

USING THE ART IN PICTURE BOOKS TO DEVELOP  
CHARACTER IN DRAMATIC ROLE-PLAY

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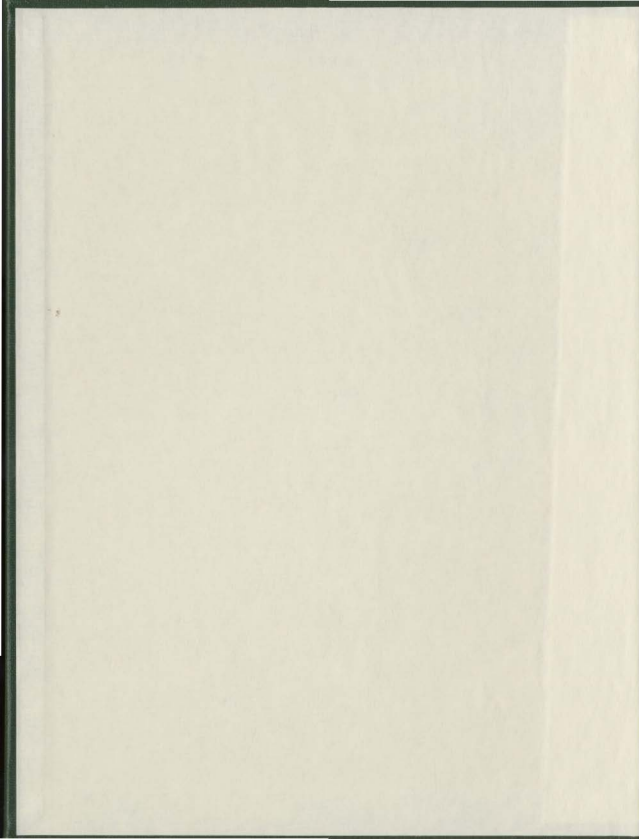
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USING THE ART IN PICTURE BOOKS  
TO DEVELOP CHARACTER IN DRAMATIC ROLE-PLAY

by

Anne M. Burke, B.A., B.Ed.

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## **Abstract**

This study considers how the illustrator's use of the artistic elements of design in picture book illustrations helps adolescents to portray a character's thoughts, emotions, and attitudes in dramatic role-play. The picture book, with its new diversity of subjects and genres, has now widened its audience to include adolescents. The study of the illustrator's use of the artistic elements of design in embellishing the narrative of the story allows students to gain a greater understanding of the aesthetic value of picture books. This understanding and interpretation of the illustrator's choices of artistic elements of design may help students to increase their visual literacy. The researcher chose a qualitative research design for descriptive evidence of whether artistic elements of design could help in portrayal of character. From a high school population of 75 ranging in age from 15 to 18 years, the participants were 18 students, 10 females and 8 males. Data were collected on students' participation in group discussions, monologues, dramatic role-plays, and reflective journal writing. The researcher concludes that participants used the illustrator's artistic elements of design to portray a character in dramatic role-play. The researcher recommends the use of the historical picture book in the secondary classroom in the present and further research in the future.

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## **Chapter 1: Introduction**

### ***1.1 Background to the Study***

During the last decade the picture book has become more popular with teachers as an education resource for teaching adolescents. When used as a resource, the picture book's purpose may be considered two-fold: to convey a story through its text and to convey a story through its illustrations. According to Stewig (1995), "The two elements together form an artistic unit that is stronger than either of them would be alone" (p. 9). Educators can build on this dual strength, utilizing a resource that is both entertaining and educational. And while teachers have long known the value of a good story, illustrations can be a whole new tool in and of themselves. Schwarcz (1982) points out, "Evolving styles in art, changing concepts in education, new artists' materials, and diversified and improved printing techniques on an unprecedented scale, other fields of mixed visual media all have had a share in this development" (p. 1). As a result of this change, the focus of the researcher in this field has shifted above and beyond the text to the art of illustration and its contribution to a student's literacy development.

