luo’s change, they must use their own experience. They project that she looks “Sad.” Other children say that Luo is “Mad.” In this case, the students relate her emotions to her behavior. They infer that her emotions reflect her action of taking away hot chocolate and leaving. Therefore, they conclude that she is angry. When one student explains that Luo is angry because “she forgot hot chocolate,” the student projects, predicts and infers. Since Luo took back the hot chocolate, this explanation makes sense. The student took an imaginative stab at trying to find a logical explanation for Luo’s mood change. Finally, one student concludes, “I think we said something bad.” Although he has no proof from the facts of the story that “Masawa Nyoni” is “something bad,” he has used a complex interpretation of all the events and behaviors of the characters in the story to accurately predict the cause of Luo’s anger.

Furthermore, the plot on Day Two offers an additional twist. The students' language use incites the conflict. Their articulation of "Masawa Nyoni" causes Luo's response. Therefore, the students inadvertently use language to insult. By insulting Luo, they take a more central role in the drama. They now must use their language to address this injustice. The conclusion of Day Two again reflects how the *Hare and Spider* curriculum allows students to explore and practice language within the meaningful context of the drama.

Part Four: Closure

The day ends with the hares deciding to sleep outside. Sungura says, "Well, Katitis, the door's closed, and she doesn't want us to come inside, and we're gonna have to spend our whole night out here in the clouds." The hares sit down to sleep, as they do at the end of every drama session. One child says, "I have a jacket" and pretends to take a jacket out of his backpack so that he will keep warm. As the hares try to sleep, the narrator enters beating an African drum. She chants the following:

AND ALL THE KATITIS
LAY THEIR HEADS DOWN
LAY THEIR HEADS DOWN
IN THE COLD, COLD CLOUDS

The long day's journey concludes in this narration:

And as they slept, far above their land of Africa they wondered why Cousin Luo had shut the door on them. And what they had said that had made her so angry. And as they slept they pulled their paws down to keep warm, and they imagined their Mommy and Daddy hare singing them an African lullaby like they did when they were in Africa.

Significantly, the day ends with regret about "what they had said." The use of language and misuse of language become the focal points of this day's drama.

Conclusion

Day Two of *Hare and Spider* reveals how the scaffold set up on Day One leads to varied student talk. Because the actor/teachers give the students encouragement and structure, the students begin to grow within the drama. Their language reflects the drama context and a commitment to the role-play. The student talk increases with small group activity. They must decide how to cross the lake. This activity causes students to implement language to find a solution. Again, the drama motivates this activity. If the katitis do not effectively communicate a way to cross the lake, the journey to Luo's house will not occur. Later, students meet the challenge of Sungura's fear of heights. When analyzed, the students' responses reflect varied functions. Their language projects, predicts, represents and manages relationships. The drama continues to elicit multiple language functions from the class. Finally, when the katitis meet Luo, their language becomes an issue in the story. Their words unintentionally offend Luo. Now, the students must use language to construe how the events of the day lead to Cousin Luo leaving them. Therefore, according to Bruner, Halliday and other language experts, language-in-action, as evidenced on Day Two of *Spider and Hare*, shows students what language is by allowing them to experience its functions. This experience aids their acquisition of emergent literacy skills.

CHAPTER FOUR: DAY THREE

THE COLD, COLD CLOUDS -- EXPERIENCING THE NARRATIVE

In classrooms and homes, narrative form has been the standard foundation for literacy development. Parents and teachers often use stories as the basis for teaching language acquisition and reading skills. Drama, however, takes narrative off the page and into the classroom. Betty Jane Wagner writes about leading British drama practitioner Dorothy Heathcote's methods of classroom drama (Wagner, 1976, p.187). Wagner asserts, "A reader who has discovered what words on a page actually are – distilled human experience – has cracked the code forever." Wagner indicates that Dorothy Heathcote opens reading to a wider audience by using drama to capture the essence of reading. Wagner says "Heathcote uses drama to crack the code" (Wagner, 1976, p.187). The ELTA curriculum also uses drama to give insight into reading. On Day Three, the transcripts of *Hare and Spider* reveal that the CAT drama format offers students the chance to experience a narrative.

In The Tipping Point, writer Gladwell asserts, "Since the late 1960's, however, this idea preschool children can't follow long stories has been turned on its head...the narrative form, psychologists now believe, is absolutely central to them" (2000, p.118). Acclaimed Professor of Cognitive Psychology Jerome Bruner further explains the importance of narrative to young children, "It's the only way they have of organizing the world, of organizing experience" (1989, p.118). Bruner continues as follows:

They (young children) are not able to bring theories of cause and effect and relationships, so they turn things into stories, and when they try to make sense of their life they use the stories' version of their experience as the basis for further reflection. If they don't catch something in a narrative structure, it doesn't get

remembered very well and it doesn't seem to be accessible for further kinds of mulling over" (1989, p.118).

Therefore, Bruner points out the usefulness of narrative in literacy development and its appropriateness to this early childhood age group. CAT's narrative offers students a familiar form within which they can explore, experience and reflect. The appeal stories have to children further aids student engagement in the drama. This distinction is important since it is not just dramatic participation in games or exercises but the dramatic experience in a narrative that distinguishes CAT's work.

Within this narrative framework, the drama offers opportunity for responses. In all reading, response is an indication of a reader's involvement. However, in this drama, the response to the narrative is verbal. Therefore, students have an opportunity to share their responses in a group environment. As the story of *Hare and Spider* continues, the students not only embellish the drama with their sounds and ideas but also fully engage in the story. Since the students' characters, the katitis, have an increasingly central role, the student responses reflect a growing engagement in the story. The students indicate that they experience the story through logical and emotional responses. The students are no longer simply following directions. They are thinking, feeling and seeing through the lens of their characters.

Acting the drama offers students more than an engaging class. The first-hand experience offers students an opportunity to develop their thought processes. According to prominent drama practitioner Gavin Bolton, "In play and in drama there is the obvious learning potential in terms of skills and objective knowledge, but the deepest kind of change that can take place is at the level of subjective meaning" (1979, p.31). He calls

the intersection of the real and imaginary elements the “collision of attitudes” (Bolton, 1979, p.31). Bolton continues, “So play is not only being. It uses the form of being in order to explore being” (1979, p.31). He cites Vygotsky to support this theory and says “Vygotsky concludes, ‘From the point of view of development, the fact of creating an imaginary situation can be regarded as a means of developing abstract thought’”(Bolton, 1979, p.21). Bolton then interprets Vygotsky’s relevance to drama by saying, “For Vygotsky, the main function of make-believe play is the predominance of meaning” (Bolton, 1979, p.20). Within the CAT drama, students verbally respond to the drama and offer interpretations of the events. The students display critical and abstract thought – both of which are necessary for a good reader - through observations and interpretations within the story.

One aspect of critical thought is making inferences. Ellin Oliver Keene and Susan Zimmerman, teacher-researchers who reviewed comprehension strategies in their important book Mosaic of Thought, conclude the following:

A new interactive definition of reading comprehension suggests reading teachers understand the cognitive processes used most frequently by proficient readers and that they provide explicit and in-depth instruction focused over a long period of time on these strategies. (Keene & Zimmerman, 1997, p.23)

Inferences require sophisticated thought processes. Keene and Zimmerman quote comprehension researchers as saying, “Proficient readers use their prior knowledge (schema) and textual information to draw conclusions, make critical judgments, and form unique interpretations from text. Inferences may occur in the form of conclusions, predictions, or new ideas” (Keene & Zimmerman, 1997, p.23). Keene and Zimmerman further support cognitive responses such as synthesis and metacognition as skills required for high comprehension. They assert that “Proficient readers actively revise their

cognitive syntheses as they read. New information is assimilated into the reader's evolving ideas about the text, rendering some earlier decisions about the text obsolete" (Keene & Zimmerman, 1997, p.184). The CAT drama elicits inferences, syntheses, predictions and conclusions. Examples of students drawing inferences and synthesizing information into their comprehension can be seen in the following transcripts.

Students also exhibit emotional responses to the drama. Many researchers believe that emotions have become disconnected from modern education (Coles, 1998, p. 68). In his book Reading Lessons, Gerald Coles avows, "Reading education has consistently ignored learners' emotions despite the efforts of many educators who have indeed been concerned with how children feel as they are learning to read" (1998, p.70). Coles cites Russian psychologist Lev Vygotsky to support his arguments for addressing emotional aspects of learning. Coles continues, "Meaning, motivation, desire and ardor cannot be separated from learning to read" (1998, p.76). Emotions, therefore, aid, inform and motivate learning and literacy.

Drama has the ability to offer a learning context that is inherently emotional. The human context readily provides emotional exploration. Drama practitioner Gavin Bolton emphasizes the importance of drama's emotional nature. Bolton explains:

It is the essential FEELING level that is often either not recognized or ignored by teachers. Others are aware of where they should be aiming but have no skills to get there, a few seem to be able to reach there intuitively (Bolton, 1979, p.31).

Bolton implies that drama's "feeling level" addresses a critical deficiency in many classrooms. The ELTA drama also connects emotion and learning. In this drama, students are commonly asked how characters feel or how the students feel about a situation. Since students not only watch the drama but also participate in it, they are

experiencing the conflicts and problems. The emotional responses reveal the students' engagement in the story. Emotional responses also indicate that students are feeling and, therefore, relating to and learning from the drama.

However, drama also buffers the emotions elicited because the events are not real but pretended. Thus, the students can explore the emotional conflicts from the safe distance of a play context. The students have also willingly entered the pretend scenario and may exit that situation at any time. This implied contract empowers students to comfortably address emotional issues.

In the following transcripts of Day Three of *Hare and Spider* with the same kindergarten class, I would like to examine how the students experience the narrative. This experience contributes to the students' literacy by exemplifying the active participation necessary for a high level of comprehension. Students reveal their engagement in the narrative on Day Three of *Hare and Spider's No Good Tricks* through displays of emotional response, meaning-making, inference and synthesis.

In the review, the students and actor/teachers discuss what has happened on the day before. On Day Two, Buibui invites the katitis and Sungura to Cousin Luo's Birthday. Buibui says that Luo lives far, far away, in the sky. The katitis think of ways to travel across Kenya and up into the sky. When they finally get to the clouds, they look around and see the beautiful colors in the sky – pink, orange, blue and white. However, it is quite cold, so they brush their fur to warm up. Buibui says that her cousin's house is nearby. However, Buibui also tells them that her cousin speaks a different language. The katitis are excited to learn something nice to say in Luo's language, so Buibui teaches everyone "Hello, nice lady" in Swahili. They practice saying "Masawa Nyoni" several

times. Even Sungura practices so that he can lead the katitis without Buibui's help. They decide it will be a wonderful surprise.

Buibui knocks on Luo's door. Luo greets them with a big smile. She is a lovely spider - in a pretty sky blue shirt. She looks very pleased and hugs her cousin. When Buibui introduces her cousin to the katitis, Luo beams and smiles graciously at all of the hares. Luo gives everyone hot chocolate – with lots of marshmallows. The katitis drink the hot chocolate happily. She is so nice that the katitis are eager to surprise her. Finally, Buibui winks, and Sungura leads them. “Ma-sa-wa Ny-on-i,” they say. Luo doesn't seem to respond. She just stands there blankly. The hares whisper to each other and decide to try again. “Ma-sa-wa Ny-on-i,” they say again. Luo looks confused, like maybe she doesn't understand. Sungura suggests that they say it once more, a little louder. “MA-SA-WA NY-ON-I!” they cry.

And, oh, the look on Luo's face changes. The katitis aren't sure why, but Luo seems very upset. Suddenly, she snatches the cocoa cups and looks like she might cry. Then, she grabs Buibui, slams the door and leaves the hares outside. The hares are shocked at first, and then they get worried. They look up and see that the sun is getting lower in the sky and that night is coming. Luo shut them outside, and it is a long way back to Kenya. The katitis decide to just make beds in the clouds and try to sleep until morning. Maybe then they will find out what has happened and why Cousin Luo is so upset.

Part One: The Drama

On Day Three, the katitis are just waking up. The African storyteller says that the sun gently taps each katiti on the shoulder. As the sun wakes them, their eyes open and

ears perk up. Then, a bitter wind blows, and the katitis remember they are still in the “cold, cold clouds”. The katitis let out a sad shiver as the drama begins.

Outside in the Clouds

Key

SUNGURA: Sungura the Hare, played by actor/teacher 1 BUIBUI: Buibui the Spider, played by actor/teacher 2 CHILD: Child, in role as a katiti or little hare (names any single child) C2, C3, etc.: Other individual children in succession, in role as katitis L: Buibui's cousin Luo, played by the classroom teacher.
--

SUNGURA: Everyone, put on your katiti ears...

CHILD: What we're doing is electric (**unclear**)...

C2: We need a blanket.

SUNGURA: ...getting warmer...we have one big heater and it's called the sun.

Everyone point up to the sky. (**They point up towards the ceiling.**) Make a nice round sun with your fingers. And put your hands up and put your face up –

CHILD: It's super hot! (**As students pretend to bask in the sun, there is indecipherable chatter.**)

As the students re-create the pretend circumstances of the drama, they do not get any new information about what happened on Day Two of the story. According to what the students have been told, “Masawa Nyoni” means “Hello, nice lady.” However, due to other circumstances of the drama, these kindergartners infer that “Masawa Nyoni” does not mean what Buibui said.

SUNGURA: Good. Now, katitis, put your hands down slowly (**They lower hands.**)...Katitis, let's talk about what happened yesterday. Now, how was Cousin Luo feeling after we left?

CHILD: Mad.

Others: Mad!

SUNGURA: Katitis, here, now what do you think happened?...What did Buibui tell us to say?

CHILD: Um...

C2: Sambu (**struggling**).

SUNGURA: Masawa Nyani (**All join in saying “Masawa Nyoni!”**)...What did we think that meant?

Several: Ugly lady.

SUNGURA: What did she tell us that meant?

All: Ugly lady!

SUNGURA: She told us that meant "hello, nice lady" but did Cousin Luo look like that meant "hello nice lady?"

All: No!

SUNGURA: What do you think happened?

CHILD: She did a trick on us.

SUNGURA: Wait a second. Do you think Buibui tricked us?

All: Yes!!!

The students surmise that "Masawa Nyoni" means "Ugly lady." One child aptly concludes, "She (Buibui) did a trick on us." Based on the earlier events of tricking, this is a logical interpretation. The class begins to reveal its involvement in the story by making inferences to explain the behavior of the characters. These inferences reveal a mental engagement in the story and an attempt to make sense of the events presented.

In the following scene, the students confront Buibui with their interpretations of the events. Buibui enters casually, pretending to sip coffee. The katitis stand with crossed arms and many furrowed brows as they watch her enter.

Buibui's Entrance

SUNGURA: We'll just have to ask her when she comes. I hope she comes soon...because it's getting cold out here.

CHILD: Right now.

C2: Yeah (**Angry**).

C3: There she is. (**She sees Buibui enter through the door to the classroom.**)

Buibui enters casually, pretending to sip coffee. The katitis cross their arms and make angry faces as they watch her enter.

SUNGURA: Can everyone say "Jambo, Buibui?"

All: (**Angry and Loud**) Jambo, Buibui!

BUIBUI: (**Flippantly**) Oh! Jambo, how are you this morning?

Several: Mad!

BUIBUI: (**Bewildered**) Mad? (**Buibui laughs behind her hand.**)

All: Yes!

CHILD: Cause your Cousin Luo.

BUIBUI: Because I slept inside with Cousin Luo?

C2: No, cause you trick us.

BUIBUI: I did?

C3: And we had to sleep here.

In this scene, the katitis angrily watch Buibui come into the room. She sips coffee and smiles at them casually. The katitis cross their arms and show their anger. Buibui ignores their mood, and when she asks them how they are, several students spit, “Mad!” One child elaborates “Cause your Cousin Luo.” Buibui, seemingly bewildered, asks if they are angry that she slept inside with Luo. A student chides her, “No, cause you trick us.” Another complains, “And we had to sleep here.” The students obviously express anger. This anger does not seem like pretending. They actually act angrily as they stare at Buibui unblinkingly. These students not only understand their role within the drama but also are actively integrating their comprehension of the details of the narrative. One child reflects back to the beginning of the story saying, “you played the first trick” perhaps referring to the “sky is falling” trick on Day One. Buibui reacts irreverently to these valid accusations.

BUIBUI: (Laughs) Ooo, ha, ha, ha. You figured me out, didn’t you? **(Pause – the katitis stare at her.)** What’s wrong, katitis?

CHILD: You tricked us. **(They are angry and not laughing.)**

BUIBUI: But didn’t you think it was funny?

All: No!

BUIBUI: (Asking one katiti in particular) You didn’t?

CHILD: No.

C2: Cause you played the first trick.

BUIBUI: Well-

\ (Overlapping voices, louder so that not all responses can be heard...)

CHILD: Cause Cousin Luo took our hot chocolate.

SUNGURA: How does that make us feel?

CHILD: Sad.

C2: Mad.

C3: Jealous, I don’t know.

After the katitis accuse Buibui of tricking them, she laughs saying “You figured me out, didn’t you?” However, the katitis’ responses indicate that they are not amused.

Iron-eyed, one child repeats “You tricked us.” They stare indignantly at her. Buibui

quips, “But didn’t you think it was funny?” Unaltered, the katitis’ anger swells, and they roar in unison, “No!” The anger leads to many students accusing Buibui, and all the replies cannot be heard. Sungura steps in and harnesses their anger by asking, “How does that make us feel.” The responses include, “Sad” and “Mad,” and one student pronounces, “Jealous, I don’t know.” Considering that Luo has befriended Buibui and not the hares, this is another remarkably sophisticated response to the situation. The students display heightened emotions. The anger displayed attest to the students’ involvement in the drama. The students indicate that they feel, think and experience the drama from inside the roles they play.

Buibui’s Revelation of the Trick

In the following scene, Buibui reveals her trick. The students further illustrate their engagement in the story as they respond in role.

BUIBUI: Katitis, listen to this. What do you think Masawa Nyoni means?

All: Ugly lady.

BUIBUI: Well, sort of. When you hear this joke, you’ll think it’s funny, too. Masawa Nyoni doesn’t mean “Hello, nice lady,” it means “Hello, baboon.” **(Buibui laughs with joy).**

SUNGURA: Hey, wait a second. I don’t think it’s very funny.

All: **(Crossing arms)** Nn, Nn. **(Shaking heads and grunting.)**

CHILD: Me either.

All: Me either!

BUIBUI: What do you think?

All: **(Shaking heads)** Me either **(They continue to chant “Me either!” growing louder, more voices until shouting, incomprehensible).**

The katitis clearly demonstrate anger when they find out that “Masawa Nyoni” means “Hello, Baboon.” The class responds with grunts and crossed arms. Finally, their emotional response resembles that of a protest as they grow louder and begin to chant “Me either!” They top Buibui and blame Sungura by saying in unison to Buibui “It’s your fault!” This emotional demonstration indicates that the students are indeed

experiencing the drama. This experience will later aid the students to understand and solve the conflict of the narrative. Once the students experience the fight, the story returns to the conflict between Buibui and Sungura. In the next segment, Sungura and Buibui turn their accusations against each other.

SUNGURA: **(To Buibui)** I think it's your fault that we had to spend the night out here.

CHILD: Yeah!

All: Yeah!

BUIBUI: **(To Sungura)** I think it's your fault that, that you can't take a little joke.

SUNGURA: It's your fault your jokes are bad.

BUIBUI: **(Pointing to Sungura)** It's your fault!

All: **(Pointing to Buibui)** It's your fault!

Now that the fight is once again between Buibui and Sungura, the students have the opportunity to construct meaning from their experience. Meaning-making emerges as the students must explain the conflict they have just experienced. Cousin Luo enters to find out what is going on. Luo also serves as an instrument of meaning-making in the following scene as the students clarify what happened.

Luo's Discovery of the Trick

Cousin Luo enters disturbed by the noise.

L: You're ruining my birthday party!

CHILD: Stop arguing.

SUNGURA: Oh, Katitis, how does Cousin Luo feel?

All: Sad.

CHILD: Mad.

BUIBUI: Who's she mad at? What is she sad about?

CHILD: Because you yelled at each other **(Other children's responses are unclear)**.

BUIBUI: That we yelled at each other? Who was yelling?

CHILD: All of us!

C2: **(Pointing at Buibui)** She was!

BUIBUI: Me?

C3: You tricked us!

BUIBUI: And who else?

CHILD: Us!

C2: Everybody.

BUIBUI: We were fighting, weren't we?

All: **(Remorsefully)** yeah.

CHILD: No more argue fight.

In this scene, after hearing the noise outside, Cousin Luo enters and says, “You’re ruining my birthday party!” She is noticeably upset. One student shows an awareness of this situation when she says, “Stop arguing”. This child understands that an argument is occurring. She also implies an awareness that one should not fight. The actor/teacher’s facilitation then aids in the quick turnaround in the conflict and mood of the drama.

Sungura distracts the katitis from their own emotions by asking, “how does Cousin Luo feel?” Then, he poses a question that forces the katitis to step out of their anger and again interpret the sequence of events. He says, “Who’s she (Luo) mad at? What is she (Luo) sad about?” One child responds, “Because you yelled at each other.” Again, the actor/teacher does not give answers but simply poses questions that force the students to reflect upon their participation in the narrative.

Finally, the students admit that they had yelled, too. Although Buibui accepts the blame in the above sequence, the katitis also admit that they were arguing. One child affirms, “No more argue fight.” Therefore, the students now have an opportunity to reflect upon their experience. This meaning-making falls within the drama format and provides the students with a resolution of their emotional engagement. However, the experience of the conflict feeds the students’ ability to make meaning out of the themes of this story. The students now know from experience the feeling of fighting and will use this experience later in the drama. The students’ emotional participation is resolved below.

BUIBUI: Okay. **(To katitis)** I’ll tell you what I’m going to do. **(Buibui abashedly goes over to Cousin Luo).** Cousin Luo, there’s something I need to tell you. I told them to say “Masawa Nyoni,” and I told them that it meant “Hello, nice lady.” They didn’t know what it really meant. I just thought it was going to be a little joke.

L: **(Quietly)** You ruined my birthday party.

BUIBUI: I know, and **(reluctantly)**... I'm sorry. I'm so sorry, and I'll make it up to you. I'll make your birthday better. Will you give me one more chance?

L: One more chance.

BUIBUI: Katitis, I'm sorry. I didn't know the joke would be such a bad joke.

CHILD: That's okay.

BUIBUI: Thank you. **(To all)** You forgive me?

All: Yes.

BUIBUI: Sungura, I'm sorry. Will you help me?

(Sungura nods yes.)

The students' active participation and experience in the drama also reinforces literacy. Some researchers applaud drama and interactive storytelling as a means to illuminating the process of reading. Ann Trousedale writes:

By making storytelling an interactive event we can help children feel comfortable enough in storytelling to be confident in their own emergent narrative ability, to take risks, to elaborate, to invent, to explore and thereby to grow. To learn what a story is from the inside out, by creating the story world oneself, is to learn about storying in a way that makes the process one's own. Such storytelling provides children with the authority of personal knowledge – and the self-confidence gained by success (Trousedale, 1990, p.171)

The students as katitis have certainly become active within the story. They contribute to the story world by writing the story as they go along. This participatory, emerging narrative provides students the experience of a story without any book. Betty Jane Wagner, referring to educational drama practitioner Dorothy Heathcote, makes the following declaration:

She does not use children to produce plays. Instead, she uses drama to expand their awareness, to enable them to look at reality through fantasy, to see below the surface of actions to their meaning. She is interested, not in making plays with children, but in, as she terms it, burnishing children through play. She does this not by heaping more information on them but by enabling them to use what they already know (Wagner, 1976, p.15).