Within an increasingly visual world, teachers have often found themselves challenged to find new and innovative ways to teach their curriculum. Consadine (1987) says, "[Adolescents] live in a highly complex visual world and are bombarded with visual stimuli more intensely than most preceding generations" (p. 635). Picture books can be used in this visual world to the teacher's advantage. In particular, using illustrations allows students to gain a deeper understanding into the thoughts, emotions, and attitudes

of the characters, a deeper understanding than might be gained from just the text. These illustrations “rely on various artistic elements of design to communicate with their audience ... when artwork is done well, the reader can enjoy the aesthetics of the illustrations and appreciate the emotions conveyed throughout the manipulation of artistic elements” (Temple, Martinez, Yokota, & Naylor, 1998, p. 182).

The picture book, which combines text and illustration, presents an opportunity for students to become more visually aware of the world in which they live. Students have a unique opportunity to develop visual literacy because they are able to revisit visual images in books in order to explore, reflect, and critique these images (Anderson, Kaufmann, & Short, 1998). The illustrations in picture books allow students a greater understanding of characters’ emotions and motivations through the actions and expressions illustrated (Winters & Schmidt, 2001). The unique and subtle details in illustrations, particularly in the sophisticated historical picture books published today, allow students to become more aware of a character’s choices and actions in the story. In addition, the illustrations may allow the students to better appreciate the historical time period of the character’s life through the illustrator’s presentation of the setting (Bat-Ami, 1993). Teachers often seek new and innovative teaching methodologies so that students may experience the curriculum in a new, creative way. The use of educational drama as a teaching methodology enables students to explore the artwork in illustrations through role-play activities. Students also deepen their understanding of a character by writing monologues in role as the character. (Barton & Booth, 1990; Bolton, 1986; Booth, 1998; Wagner, 1998).

In addition, the development of character in illustration as well as the student's response to an illustration may be enhanced through the use of a role-play activity (Manson, 1989). When using this technique, students have the opportunity to explore human problems and past events as ways to develop voices for these characters. Wagner (1998) supports role-play as a successful teaching technique of educational drama that can help a student acquire a better understanding of the character in role-play through developing the character's personality.

Picture book illustrations not only foster visual literacy but also promote the development of students' oral and written expressions. Booth (1998) states, "While drama is an active 'medium' reflecting on what happened presents a powerful way for [adolescents] to make meaning by examining and understanding their thoughts and perceptions" (p. 73). The illustrations in picture books offer a platform for this cognitive development to take place. Wagner (1998) maintains that, using educational drama, students develop their oral language skills through techniques such as role-play: "Drama allows students to balance the informational, expressive and interactional modes of language" (p. 35). Through the study of the historical picture book illustration and the further development of the character by the students' imagination, creativity, and monologues, students are able to feel empathy for a particular character. This empathy allows them to create an authentic character voice in the monologue, hence liberating the character created.

The newly developed foundation which created the Atlantic Canada Arts Education Curriculum states, "Learning in the arts contributes to an empathetic world

view and an appreciation and understanding of the relationship among peoples and their environments” (Atlantic Provinces Education Foundation, 2000, p. 1). It is the goal of the framework of this curriculum that teachers attempt to connect the dramatic arts curriculum with other subject areas.

The Atlantic Provinces Education Foundation promotes the picture book as a resource in teaching historical events and suggests that using dramatic role-play is one teaching method that addresses the cross-curricular approach to teaching. In addition, the use of educational drama as an approach to teaching history enables students to explore a picture book character’s historical life and actions during the particular period under study. This gives the student the opportunity to understand the historical time period in which the character lived and the choices and challenges that the character faced.

### ***1.2 Purpose of the Study***

The purpose of this study was to use the historical picture book as a resource to help adolescents gain a better perspective on the historical characters depicted in the illustrations through the illustrator’s use of the artistic elements of design. The research question for this qualitative study asked how the illustrations in historical picture books helped secondary students portray the character’s thoughts, emotions, and attitudes in dramatic role-play.

### ***1.3 Significance of Study***

Previous research in the use of the picture book establishes the importance of picture books in the educational lives of students. Huck, Hepler, Hickman, and Kiefer (2001) point out in particular that historical picture books can

“give [adolescents] a sense of participation in the past and appreciation for their historical heritage. It should enable [adolescents] to see today’s way of life is a result of what people did in the past and the present will influence the way people will live in the future” (p. 469).

Other research on the picture book is in the form of artist or illustrator studies. Such researchers as Cianciolo (1997), Kiefer (1995), Lacy (1986), and Stewig (1995) discuss the importance of the type of media and artistic techniques used by the illustrators. The study of the illustrator’s artistic elements of design encourages adolescents to gain a deeper understanding of why illustrators may use the elements of line, color, shape, and texture in a certain way to help extend the narrative of the text in the illustrated picture book. (Winters & Schmidt, 2001). Further study in a classroom gives the students the opportunity to address the character’s thoughts, emotions, and attitudes in the illustration under study, whether through a writing activity or a role-play activity in a dramatic arts classroom. In addition, as teachers find more innovative methods of delivering curriculum through the use of illustration, students’ visual literacy may be increased. Studies by Anderson, Kaufmann, and Short (1998), Evans (1998), Kiefer, (1995), illustrate the importance that the picture book plays in increasing an adolescent’s visual literacy.

According to Bolton (1984), Heathcote (1978), McCaslin (2000), and Wagner (1998), the use of educational drama in the curriculum allows students to gain greater awareness of the world in which they live. In particular, the use of role-play allows students to live vicariously through a character's experience during the drama (Courtney, 1995; Fines, 1984). The use of historical picture book illustration as a resource in teaching historical time periods gives a student this opportunity. Using the role-play to explore the art and design of illustrations in historical picture books creates a visual context in which students can connect with events and emotions well beyond their own experience.

#### ***1.4 Definitions of Key Terms***

This section contains a brief description of specific terms used in the context of this study:

*Picture Book*: a book that has both illustrations and text that allow a story to be related to the reader through both forms of expression (Huck et al., 2001).

*Historical Picture Book*: a book that has both illustrations and text that relate a historical event to the reader using both forms of expression (Huck et al., 2001).

*Artistic Elements of Design*: the elements of design such as line, color, texture, and shape; the way the illustrator uses the elements to present the narrative of the text in an illustration (Temple et al., 1998).

*Line*: a mark which continues from one place to another; it is used to define shapes or create textures (Stewig, 1995, p. 36).

*Color*: pigments that are dry materials often extended in a wet base used by artists; these pigments absorb, transmit, or reflect light in different ways so that a person can see differently (Stewig, 1995, p. 41).

*Shape*: the space created by a combination of lines (Temple et al., 1998, p. 183).

*Texture*: the illusion of a tactile surface created in an illustration (Temple et al., 1998, p. 184).

*Narrative*: the story the text relates through the author's interpretation of the events of the story and the illustrator's interpretation of the text (Winters & Schmidt, 2001).

*Educational Drama*: drama where the aim is to create an experience so that students can benefit in acquiring new knowledge or in building on previous knowledge through a number of drama forms (Wagner, 1998).

*Docudrama*: a dramatic play that is based on a real historical event. The presentation of events may be enhanced with a student's imagination and creativity (Booth, 1988).

*Monologue*: presentation of a short scene often written to relate a story, to show the inner feelings of a character, or to describe a dramatic situation (Booth, 1988).

*Dramatic role-play*: the assuming of a role other than oneself in drama; may be in the form of a monologue or improvisation where there is neither script, nor practised action (Wagner, 1998).

*Tableau*: a picture or scene composed of silent frozen actors depicting a scene from a historical picture book (Booth, 1988).