Both Trousedale and Heathcote advocate the use of drama as a learning tool. They perceive that drama can foster literacy, encourage reading, increase awareness and

promote comprehension. They assert that drama presents a unique opportunity for experiential learning. The above transcripts indeed reveal the students' emotional and mental engagement in the CAT drama and their ability to make sense of the story as it unfolds around them.

Day Three continues when Sungura suggests "... maybe we should do that jambo dance from yesterday." Then, the katitis remind Sungura and Buibui of the movements they created for the dance. As they sing and dance, Cousin Luo watches approvingly. Then, Sungura makes another suggestion. Sungura and Buibui giggle, whisper and direct the katitis and Luo to sit and watch. Sungura and Buibui set up a curtain over two chairs and hide behind it. They continue to set up a puppet show in the scene that follows.

SUNGURA: (Standing up behind the curtain) Katitis, we're gonna put on some of that puppet show we showed you back in the hut. So to get started - when I put my hands up **(He holds hands up and counts with fingers)**, I want you to say "1, 2, 3 Action."
(They practice)...

SUNGURA: And – (Counts with fingers)

All: 1, 2, 3 Action!

(Both Sungura and Buibui sit behind a puppet curtain. The katitis and Cousin Luo sit in front as an audience).

BUIBUI: Introducing the adventures of – **(holds up spider puppet)** Spider -

SUNGURA: (Holds up hare puppet) And Hare -

BUIBUI: In "The Birthday Present!"

The following puppet show also embraces the narrative form. This story within the story again invites the students to participate verbally. The puppet show centers on the parallel characters Spider and Hare. This device provides distance so that the students do not become too emotionally disturbed by the conflict of this story. The following transcript of the puppet show demonstrates how the drama continues to engage students emotionally and mentally in the narrative.

The Puppet Show: Part One
The Birthday Present

Key

HARE: Hare puppet, played by actor/teacher 1

SPIDER: Spider puppet, played by actor/teacher 2

CHILD: Child, in role as a katiti or little hare (names any single child)

C2, C3, etc.: Other individual children in succession, in role as katitis

L: Buibui's cousin Luo, played by the classroom teacher

Spider puppet appears on top of curtain and begins to cry.

HARE: What's wrong spider?

SPIDER: It's my cousin Luo's birthday. **(Spider continues weeping.)**

HARE: Yea, a birthday!

SPIDER: Yeah, but I don't have any money for a birthday present.

HARE: Well, you know what I do when I don't have money for a birthday present?

SPIDER: What?

HARE: I go down to Lake Nyanza and get me a great big fish.

SPIDER: A fish? That's a great idea. But I don't know how to fish.

HARE: Well, you know what, you're in luck because all the katitis and myself are expert fisher-people.

As the puppet show begins, the framework of interactive narrative is established.

Buibui operates a spider puppet, and Sungura uses a hare puppet. The hare and spider puppets perform for the katitis but also elicit responses. The puppet show begins with the spider puppet crying. The hare puppet finds out that Spider is sad because she needs to get her cousin a birthday present, and she doesn't have any money. Hare suggests that she catch her cousin a fish for her birthday. When Spider says she doesn't know how to fish, the hare puppet says to spider, "Well, you know what, you're in luck because all the katitis and myself are expert fisher-people." Then he asks the katitis to help Spider prepare. The following transcript illustrates the students' suggestions.

SPIDER: **(Looking up to katitis)** You are?

HARE: Right, Katitis?

All: **(Overlapping)** Yeah!

SPIDER: Katitis, raise your paw if you know what I need to take with me to fish.

CHILD: **(Raising hand)** A pumpkin.

SPIDER: **(Overlapping, pointing to another student)** Yes?

C2: Um, your web.

SPIDER: Yes, and I will bring my web. And what else should we bring for all of us to fish?

C3: **(Raising hand)** Me, me, too!

C4: **(Overlapping)** Meat.

C4: A fishing pole.

SPIDER: A fishing pole. Show me a fishing pole, katitis. **(They pantomime holding one, so does spider puppet).** Like that?

CHILD: I'm gonna use my paw **(Many voices...unclear...They practice fishing.)** A fish!

SPIDER: What do you want to bring? **(Spider puppet points to one child.)**

C2: **(Quietly)** Snails.

SPIDER: Snails? For the bait? Okay, everyone get the bait. Show me snails. **(They pretend to gather snails.)** And what else?

C3: And worms.

SPIDER: Show me worms. **(They dig for worms.)**

CHILD: **(Several children are raising their hands)** I know!

SPIDER: Yes? What do you think we need to fish?

CHILD: **(Pause)** A worm.

SPIDER: **(Calling on another katiti)** Oh yes. One more thing.

C2: A ladybug.

SPIDER: That's a great idea.

C4: **(Overlapping)** We can use our paw.

C5: **(Overlapping)** Cake.

SPIDER: Cake! And we can use cake to fish.

(Several children overlapping) "Hooks" "Snakes"

C6: A boat.

SPIDER: A boat.

C4: We can use our paw.

SPIDER: And you can use your paw, too if you didn't want to use those things. Okay, that's great. Let's go down to the lake.

HARE: Okay.

The students, being used to their participatory role, give ample responses.

However, they remain committed to the roles of the story. One child suggests that Spider could fish in a different way. She says Spider could use "Um, your web." Another child considers that as katitis, they might fish differently. He says, "We can use our paw."

The interactive nature of this sequence again draws the students into the narrative. The puppet show continues to evoke student responses and engage students in the scene

below. As the puppets simulate travelling to Lake Nyanza, the puppets lead the katitis in singing "Jambo."

The Puppet Show: Part Two
Arriving at Lake Nyanza

All sing "Jambo Sana Jambo...Happy Birthday, Happy Birthday, Cousin Luo..." At the end of the song, Spider and Hare arrive at Lake Nyanza. The puppets stop and look over the edge of the puppet curtain as if they are at the edge of the lake.

SPIDER: Well, here we are.

HARE: And there is the Lake Nyanza. Katitis, how does the lake sound today?

(The students make various wind sounds.)

SPIDER: What is the sound of water?...Do you hear the birds chirping?

(The katitis make bird sounds.)

HARE: And right out there is our boat.

SPIDER: In the water?

HARE: Uh huh.

SPIDER: Uh, wait. Hare, is there anything in the water that might eat me?

HARE: Noooo. **(Children laugh.)** Nothing in the Lake-

CHILD: **(Overlapping)** Yes there is!

HARE: - Nyanza that can eat you.

SPIDER: Okay, all right. I just wanted to make sure. Let's get in the boat.

(Puppets row and sing "Row, row, row your boat")

HARE: Well -

CHILD: **(Interrupts quietly)** A shark is coming after you.

HARE: Now, here we are -

CHILD: **(Interrupts again)** A shark is coming after you.

(The classroom teacher quiets child with, "Shhh!")

HARE: in the middle of the lake-

CHILD: **(Interrupts more loudly)** A shark is coming after you! **(Teacher quiets again.)**

SPIDER: Oh, it's beautiful.

HARE: Now, I know because I've been fishing for so long that the best place to fish is over there, under the big tree.

SPIDER: Excuse me Hare, but I would like to fish in the sunshine because it is my cousin Luo's birthday and I want to fish where I want to fish.

HARE: But if we fish in the sunshine, we're gonna get too hot. The best place to fish is under the tree.

SPIDER: Uh **(getting aggravated)** I want to fish over here **(pulling Hare by the ear)** in the sunshine-

HARE: Oww!

SPIDER: There. That's better. Come here.

HARE: You hurt my ear. **(Recovering)** Fine, let's go in the sunshine.

SPIDER: Wow, it sure is nice out here.

HARE: Yeah. **(Aside to the katitis)** Katitis, watch this. I'll show her for pulling my ear. **(To Spider)** Uh, Spider?

SPIDER: Yes.

HARE: I think you better look over the side of the boat. Something's coming.

(Spider leans over imaginary boat edge.)

CHILD: A shark's coming at you-

HARE: Closer **(Spider leans over more.)**, closer **(Spider leans even more.)**. It's a – SHARK!

(Spider jumps and yells.)

(Katitis laugh.)

HARE: Ha, ha, ha ,ha. That was a trick. There's no shark.

In the puppet show, the Spider and Hare characters go on a fishing trip in Lake Nyanza. The mood of the puppet show is light and happy. Spider and Hare seem to be good friends. However, the students know the context of this puppet show. They know Sungura and Buibui have had trouble getting along and have a habit of tricking. Therefore, as the puppets arrive at the edge of the lake, Spider asks, "Hare, is there anything in the water that might eat me?" One child immediately picks up on the foreshadowing. He says, "Yes there is!" Even though Hare reassures Spider, the child is insistent and repeats, "A shark is coming after you," three more times. There has been no shark trick previously in the story, but the child is displaying a logical inference. He is predicting the next trick based on the context of the puppet show and his prior knowledge of this story. Although there is only one child projecting the shark trick, his interjections point out a narrative characteristic to the whole class.

In a research paper entitled *Exploring Vygotskian Perspectives in Education: The Cognitive Value of Peer Interaction*, writers Ellice A. Forman and Courtney B. Cazden use Vygotsky's idea of the Zone of Proximal Development to support the notion that students working in a group environment aid each others' learning (1986, p.163). The article concludes that these researchers have all proven that "peer interaction helps individuals acknowledge and integrate a variety of perspectives on a problem, and that

this process of coordination, in turn, produces superior intellectual results” (Cazden & Forman, 1994, p.163). Therefore, this one child’s ability to project within the story exemplifies that accurate projecting is possible within narrative form. The child is finally validated when what he has been anticipating does occur. The boy renews his conviction of the trick Hare will play and states, “A shark’s coming at you,” just moments before Hare says, “It’s a – SHARK!” However, the resurfacing of tricking also foreshadows what happens next in the puppet show.

The Puppet Show: Part Three

The Fishing Equipment

The spider puppet stops yelling and shakes as if in anger. The hare puppet and the Katitis are laughing.

SPIDER: That wasn’t very funny, Hare. You scared me. **(Katitis continue to laugh.)**...Well, anyway, it’s time to fish. I’ll go get the equipment...Um, well there’s only one pole and I’m using it.

HARE: Where’s my pole?

SPIDER: I don’t know. Go check. **(Hare disappear behind the curtain for a moment as if checking the bottom of the boat for other equipment.)**

HARE: Hey, there’s no more poles down there.

SPIDER: Too bad for you. I’m fishing with this one.

HARE: You don’t know how to fish. Give me that! **(Hare pulls imaginary pole out of her hands.)**

SPIDER: It’s my Cousin Luo’s birthday, and I want to fish for her. You give it to *me*! **(Spider pulls imaginary pole out of his hands.)**

HARE: Hey, you’ll never catch a fish. Give it to me! **(Spider and Hare begin to get into a tug of war over the pole.)**

SPIDER: Give it to me!

HARE: Give it to me!

(They continue pulling back and forth on pole until ...)

Both: BREAK! **(The puppets indicate that the pole is broken.)**

HARE: Ooo, you broke the fishing pole!

SPIDER: You broke the fishing pole!

In this scene, Spider gets the fishing equipment out and discovers that there is only one pole. When Hare realizes that there is only one pole, Hare says, “Too bad for you. I’m fishing with this one.” The situation quickly disintegrates into a fight. Hare

pulls the pole. Then, Spider pulls the pole. They begin tugging back and forth until the pole breaks. In the next segment, Sungura stands up from behind the hare puppet, and Buibui stands from behind the spider puppet. Not only the puppets but also the puppeteers are now fighting. Buibui and Sungura have once again let their fighting ruin Cousin Luo's birthday party.

(Sungura stands up from behind the puppet curtain. He takes the puppet off his hand.)

SUNGURA: ...You're ruining the puppet show!

(Buibui stands up from behind the puppet curtain. She takes the spider puppet off her hand and speaks to Sungura directly.)

BUIBUI: ...It's your fault!

SUNGURA: It's your fault!

BUIBUI: No, you're not being a very good friend when you did this.

SUNGURA: You're not being a very good friend –

(Cousin Luo stands from the puppet show audience.)

LUO: Stop, stop, stop, stop! You're ruining my birthday party again. **(Luo cries.)**

BOTH: Oh no.

Sungura and Buibui, now arguing with lifeless puppets on their hands, prompt Cousin Luo to exclaim, "You're ruining my birthday party again." This abstract transition from puppet show to in-role characterization might seem complex, but the students understand the connection right away. In the following dialogue, the students react to the events of the puppet show and demonstrate their continued experience within the drama. The students talk directly to Sungura and Buibui and express their interpretations of what happened.

CHILD: That wasn't a very good idea.

BUIBUI: It wasn't?

C2: It was your fault **(points to Buibui.) (Students begin to stand.)**

BUIBUI: It was my fault?

C2: Yes.

Others: Yes. **(Overlapping...unclear) (All are standing now.)**

BUIBUI: Cause why?

C3: Because you were fighting.

C4: Again.

C5: Another argue fight.

Now that the puppet show has ended and Luo has run off crying, the students begin interjecting. One child initiates the dialogue saying, “That wasn’t a very good idea.” The statement accurately sums up the experience of the puppet show. Buibui had suggested the puppet show as a “good idea” that would make Luo’s birthday party better. Now, that the puppet show has ended in fighting, this student is correct in making this statement and reflects a larger understanding of the puppet show as a device within the larger drama. The students remain strongly connected to the larger story line and are still emotionally connected.

One student stands and tells Buibui that it was her fault. Soon, all the students are standing and animatedly reprimand the fighting pair. When Buibui asks why it is her fault, a child says, “because you were fighting.” Another adds, “Again.” These responses reflect an amazing ability to synthesize these complex layers of drama. The students have not only construed the events within the puppet show but have contextualized those events within the drama. Therefore, they see the puppet show as a play within the play. They reflect an awareness that the puppet show failing not only stopped the puppet show but caused the puppeteers to fight again and ruin Luo’s party – again. The students demonstrate that they clearly discern the meaning of the play. One child even scolds the pair as she did earlier and chides, “Another argue fight.” As the dialogue continues, the actor/teachers pose some questions to clarify the events and resolve the day’s episode.

C6: (Overlapping) (Pointing to Buibui) YOU broke it...

BUIBUI: I broke it?

C6: Yes.

BUIBUI: What about Sungura?

C6: He didn't...

(Others join in, overlapping and unclear.)

SUNGURA: Was I being a very good friend?

All: No.

BUIBUI: Was I being a very good friend?

All: No.

BUIBUI: Oh no. I don't know why we keep fighting. I thought we were best friends, Sungura.

SUNGURA: We are best friends. Is Cousin Luo happy?

All: No.

CHILD: She's sad...

BUIBUI: How do you think we feel right now?

CHILD: I don't know.

C2: Sad.

C3: Bad.

BUIBUI: Do you know how to stop fighting?

(Many children begin talking at once.)

CHILD: Yeah, yeah.

C2: Shake hands.

C3: I know!

C4: Shake hands and say sorry.

C5: And you give hugs.

C6: And you be friends forever.

BUIBUI: But, I don't know. I think Cousin Luo's mad and we should just clear out for a while.

SUNGURA: Maybe next time, you can help us fix the puppet show and show us how to be better friends.

The students conclude that neither Buibui nor Sungura was "being a good friend" in the puppet show. The students' conclusions again reflect their concentrated engagement in this story. They also infer that Cousin Luo is "Sad" and "Mad." When Sungura poses the question, "Do you know how to stop fighting," the students respond rapidly. Their varied and apt suggestions reflect their high comprehension level. They eagerly advance suggestions to Buibui and Sungura and display enthusiasm for offering this advice.

As the drama ends on Day Three, the actor/teacher narrates the following:

And all the katitis were so worn out from all the yelling and fighting, they decided to take a little nap inside. And when they wake up, they will try again to help

Sungura and Buibui. And they all put their paws under their chins and sat by themselves not touching anyone else. **(They all sit down.)** And they fell asleep in Cousin Luo's warm house. And as they slept, they dreamt of ways that they could make Sungura and Buibui better friends. And in the distance they could hear the sound of Mama and Daddy Hare...**(The actor/teachers sing the African lullaby Scalagala Baroweo.)**

The class period ends as usual. The actor/teachers come out of role and prepare to sing the Goodbye Song. However, something funny happens.

Actor/Teacher 1: And at the count of three, when you open your eyes, you'll be outside of the clouds and back in your classroom. 1,2,3 CLAP. **(Students open eyes.)**

Actor/Teacher 2: And give yourself a big squeeze **-(Noise, chatter from students)**

Katitis –

CHILD: We're off the story.

Actor/Teacher 2: Oh, you're right **(Angel laughs)**. And say "I love me." **(The students hug themselves and say, "I love me.")**

And say "I did great work today." **(They do.)**

Out of habit, one actor/teacher slips and calls the students "Katitis" after the drama has ended. One student quickly makes the correction, "We're off the story."

Therefore, the student shows an awareness that he is experiencing the drama – as

Trousdale says – "from the inside out" (1990, p.171).

Conclusion

On Day Three, the transcripts of CAT's *Hare and Spider* illustrate how the students experience the narrative. They have emotional reactions. They make projections, inferences and conclusions regarding the events of the drama. They demonstrate an instinct for the predicting quality of narrative. They help each other in the process of the drama and modeling interpreting the story out loud. They display an unfolding perception of the story and are able to integrate new events into their understanding. They effectively synthesize elements of the story and actively respond. They engage in all of this response in character - as katitis. The students display a

commitment to the story and their participation level remains high throughout the entire day. These colorful responses and adept interpretations confirm that these students experience, rather than observe, this story. This interactive experience of drama allows students to practice the skills requisite for reading comprehension. Thus, the experience of this drama contributes to the students' literacy. The interactive and experiential role the students play in the narrative creates a parallel experience to reading and illustrates how active readers must think, question, infer and feel to inform their comprehension.

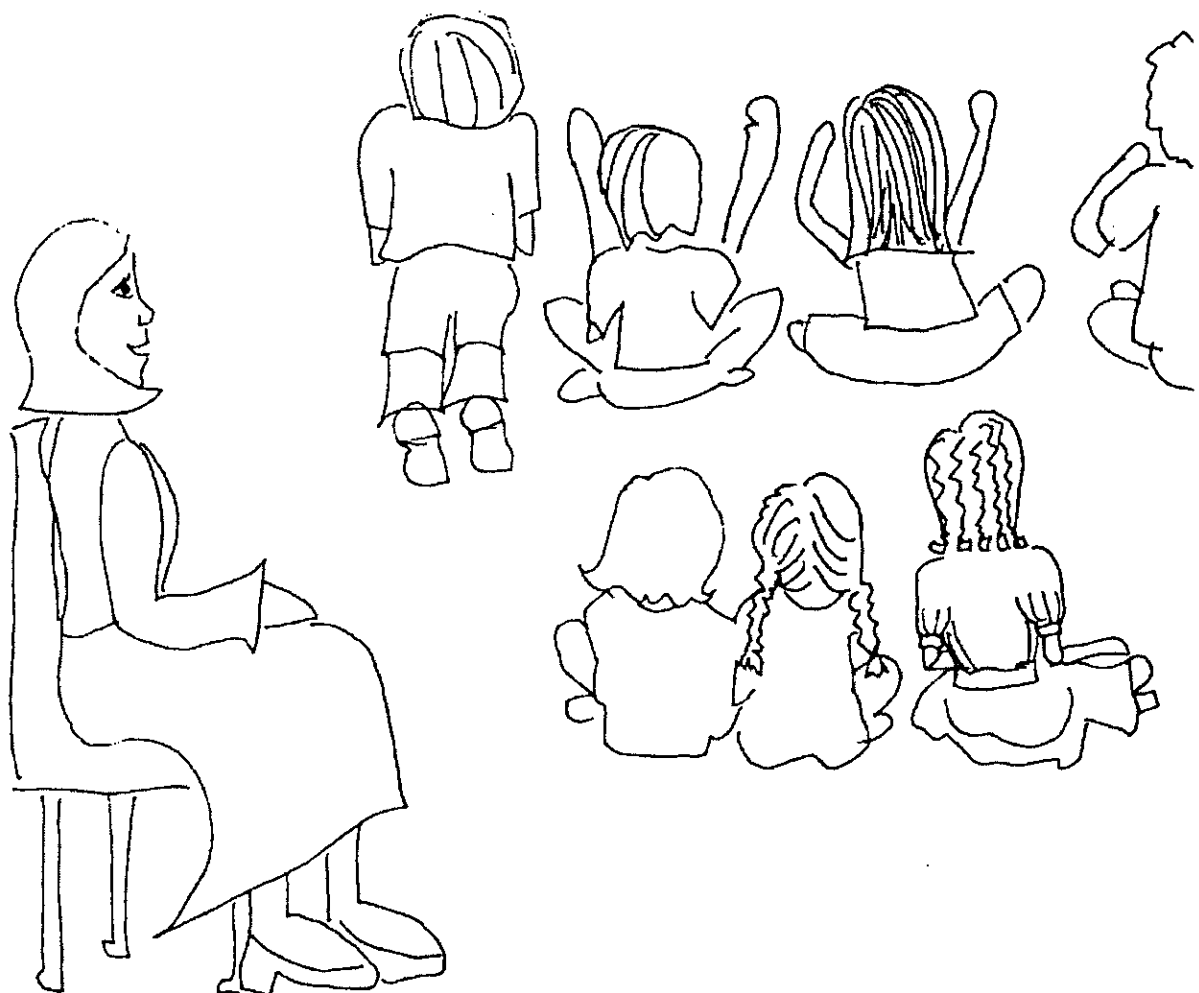
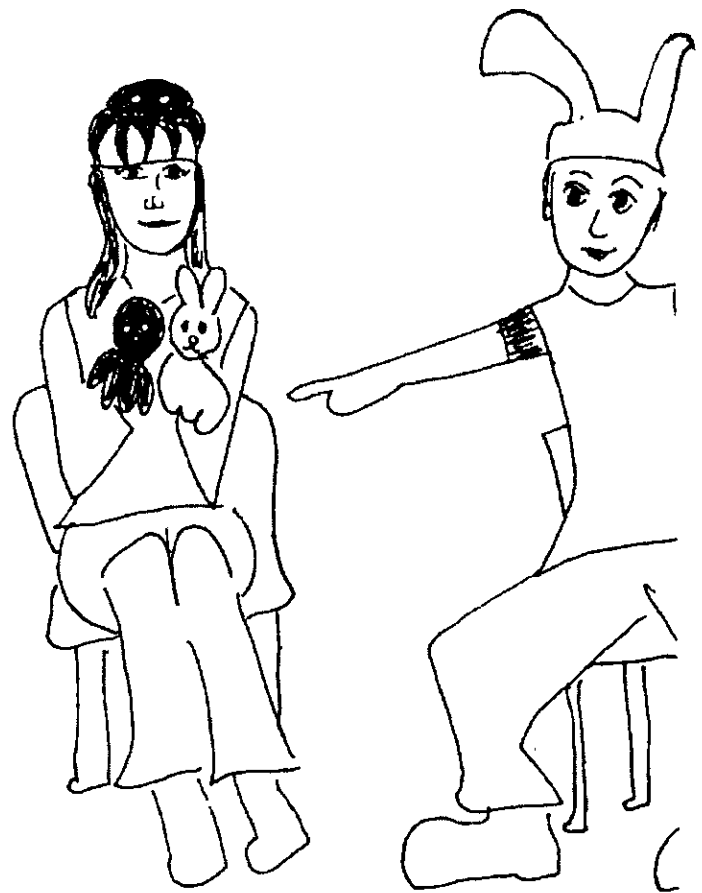


FIGURE 3: The Katitis advise Spider and Hare during the puppet show.

FIGURE 4:

DAY FOUR

In a corner, or at front or back of classroom, puppeteer and facilitator sit in front of class. Students sit on floor as an audience with the teachers who help maintain classroom control.



CHAPTER FIVE: DAY FOUR

KATITIS TO THE RESCUE -- PROBLEM SOLVING

On the fourth and last day of the drama, the students, in-role as katitis, solve the conflict and conclude the drama. The focus of this day is a series of puppet interventions where the students speak for Spider and Hare. The students confront the conflicts in the puppet show and work together to decide upon solutions to these problems. The cognitive skills required for this problem solving aid the students' literacy. Gordon Wells and Gen Chang-Wells, in their article "The Literate Potential of Collaborative Talk," argue that "the learning that is essential to cognitive development...is most likely to occur from engaging in activities in which it is necessary to recognize and solve problems of increasing levels of difficulty" (1988, p.156). The students, on this day of drama, do engage in more and more challenging problem solving.

The problem solving on Day Four becomes more complex. Earlier in the drama, the students decide which bugs to put in the stew or voice an idea of how to reach the sky. The problem solving earlier in the drama consists of simple answers from the students. They decide how to cross the lake. They offer ideas about the colors in the sky. On Day Three of the drama, the katitis' decisions affect the main events of the story.

On Day Three, the katitis wake to find that they have slept outside in the cold clouds. They realize that this has happened because Buibui tricked them. They knew that Buibui was always tricking. She has tricked them before and made them afraid that the sky was falling. Well, this time is even worse - and not funny at all, like a joke should be. She had told them to say "Masawa Nyoni" to Cousin Luo. The katitis thought they were saying "Hello, nice lady," but, as it turned out, they had said, "Hello, Baboon" in Luo's language. No wonder Luo ran off upset, and no wonder she slammed

the door in their faces and made them sleep outside. At this point in the drama, the katitis no longer simply observe the conflict between Buibui and Sungura but are in direct conflict with Buibui themselves. They have choices how to respond. As they react to being tricked, they are implementing a course of action. At first, they cross their arms and chant “No!” to Buibui. They stage a sort of protest. They tell her what happened, how they felt and argue with her. When Cousin Luo enters, the katitis must decide how to resolve the situation. They decide to forgive Buibui and help her mend the conflict with Luo. The katitis, therefore, take on a central and independent role in the drama. They are no longer just responding to instructions, but rather take the story in a direction of their own devising.

At the end of Day Three, the puppet show breaks down due to Buibui and Sungura’s fighting, and the katitis face the complex problem of why friends fight. Day Four’s drama begins at this unresolved point. The katitis have promised to help Buibui and Sungura, and on Day Four their advice will be solicited. The challenging problem solving on Day Four, however, requires the implementation of higher cognitive processes that bolster the students’ emerging literacy skills.

Part One: The Review

In order to prepare the students for this problem solving, the actor/teachers lead the review. This routine review at the beginning of each day of the drama serves several purposes. The questioning process diagnoses what the students remember and refreshes all involved. The review also demonstrates important comprehension strategies that the students display throughout the final day of drama. As indicated in Mosaic of Thought:

Suprisingly, many of the studies that examined the thinking of proficient readers pointed to only seven or eight thinking strategies used consistently

by proficient readers. Even more surprisingly, the researchers concluded that if teachers taught these thinking strategies, instead of much of the traditional isolated skills expected to lead inexorably to proficient reading, students who used the strategies would be better equipped to comprehend and analyze text independently. Since it is known which strategies are used most routinely by proficient readers, researchers suggested that teachers focus instructional time and creative energy on helping students gradually learn to use these strategies as they read a variety of texts in all grade levels (Keene & Zimmerman, 1997, p.21).

In the review, actor/teachers model the process of questioning oneself about a story as one reads. Keene and Zimmerman cite many researchers to support the claim that proficient readers ask “questions of themselves, the authors, and the texts they read” (1997, p.22). This ritual of asking questions before entering the story shows the students an important comprehension strategy.

Some questions direct students to the main ideas of what happened in the story. For example, I ask the students, “And yesterday, in the story, what did Buibui do to Cousin Luo?” As asserted in comprehension research, “Determining the most important ideas and themes” is one of the eight most important strategies used by proficient readers (Keene & Zimmerman, 1997, p.22). In this review, the students successfully identify the characters and main ideas of the story. They articulate African names like “Katitis.” One student even remembers the Swahili phrase “Masawa Nyoni.” When the actor/teachers further question the students about the main events of Day Three, the following dialogue occurs.

ANTHONY: A puppet show. What happened in the puppet show?

C3: Um, the fishing pole.

C4: They were, they were...fighting

C5: -it broke.

ANTHONY: They were fighting with the fishing pole, and then it broke.

The students accurately describe the main event in the puppet show. Even though the show was quite long and had many smaller events, the students summarized the main idea, that there was a puppet show in which a fishing pole was broken because Buibui and Sungura were fighting.

Mosaic of Thought also asserts that, “Activating relevant, prior knowledge (schema) before, during, and after reading text...” leads to improved comprehension (Keene & Zimmerman, 1997, p.22). The following dialogue reflects the students’ facile use of facts and knowledge gained earlier in the story.

LINDA: Right. It’s her birthday today. And yesterday, in the story, what did Buibui do to Cousin Luo...

(Child raises hand but pauses saying nothing.)

LINDA: Want some help?

C2: Just say...

CHILD: Uh...They were fighting.

LINDA: They were fighting. That’s right. Why were they fighting?

CHILD: Because Buibui said joke.

LINDA: A joke? What was the joke?

C3: Hello, nice baboon.

CHILD: Hello, nice baboon.

The students recall key words that were used in the drama such as “fighting,” “joke” and the “baboon.” These responses reflect the use of prior knowledge – a strategy that also aids comprehension and contributes to literacy.

Other questions in the review such as, “What did we do to try to make her (Luo) happy?” lead the students in “Retelling or synthesizing.” Mosaic of Thought further explains that “Proficient readers attend to the most important information and to the clarity of the synthesis itself. Readers synthesize in order to better understand what they have read” (Keene & Zimmerman, 1997, p.22). The questions in the review stimulate the

comprehension strategies that the class will need in order to tackle the advanced problem solving that ensues.

The questions in this review cause the kindergartners to demonstrate several cognitive strategies that improve reading skills. The review also reveals the students' high comprehension of the story underlying the drama they have been playing. The following transcript attests to the students' deep understanding of the story.

LINDA: And what did Cousin Luo say?

C7: Stop.

LINDA: Stop, anything else?

C8: And my, she was, she was sad.

LINDA: She was.

C9: And was crying.

LINDA: Uh-huh. Anything else? What did Cousin Luo –

C10: She was sad.

LINDA: Uh-huh.

C11: (**Whispered**) You're ruining my birthday party.

The students do more than reiterate the plot of the drama. They reflect the characters' emotions. One child says expressively, "And my, she was, she was sad." Another student recollects Cousin Luo's exact words, "You're ruining my birthday party." This high comprehension level reflects the students' engagement in this story and indicates the use of cognitive skills throughout the drama. This review, therefore, indicates and reinforces the class's level of comprehension. The actor/teachers model questioning and the students utilize higher cognitive strategies such as identifying themes, utilizing prior knowledge and synthesizing. The review also lays the foundation for the more advanced problem solving which further challenges the students' thinking and incites them to implement higher cognitive strategies.

Part Two: The Transition

After the review, the actor/teachers lead the students into the drama world. This transformation reinforces literacy, as well. The transition from the review into the story allows the students to help re-create the sensory world of the narrative. As stated by Keene and Zimmerman, "Creating visual and other sensory images from the text during and after reading" also promotes comprehension (Keene & Zimmerman, 1997, p.22). They continue by stating, "These images may include visual, auditory and other sensual connections to the text" (Keene & Zimmerman, 1997, p.22-23). The dramatic transformation into the role-play draws upon many senses. Anthony changes into Sungura the Hare, and the students become the katitis. They do this with sound, movement, physical changes, a simple costume piece for Sungura and a small African drum. As Anthony transforms into a big hare, the students make the sounds and movements of little hares so that they, too, help create the sensory world of the story.

During the transformation, the students make sound effects such as "Boing!" when they pretend to put on rabbit tails. The students pantomime moving and holding their hands and legs like hares. They move "hop, hop, hop and stop," as Anthony instructs them. They see Anthony put on his African tunic, and they pretend to do the same. Finally, as they listen to the drumbeat, they chant "Af-ri-ca." This visual, verbal and sensual creation of the story world also practices a comprehension strategy with the students.

Part Three: The Drama

At the beginning of the drama, the students as "katitis" once again meet Cousin Luo, they review what happened to make Buibui and Sungura fight at the birthday party.

After the katitis sing “Happy Birthday,” Sungura and Buibui apologize to Cousin Luo, and she gives them another chance to get along. Buibui and Sungura set up the puppet show again. However, this time, the katitis take on a new function in the puppet show. Sungura asks the katitis to say “Stop” and hold their hands up “whenever someone is not being a good friend.” This explanation sets the stage for three puppet interventions.

Buibui sits in a chair with both puppets on her hands. She faces the katitis who sit as an audience on the floor. Sungura stands beside Buibui and says, “When you see that Buibui and Sungura the Hare are not being friends, I want you to say, ‘STOP!’ Let’s try that.” The katitis enthusiastically practice saying stop, holding up their hands like crossing guards. Sungura reviews the instructions with the katitis. Then Buibui says, “That was very good. Now, when do you say that,” and a student replies, “When they don’t be nice to each other.” The students’ function in the puppet show on Day Four involves stopping the action whenever the puppets fight.

The puppet intervention revolves around the students identifying and resolving each conflict. This puppet show offers three intervention points or moments of conflict. These interventions allow the students to directly address problems between Buibui and Sungura. During the puppet intervention, Anthony, in role as Sungura, facilitates the puppet show. Linda, in role as Buibui, acts as the puppeteer, speaking for both the Spider and Hare puppets. The transcripts below outline the puppet intervention.

First Intervention Point

The intervention replays the puppet show from Day Three. In the first scene, Spider and Hare go to Lake Nyanza. Needing a present for Cousin Luo’s Birthday, they

plan to catch a fish. However, this time, when they argue about where to fish, Spider pulls Hare's ear, and the katitis yell "STOP!" The transcript below details.

Key

HARE: Hare puppet, played by Buibui, actor/teacher 2
 SPIDER: Spider puppet, played by Buibui, actor/teacher 2
 BUIBUI: Buibui, when not using puppets, actor/teacher 2
 FACILITATOR: Sungura, actor/teacher 1, working as the facilitator of puppet show
 CHILD: Child, in role as a katiti or little hare (names any single child)
 C2, C3, etc.: Other individual children in succession, in role as katitis
 L: Buibui's cousin Luo, played by the classroom teacher

SPIDER: Hey katitis, sing after me, we're gonna go down to the lake.

They sing together JAMBO, SANA JAMBO.

All: **(Repeat singing)**

HARE: (singing) HAPPY BIRTHDAY, HAPPY BIRTHDAY, COUSIN LUO

All: (Repeat singing)

HARE: Here we are. Okay Spider, get into the boat.

SPIDER: Okay. (Both puppets look like they're rowing)

(All sing ROW, ROW, ROW YOUR BOAT)

HARE: Okay.

SPIDER: Hmm, I would like to fish over here.

HARE: Well, I'm a fisherman, and I think we should fish over here. (points in other direction)

SPIDER: I said, OVER HERE! (Pulls him by the ear).

All: STOP!!!!

Now that the students have identified that someone in the puppet show is not being a good friend, the facilitator asks why they stopped the show. In these questions, Sungura acts as the facilitator and helps the students identify and clarify the problem.

The following transcript relays this processing.

Processing First Intervention Point

FACILITATOR: Okay, katitis. By raising your hands, tell me who's not being a very good friend here.

CHILD: Spider! **(Several repeat.)**

FACILITATOR: The spider's not being a very good friend. And how is that making the hare feel?

Several: Sad.

FACILITATOR: Sad. So what should the hare tell Spider about the way he's being treated?

CHILD: Sorry.

FACILITATOR: Should the hare say sorry?

CHILD: Yeah.

C2: No. **(Others join saying no).**

C3: I know...Spider.

Several: Spider!

FACILITATOR: Who do you think should say sorry?

Several: Spider!

FACILITATOR: Okay, so what does Hare tell the spider?

Several: Sorry.

FACILITATOR: What should Hare tell the spider about the way he's being treated?

CHILD: Sad -

FACILITATOR: Should he say stop?

C2: No.

FACILITATOR: What's spider doing to hare?

C3: Pulling his ear.

FACILITATOR: So what should Hare say about that?

Several: Sorry.

FACILITATOR: What would you say if you were Hare and someone was pulling your ear?

BUIBUI: What would you say if someone was pulling your ear?

CHILD: Stop doing that.

FACILITATOR: Stop doing that. What else would you say?

C2: Please stop doing that.

BUIBUI: Ahh!

FACILITATOR: Please stop doing that. Why, why should, why should spider stop doing that, what's that doing to hare?

C3: Um, making him sad.

FACILITATOR: It's making him sad. What else?

PAUSE

CHILD: Making him mad.

FACILITATOR: Making him sad, making him mad. Let's see what happens.

In this sequence, the students offer solutions to the first conflict of the puppet show. When Spider and Hare disagree about where to fish, Spider pulls Hare's ear. The katitis identify that Spider is not being a good friend. They explain that Hare is "sad" and "mad" about having his ear pulled. One child suggests that Hare should say "Stop doing that." Now, the puppeteer resumes the puppet show and integrates the students' ideas. Sungura leads them by counting with his fingers as the katitis say, "1,2,3 ACTION!"

Solving First Intervention Point

HARE: Hey, spider, please, stop doing that.

SPIDER: Why?

HARE: Because it's making me sad, and it's making me mad.

SPIDER: Oh, I didn't mean to make you sad and mad.

HARE: Well, you did.

SPIDER: Well, I'm sorry.

HARE: Thanks for saying that, Spider.

(They hug).

The puppets use the children's words within the dialogue. The Hare puppet quotes the child saying "stop doing that" and later "it's making me sad, and it's making me mad." The students' solutions work within the puppet show, and Spider and Hare make up. They hug and show their renewed friendship. Sungura again processes the results of the students' ideas by asking, "Katitis, did it work?" The students celebrate their success with a resounding, "Yeah!!"

Within the puppet intervention, the students clearly engage in problem solving. In the first intervention point, the students reveal that they understand the problem and identify solutions to the problem of Spider pulling Hare's ear. By seeing their ideas dramatized, the students' solutions impact the drama.

However, the problem of where to fish remains. Sungura again elicits solutions from the katitis. They offer ideas. One katiti says, "Maybe fish over there" pointing in one direction. And another child adds, "And then over there," pointing in the opposite direction. Sungura processes the problem of where to fish in the transcript below.

FACILITATOR: Good work, katitis. Good suggestions. Now, Spider still wants to fish over here, and Hare still wants to fish over there, so what should they do?...

CHILD: Maybe fish over there.

FACILITATOR: Maybe they should just fish over there. What else?

C2: And then over there.

FACILITATOR: You think they should fish over there and then over there?

All: Yes.

FACILITATOR: Okay, let's see what happens.

Now that the students' have contributed their ideas, these possible solutions are applied to the puppet scene. The students' ideas show up in the following scene.

However, this time, the puppets create an obstacle to the resolution of where to fish.

All: 1,2,3 ACTION!

SPIDER: What's that?

HARE: I think we should fish over there (**pointing in one direction**)-

SPIDER: Yea, that's where I want to fish –

HARE: - and then fish over there (**pointing in the opposite direction**).

SPIDER: Hmm, I don't know –

Hare poses, as the katitis instructed, that they “fish over there (pointing in one direction)...and then fish over there (pointing in the opposite direction).” In this intervention point, the Spider puppet challenges the children's suggestions. Spider responds, “Hmm, I don't know.” In order to engage the students' cognitive skills, this challenge pushes the students to project alternatives. In the section below, the Hare puppet speaks to the audience. This theatrical device allows students to directly advise Hare.

HARE: (**Puppet speaks directly to the audience**) Hey Katitis, what should I say to her now? (**Calling on a raised hand**) Yes?

CHILD: (**Unclear**) Split it...

HARE: What?

Several: (**Unclear, overlapping**) Split up/out.

HARE: Split up?

C2: No, split it out.

C3: (**Softly**) Split up.

HARE: What could I say to make her take turns with me? What could I say to make her take turns?

C2: (**Unclear**) Spit it...

C4: (**Overlapping**) Please!

HARE: Spit it out? Spit what out?

All LAUGH.

HARE: I don't know what you mean! Is that a joke? Yes?

C5: Please.

HARE: Please. Okay, let's try it.

C5: Please (**with emphasis**), Spider

HARE: Please (**with same emphasis**), Spider.

SPIDER: (**To audience**) Katitis, what do you think? Do you think I should?

C6: Okay.

Several: Yeah.

SPIDER: Alright, so we'll take turns. Over here first, okay?

HARE: Yeah, okay. (**They fish together happily.**)

At this point, the katitis advise Hare to "split up." There is confusion over what the children are saying. Hare replies "Spit it out? Spit what out?" Unfortunately, the actor/teacher does not understand the advice and does not enact the possible solution for Spider and Hare to fish separately. However, despite the initial confusion, the katitis ultimately instruct Hare. One child advises that Hare say "Please." The child says it with a sincere and somber attitude. Hare implements the word with the same emphasis, and Spider finally agrees to take turns. The scene ends with Spider and Hare fishing happily, friends again, thanks to the help of the hares. The challenge to the students' solutions has led to more advanced thinking. The class now competently adds to their original idea of taking turns. The students add to their prior knowledge of the scene. They project additions to their original solutions. These cognitive strategies aid literacy and reflect a more advanced cognition. The second intervention point in the drama introduces a new problem for the students to solve.

Second Intervention Point

HARE: Hey Spider, I have an idea.

All: 1,2,3 ACTION!

HARE: Spider (**whispering in her ear**).

SPIDER: Yes Hare?

HARE: Don't look now, but there's a - SHARK!!!

(**Spider screams and jumps.**)

(**Hare Laughs heartily.**)

All (**One child, then all**): STOP!!!

Hare now tricks Spider into thinking there is a shark in Lake Nyanza. The students immediately identify this behavior as an example of “someone not being a good friend.” This theme of tricking has run throughout the story of Spider and Hare and has presented many problems for the friends. Both Halliday’s and Joan Tough’s classifications of language use demonstrate the multiple functions of language seen in the student responses. The varied language use reflects the advanced mental strategies used to solve the problems on Day Four of the drama.

Key for language functions (based on Halliday and Tough’s classifications):

INS – Language for getting what one wants
 REG – Regulatory/Controlling actions of others
 INT – Interactional/Maintaining relationships with others
 P – Personal/Conveying individuality
 H – Heuristic/Questioning
 IMG- Imaginative
 REP – Representative/Language for conveying information
 Other: (**identified by Tough**)
 PRO – Projecting/Using own experience to understand
 PRED – Predicting or anticipating outcome
 LOG – towards logical reasoning, process, principles or actions

Processing Second Intervention Point

FACILITATOR: Okay, raising hands, tell me who’s not being a nice friend here? Yes?

CHILD: Mmm, the rabbit. **REP**

FACILITATOR: Yeah, the rabbit’s not being a very nice friend. (**Many hands raised.**) What else?

C2: He said that there’s a shark there, and he tricked the spider. **REP/PRO**

FACILITATOR: Yeah, that’s why he’s not being a nice friend. Yes? (**Calling on another**)

C3: Um, um, he’s joking around. **REP/PRO**

FACILITATOR: He’s joking around. He’s playing a joke. And, last one (**Calling on another child with a raised hand**). Yes?

C4: And, and he should say sorry. **REG/INT/IMG/PRO/PRED/LOG**

FACILITATOR: He should say sorry, yeah. What should Spider say to Hare about the way she’s feeling?

C5: That’s okay – **IMG/PRO/PRED/LOG**

FACILITATOR: (**Overlapping**) – how’s Spider feeling right now?

Several: Sad. **PRO**

Others: Mad. **PRO**

FACILITATOR: Sad, mad, what else?

Several: Scared. **PRO**

FACILITATOR: Scared. So what should, what should, what should Spider say to Hare?

C6: Um, um –

FACILITATOR: How was Spider feeling –

C7: Sad. **PRO**

FACILITATOR: If you were feeling that way, what would you say?...If you were scared and mad, what would you say to that person?

C8: Please stop it. **REG/INT/IMG/PRO/PRED/LOG**

FACILITATOR: Please stop it. What else?

C9: Stop doing that. **REG/INT/IMG/PRO/PRED/LOG**

FACILITATOR: Why should she stop doing that?

C10: Because you're hurting my feelings. **REG/INT/IMG/PRO/PRED/LOG**

FACILITATOR: Because you're hurting my feelings.

C11: 1,2,3 –

FACILITATOR: All right, let's see what happens.

ALL: 1,2,3 ACTION!

In the above scene, the children use increasingly diverse language functions. In identifying the conflict, one child says, "He said that there's a shark there, and he tricked the spider." The statement reflects representational language that states the fact of the scene, "He said there's a shark there." The language also exhibits the child making inferences. This additive thinking requires more sophisticated thought. The child infers that "he tricked the spider." In order to draw this conclusion, the boy must deduce that a shark was not really in the lake. He must also realize that Hare did not really believe that a shark was in the lake. Therefore, the boy infers or predicts that this is a trick. This statement also reflects an understanding of personal interactions and is, therefore, interactional. He understands the dynamics of tricking between two people. The boy's assertion also requires imagination and logical thinking. His use of first person further supports his ability to project himself into the drama and reflects a growing role in the problem solving.

Joan Tough, whose classifications are being used to analyze this transcript, found evidence in her studies that certain language requires advanced cognitive skills. In her studies, she found that complex thinking is reflected in the following language use.

...language for reporting explicitly on past experiences, for logical reasoning, for anticipating and predicting the outcome of events, for surveying possibilities or alternative courses of action or possible results or consequences, for recognizing problems and reflecting on solutions or for projecting on the lives and feelings of others into situations which they have not experienced...(Tough, 1976, p.79).

On Day Four of this story, the children demonstrate these advanced strategies and language. When pressed for answers to resolve Hare's trick, one child advises Spider to say "Please stop it". She uses language that regulates another's behavior. The language also attempts to maintain a relationship and is interactional. She speaks in first person as if she were saying "Please stop it" to Hare. Actually, she projects what Spider should say to Hare. This projection requires imagination and the ability to logically predict a solution to the conflict. She reflects many of the functions Tough endorses for complex thought. Another child asserts that Spider should add "Because you're hurting my feelings." Again, this boy reflects the higher cognitive skills essential to the development of a child.

Tough warns that if these higher functions are not established in a child's early years, his skills may never come to fruition. She says that "the curriculum at different stages of education can be analyzed in terms of the kinds of thinking upon which subject studies are based" (Tough, 1976, p.79). She cautions, "Yet these skills begin to develop in the early years before school and in the first years of school. Those children who fail to develop these skills during these years may be at particular disadvantage when they move further up in school" (Tough, 1976, p.79). Tough recommends that child talk be

viewed as a gauge to indicate the acquisition of cognitive skills. She says that “The uses of language should be seen as representing a developmental sequence” (Tough, 1976). The CAT drama offers the opportunity to see what language functions the students are using. Student response serves as a window into their cognitive functioning. The students’ language in the puppet intervention transcripts reflects that the problem solving engages the students in higher cognitive functioning.

Solving Second Intervention Point

SPIDER: Stop doing that. I mean, please, stop doing that Hare.
 HARE: Why should I stop? I thought it was funny. Ha, ha, ha!
 SPIDER: But, you’re hurting my feelings.
 HARE: I am?
 SPIDER: Yes.
 HARE: Well, I’m sorry Spider. I didn’t mean to hurt your feelings.
 SPIDER: You did. **(To audience-whispered)** What should I say now?
 CHILD: Sorry.
 C2: He said he’s sorry already.
 C3: **(Overlapping)** Stop it.
 C3: **(Whispered)** That’s okay.
 SPIDER: Well, that’s okay that you did it, but please don’t do it again.
 C4: I know.
 SPIDER: Yes?
 C4: I forgive you.
 SPIDER: I forgive you for doing it.
 HARE: Thank you, Spider.
(They hug.)
 CHILDREN GIGGLE.

In this intervention point, the Spider puppet turns to the audience for help. Several students begin speaking as Spider. They offer lines Spider could use like “Stop it,” “That’s okay” and “I forgive you.” The student input resolves the second intervention point, and Spider and Hare once again hug. The students’ offerings in this resolution reflect a growing ability to project for Spider and Hare. The actor/teachers push this development even further in the final intervention point.

Conclusion of Second Intervention Point

FACILITATOR: Katitis, did that work?

All: YES!

FACILITATOR: Good work, katitis. You're doing really good. Let's see what else happens in our story.

1,2,3 ACTION!!! (**Loudly**)

When the facilitator asks "Katitis, did that work?" the students enthusiastically reply "YES!" The students' animated response to the end of the second intervention point manifests their continued engagement in the puppet show. The students, up to this point, have primarily remained seated in the audience. Some children have stood at times, but have been quickly subdued by the classroom teacher and motioned to remain seated by the facilitator. However, as the puppet show continues, the students' role gets bigger and the problem solving becomes more complex. Ultimately, the students stand from the audience and directly speak for the puppet of their choice. This puppet show continues with Spider and Hare attempting to fish for Cousin Luo's birthday present.

Third Intervention Point

HARE: We better hurry up and fish - it's Cousin Luo's birthday.

SPIDER: I'll go get the supplies.

(Puppet disappears to look for supplies. Sings, do da do, do da do, huh? Mnn. Uh-oh. Do da do, Do da do, Do da do da do. Resurfaces.)

SPIDER: Well, there's only one pole, and I'm using it! **(Starts to mime fishing.)**

HARE: What? You give that to me! **(Pulls)**

All: **(Yelling) STOP!!!**

When Spider discovers there is only one pole, she says that she is "using it." The situation escalates when Hare attempts to grab the pole away from spider. The scene has disintegrated into a tug-of-war, and the students, jumping off the floor and raising their hands, yell "STOP!!!" They actively identify the third intervention point.

Processing of Third Intervention Point

FACILITATOR: Ok, katitis, now, who's not being good friends?
CHILD: Buibui
C2: The spider.
C3: And Buibui.
F Yes?
C4: The hare.
F The hare. Some are saying the spider. Some are saying the hare.
C5: I know!
F Yes?
C5: Why don't they fish together.
FACILITATOR: They can fish together?
C6: The hare ...stick a stick...
FACILITATOR: How do you think they're feeling right now?
Some: Sad...mad.
FACILITATOR: What would you say if this was happening to you?
CHILD: Uh, sorry.
FACILITATOR: Some would say sorry. What would you say if you were having an argument with a friend just like that?
C2: Stop it.
FACILITATOR: Stop it? What else would you say?
C3: Share the pole.
FACILITATOR: Share the pole.
C4: One can fish and the other one.
FACILITATOR: One can fish -
C4: One can fish and the other one...
C5: When one is done, they can fish. When one is not done, they can't fish.

The students swiftly imply that both Spider and Hare cause this conflict. In addressing why Spider and Hare fight over the one pole, the students pose possible solutions to the dilemma. The students contribute some good ideas like fishing together, using a stick for a pole and sharing the pole. The students begin to dominate the facilitator's questions with their overlapping ideas. One child explains sharing as "One can fish and the other one." Another child who has not spoken earlier in the day attempts to explicate. He says, "When one is done, they can fish. When one is not done, they can't fish." The child somewhat awkwardly expresses the idea of sharing. However, the

attempt of a less advanced child to participate in this dialogue marks an important aspect of this collaborative problem solving.

The puppet intervention provides a forum so that students can offer solutions and build on each others' ideas. This group verbalization allows for students of varying skill levels to contribute. More advanced students might respond more readily. The examples of these students pave the way for less advanced students to engage. This dynamic reflects the ideas of scaffolding from Chapter Two. Supported by Vygotsky's "Zone of Proximal Development," (1999, p.187) this theory supports modeling both by adults and peers and asserts that development emerges within this challenging support system (See Chapter Two).

In this puppet intervention, the facilitator further compensates for the students' diverse skill levels by calling on students who do not raise their hands. The facilitator encourages the participation of shy students, as well as precocious ones. In the next activity of the puppet show, the facilitator also chooses participants equitably. In the following section, the facilitator asks students to "talk for either Hare or Spider." In one instance, he selects an outgoing child who has contributed regularly in the problem solving. In the second case, he asks a more reticent child to take on the role of the puppet. This intervention with children in role is introduced below.

Setting Up First Intervention with Child-in-Role

FACILITATOR: Okay, katitis,...(**unclear**)...by raising hands, come up here and talk for either Hare or Spider...Who do you want to talk to Hare or Spider...

C6: Hare (**Sungura guides the child to stand behind the Hare puppet and puts her hand on the puppet**).

FACILITATOR: What would you say if you were Hare and this was happening and you wanted to stop them from fighting.

(**Whispered - She replies softly to Sungura**).

FACILITATOR: Put your hand on Hare, and when we say "action," you can say it.

Sungura acts as the facilitator and has gently guided the child to play the role of Hare. Buibui, as the puppeteer, still has her hand inside both puppets. The girl who wants to speak for Hare stands beside Buibui and puts her hand on top of the Hare puppet. In the following dialogue, Buibui speaks for the Spider puppet, and the child speaks for the Hare puppet.

First Child-In-Role Intervention

ALL: 1,2,3 ACTION!

SPIDER: Give me the pole I want to use it.

Hare/Child: Stop it.

SPIDER: Stop what?

Hare/Child: You need to share the pole.

SPIDER: I do? What do you mean to share the pole?

Hare/Child: Share the pole?

SPIDER: What do we do? How do we share it?

Hare/Child: First one has the pole, then the other one.

SPIDER: Okay, I'll do that. Hey, can I have the pole first?

Hare/Child: Yes.

SPIDER: Thank you. **(Pretends to fish).** Your turn.

(Hare fishes then gives the pole back to Spider.)

ALL CLAP

The young girl readily takes on the role of Hare. She integrates ideas that the class has originated. She reiterates, "Stop it" and "share the pole." Then, through pantomime, the puppets demonstrate taking turns. The puppeteer allows the girl to guide the action of the puppet. Both Hare and Spider demonstrate taking turns fishing. The class claps with approval. This in-role problem solving provides the opportunity for the students to take on the main character of the story and solve the problem as that character. The child not only advises but implements this advice. This demanding exercise again not only benefits the child in role but also the rest of the class. This demonstration by a capable child again creates a "Zone of Proximal Development"

(Vygotsky, 1962, p.187). The children who might not be able to execute their solutions learn through watching their peer. At the conclusion of the scene, the actor/teachers rewind the scene back to the conflict point giving another child the chance to speak directly for one of the puppets.

Rewinding the Scene

FACILITATOR: Good, good work. Hey, were they arguing with each other, were they tugging at the pole?

All: No.

FACILITATOR: Good work. All right. Let's take our story back. Let's rewind.

(Buibui makes reverse tape sounds).

FACILITATOR: To before - and let's show them where we're at in the story.

1,2,3 ACTION!!!

SPIDER: There's only one pole and I'm using it!

HARE: Hey, you better give me that pole!

CHILD: Stop it!

ALL: STOP!!

Setting Up Second Intervention with Child-in-Role

FACILITATOR: What would you say if this were happening to you?

C2: Sorry

FACILITATOR: Sorry and what else?

C3:...we were fighting.

FACILITATOR: Sorry we were fighting. What else?

PAUSE

C4: Um...

FACILITATOR: If this was happening to you what would you say?

C5: Sorry hare.

FACILITATOR: And what else?

C6: Um, stop.

C7: Oo, ooo, ooo...

C8: Stop doing that

FACILITATOR: Okay, who wants to talk for either Hare or Spider?

(Several volunteers, hands raised, "Ooo!")

(One child comes forward...too quiet)

FACILITATOR: Hare? Okay, if this were happening right now, what would you say to make them stop fighting? Okay?

(Child nods.)

(Sungura puts child's hand on Hare puppet.)

In the following transcript, a second child talks for the hare puppet. This child is a little reluctant to perform. He responds to Spider's selfish outburst of "Give it to ME!" with a meek whimper of "Sorry." Spider asks "What are you sorry for?" The child hesitantly replies, "The pole." At one point, the facilitator has to step in and help the child. The facilitator prompts the boy by asking, "Is she (Spider) being a good friend?" The child as Hare shyly expresses that he feels "sad" because Spider is "acting bad." This communication fills Spider with remorse which ultimately causes her to agree to share with Hare. Therefore, the second child, even though less extroverted than the first, is able to implement an original solution into the scene. By kindly informing Spider of her misbehavior, Hare resolves the conflict over the pole and brings the story to an end. This child demonstrates problem solving for the class and, therefore, models higher cognitive strategies like projecting, synthesizing and building on prior knowledge. Again, this child models problem solving for the benefit of all the students. This demonstration for peers offers less able students a window into how such problem solving is done. The transcript of this second child in role follows. In this dialogue, the second child speaks as Hare.

Second Intervention with Child-in-Role

1,2,3 ACTION!

SPIDER: Give it to ME!

Hare/Child: Sorry.

SPIDER: What are you sorry for?

Hare/Child: The pole.

SPIDER: What about the pole?

PAUSE

SPIDER: There's only one pole and I want to use it.

Hare/Child: But you have to share.

SPIDER: I do? Why?

Hare/Child: Because there's one pole.

SPIDER: What if I want to use it? (PAUSE) I'm gonna use it by myself.

Facilitator: Is she being a good friend?

HARE: Sorry, I feel sad.

SPIDER: You feel sad? Why are you sad? (PAUSE) Why are you sad, Hare?

(PAUSE)

HARE: (Sweetly) You're acting bad.

SPIDER: I am?

HARE: Mmm, hmm.

SPIDER: (Remorsefully) I know because I want to use the fishing pole. But I didn't know you were feeling so sad. Sorry. Here, you can use the pole first.

FACILITATOR: Well, Katitis did that work?

All: Yeah.

FACILITATOR: Let's give her a hand.

(ALL CLAP.)

The puppet show ends with Sungura leading the katitis in a pantomime of fishing.

They all catch fish for Cousin Luo's birthday. The dialogue follows.

Catching Fish

SUNGURA: Everyone grab your fishing poles. (The whole class pantomimes.)

CHILD: You got to put a worm.

SUNGURA: And let's fish.

C2: You forgot to put a worm. (They put worms on.)

SUNGURA: Right, everyone pull (the students pull) and get a fish (they respond to a bite), pull it up (they reel in their lines) and get a fish and let's all stand up and show each other all the fish we got. (They show each other their fish.) And let's look at Hare and Spider and see what they got.

The puppets and the class stand and pretend to catch fish. This activity allows everyone to participate. When Sungura tells the katitis to "grab your fishing poles," one child asserts "You got to put a worm." When Sungura says, "And let's fish" and ignores the advice, another child reiterates, "You forgot to put a worm." At this point, Sungura, the puppets and the katitis pretend to put worms on their hooks. Then they cast their line. The narrated pantomime leads the students through casting their lines, getting bites, reeling in the lines and holding up the fish. The activity culminates with Sungura saying, "let's all stand up and show each other all the fish we got." The focus returns to the puppets when Sungura says, "let's look at Hare and Spider and see what they got."

Buibui still acts as the puppeteer and holds the Spider puppet on one hand and the Hare puppet on the other. She brings the show to an end.

Conclusion of the Puppet Show

HARE: Hey, I got one katitis. Katitis, did you get one?

All: Yeah!!

SPIDER: Put it in your pocket.

CHILD: I got a big one!

HARE: Hey, we should take it back to Cousin Luo.

CHILD: I got a big one.

SPIDER: Sing after me on the way home.

(ALL SING JAMBO...)

Puppets: The end. **(Buibui puts puppets away.)**

All: The end. YEAH!!! **(They clap.)**

The Hare puppet speaks to the katitis and asks, “did you get one?” The katitis respond that they have fish. Spider puppet tells them to “put it in your pocket.” The puppets decide to “take it back to Cousin Luo.” Everyone sings “Jambo” as the puppets dance back to Luo’s house. At the end of the song, the puppets say, “The end.” Buibui puts the puppets behind her back, and the katitis cheer. The katitis have helped the show end and have successfully taught the puppets how to stop fighting. In the conclusion of the drama, the katitis celebrate the puppet show’s success and Luo’s birthday.

Celebrating Friendship and Luo’s Birthday

Once the puppet show ends, Sungura says, “Well, if Hare and Spider can be better friends with what the katitis taught them, I think we can do that too.” Buibui also recognizes that fixing the puppet show helped their friendship. She tells the katitis, “I think I know a little bit more about getting along together.” Then, Buibui and Sungura thank the katitis for doing “such a good job.”

The katitis have come to the rescue and solved Sungura and Buibui’s problems, and now it is time for Luo’s party. Buibui asks the katitis, “What should we do now to

celebrate Cousin Luo's birthday?" The katitis offer many ideas including "a balloon" and "birthday cards." Sungura and Buibui help enact these ideas. Everyone pretends to blow up a balloon. One boy repeatedly insists, "A string!" so they tie the balloons to strings. The students are still animated and engaged, overlapping each other and raising hands energetically. Sungura closes the activity by saying "take your pens," and he holds an imaginary pen in the air. The katitis also pretend to grab a pen from above their heads. Sungura begins to narrate saying, "They all write and say, 'Happy Birthday Cousin Luo.'" The katitis pantomime writing the birthday cards and repeat the words after Sungura.

Part Four: Closure

The story ends as it does on every day of the story. The actor/teachers narrate that the katitis fell asleep thinking about their friends Buibui and Sungura and "were so happy that they had taught them to get along." The narration concludes with "and all the katitis closed their eyes, and as they slept they heard in the distance the sound of Mama and Daddy Hare singing an African lullaby." The actor/teachers sing "Scalagala" as the students, pretending to sleep, sit quietly on the floor. While the students' eyes are shut, the actor/teachers hide their costumes. Anthony says, "And at the count of three, you will be back in the classroom...1...2...3!" This ritual ends the story of *Hare and Spider's No Good Tricks*. The curriculum seamlessly enters and leaves the classroom without the children knowing that this drama has challenged and taught them and contributed to their emergent literacy.

Conclusion

As illustrated by the many examples from this final day of the drama, the students engage in advancing levels of problem solving. Their language gives proof of the diverse cognitive skills they use. There is evidence of higher skills such as predicting and projecting. They have made logical suggestions and created imaginative alternatives. Even when pushed and challenged, the students remain focused on finding resolution to each of the three intervention points. Ultimately, Day Four culminates in the engagement of the students in role-play. Therefore, this problem solving has a higher context and meaning. The students have power over the course of the drama. They become the storytellers and authors of this story. Their mutual goal of helping Buibui and Sungura learn to get along fuels and motivates the problem solving of the puppet show.

ELTA's program director Karina Naumer calls this open-ended, student-centered resolution "emergent curriculum" (1999, p.15). She says, "In drama work which engages young children in emergent experiences, the learning context becomes social and interactive" (Naumer, 1999, p.14). This group environment offers peer collaboration and provides a "zone of proximal development." Therefore, the whole class learns from the cognitive strategies implemented by students in the drama. This prolonged and in-depth experience with problem solving exercises the cognitive skills necessary for attaining a high level of comprehension and, thus, fosters emergent literacy skills.

CHAPTER SIX: CONCLUSION OVERCOMING OBSTACLES

Often, arts programs like CAT face opposition. With educational reform a hot issue and funding in short supply, the arts become the center of controversy. However, in two years of teaching for the CREATIVE ARTS TEAM, I came across almost exclusive support and admiration of the program – almost! Only one teacher criticized our work. Because her voice represents the skepticism that many opponents to arts education voice, I feel that her comments are important to address. Her evaluation follows:

In general I would like to end by stating that I am an experienced teacher of thirteen years. I've worked in Catholic, private and public schools. I strongly feel that these types of programs should end. Money can be best spent on building much needed new schools, books and supplies that are often short of.

The teacher states that arts “programs should end” because of the more pressing needs of “schools, books and supplies.” I respect this teacher’s experience and sympathize with her concern about financing even the most essential educational needs. However, having worked in arts education, I must attest to the pricelessness of the epiphanies and breakthroughs in learning and development that the arts can spark. Just one significant arts experience can change the course of that child’s future. As shown in this paper, the ELTA curriculum does not merely entertain the students. The drama is an educational tool, and to some students, like Michael, drama reaches them when books do not. Therefore, I argue that “this type of programming” – including ELTA and other arts education curricula - are essential, not extracurricular and, therefore, extraneous. The teacher’s evaluation continues, “An experienced teacher will implement the tactics attempted in the Wolf program. This is not a new method of teaching with the exception of the actors.”

This teacher remarks that “This is not a new method with the exception of the actors.” I argue that the very fact that actors implement these educational tactics makes this method new. Although the underlying principles of scaffolding, narrative form, language use and problem solving are proven educational tactics, the cohesive unit of the drama engages these principles in a new way. The drama format provides students the unique experience of bringing the story off the page. The dramatization not only enacts a plot line but also illuminates the process of comprehension strategies. This communal and active learning environment offers opportunities for peer collaboration that would be difficult to reproduce without drama. In response to this critique and that of arts opponents throughout our nation, I affirm that arts programming such as ELTA offers even more than just enhancing the school day with arts activities. The arts can offer inspiring and irreplaceable programs that contribute directly to cognition and learning.

In conclusion, this four-day experience of *Hare and Spider's No Good Tricks* demonstrates methods which researchers believe build literacy skills. These methods include scaffolding, child language use, experiencing narrative and problem solving. However, through drama, the curriculum creates a cohesive four-day experience that encourages and supports the students' participation. On Day One, the drama gives evidence of scaffolding through incidents of verbal support, teacher modeling and organizing structure. Using positive feedback, open-ended questions and narrative pantomime, a collaborative and supportive environment emerges. The students contribute to this underlying web of support as they mirror the acceptance and inclusion in the actor/teachers' behavior. This scaffold supports and inspires the students' full attention and engagement.

On Day Two, the students remember details of the story and reflect a commitment to the roles and confines established on the first day. Now that the students feel safe and confident within the drama structure, their responses grow more varied. The student talk takes on actions. Motivated by the drama context, their language faces and solves obstacles like crossing Lake Nyanza, easing Sungura's fears and climbing to the sky. When analyzed, the child talk proves to function for many purposes. The students project, predict, regulate, maintain and more. The students learn about language by seeing the results of its implementation. They even see the results of language's misuse when they say 'Masawa Nyoni' to Cousin Luo.

By Day Three, the students take on even more challenging obstacles. The students become central to the conflict of the story since their words have offended Luo. Now, they use their language to confront Buibui. The students' responses depict both emotional and cognitive engagement in the drama. They show anger to Buibui and stage a protest to her trick. They cross their arms and sputter "Nnnn." When they see Luo, they communicate the injustice of Buibui's trick. The drama offers them the arena to practice important cognitive strategies. These strategies they implement are the same strategies used by good readers. The drama allows them to demonstrate comprehension tools such as the use of inference and interpretation. Furthermore, the students' understanding of the drama consistently advances with the narrative. As new events unfold, the students are able to integrate that new information into the story. Again, the students reflect their active use of cognitive strategies essential to reading comprehension.

Finally, on Day Four, the drama culminates in the students tackling the most

advanced problem solving in the story. As they face the conflict between Sungura and Buibui, they identify when and why the two puppets fight. As the puppet show advances, the students begin to speak for the puppets. The students ultimately take on the roles of the Hare and Spider puppets. In speaking for the main characters in the conflict, they write the end of the story. They become the storytellers and the authors of this narrative. On Day Four, this “emergent curriculum” uses the students’ ideas as the resolution of the story. All of these elements together indicate that this drama story fosters the students’ emergent literacy.

Despite opposition, drama continues to surface as an educational tool. Others have seen the power of drama to address literacy. Mabel Rice, in her article “Children’s Language Acquisition,” affirms that “most children do not need to be taught language, but they do need opportunities to develop language” (Rice, 1989, p.10). *Hare and Spider’s No Good Tricks* provides that opportunity for students to develop language. The well-orchestrated event of the four-day drama allows for the full exploration and implementation of language in its many uses. The journey illuminates the reading process while sharing its joy. This interactive drama story offers students an experience with narrative. This positive exploration opens the world of reading to many who might otherwise have been excluded. For many students, this is a window into the world of literacy that allows them, like Michael, to change the course of their future forever. Interactive storyteller Anne Trousedale indicates the importance of this mission when she says the following:

By making storytelling an interactive event we can help children feel comfortable enough in storytelling to be confident in their own emergent narrative ability, to take risks, to elaborate, to invent, to explore and thereby to grow. To learn what a story is from the inside out, by creating the story world oneself, is to learn about

storying in a way that makes the process one's own. Such storytelling provides children with the authority of personal knowledge – and the self-confidence gained by success” (Trousdale, 1990, p.173).

The children's confidence and personal knowledge of storytelling grows through the drama. The drama empowers the students to succeed in the story, and they become its heroes. This drama illuminates narrative and opens their minds to its joy.

Furthermore, after CAT leaves, their experience remains. “And all the katitis closed their eyes and listened to the sound of Mama and Daddy Hare singing in the distance...” Can you hear it?

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