*Visual literacy*: the ability to read a picture as a narrative text, creating meaning based on the artist's portrayal of characters and setting (Anderson et al, 1998).

### ***1.5 Limitations***

This study was ethnographic in nature and conducted in the researcher's classroom. One of its limitations was the inability to generalize from the findings and conclusions, as every dramatic arts classroom is unique. As a result, this uniqueness may limit the scope to which this study may be applied.

Another limitation was the dependence on the researcher's observations. However, the researcher was cognizant of the fact that the observations may have shaped the data. This may have influenced the findings because the researcher was the participants' Theatre Arts teacher in the school where the study took place. In addition, as the principal researcher, it was difficult to record everything that happened in the classroom. To reduce this limitation, three focus groups were observed for a total of six weeks, and data were collected through a variety of methods which included checklists, researcher's field notes, and transcriptions of audiotapes of group discussions; researcher's field notes of students' monologues and role-play activities; and responses given in students' reflective writing journals.

Still another limitation was the presence of the researcher as a participant observer. In some cases, the observer effect may have influenced the response of some students. This influence of the teacher as observer had a two-edged effect. On one hand,

there was undoubtedly some observer effect; on the other hand, the principal researcher was more keenly aware of the behavior expected from the students.

### ***1.6 Summary***

The use of the historical picture book as a learning resource in a drama classroom allows students to gain a deeper understanding into the plight of the historical character in the illustrations under study (Farris & Fuhler, 1994). Through a close analysis of the artistic elements of design used by an illustrator to further extend the narrative of a picture book illustration, students can draw upon an illustrator's interpretations, using these artistic elements to portray a character in a dramatic role-play. This in turn may help students to empathize with the historical character's plight.

This study's research question was to explore how the use of historical picture book illustrations assists secondary students to portray characters' thoughts, emotions, and attitudes through dramatic role-play. Three focus groups were observed for six weeks, and data were collected through a number of methods. These methods included checklists, researcher's field notes and transcriptions of audiotapes of group discussions; researcher's field notes of students' monologues and role-play activities; and responses given in students' reflective writing journals.

The recently formed Atlantic Provinces Education Foundation (2000) stresses the importance of teachers in approaching the teaching of curriculum in a more cross-curricular fashion. Essentially, for this study, curriculum was combined from the History 1201 course and the Theatre Arts 2200 course. Using curriculum delivered from an arts

approach, students may gain confidence as they develop their awareness of the world around them.

This chapter gives an introduction to this qualitative study. It includes the background of the study, purpose of the study, significance of the study, definition of key terms, and limitations of the study. The second chapter will review the related literature, which focuses on picture books particularly historical picture books, the role of illustration, artistic elements of design, media and style of picture books, visual literacy, educational drama and role-play, the historical picture book and the use of role-play. Chapter 3 will outline the methodology applied in this qualitative study. Chapter 4 will analyze the data on how the illustrations in historical picture books helped students to portray a character's thoughts, emotions and attitudes in dramatic role-play with the characters from the historical time period under study. Chapter 5 will provide summary, findings and conclusions, recommendations.

## **Chapter 2: Review of Selected Literature**

For most of the 20th century, picture books were created to entertain or educate young children. However, during the last decade of the century, picture books have emerged which are appropriate for older audiences, specifically adolescents. Many of these picture books deal with historical content in a complex and emotional format. Through the study of these historical picture books, students develop a richer appreciation for the choices that individuals had to make in the past, when these figures were faced with hardships and difficult decisions. According to Huck, Hepler, Hickman, and Kiefer (2001), "Such books help [adolescents] to understand both the public events that we usually label 'history' and the private struggles that have characterized the human condition across the centuries" (p. 462).

The use of illustrations in historical picture books as a teaching resource in the secondary classroom offers learning opportunities in the drama curriculum; in particular they allow students to explore and interpret historical characters' thoughts, emotions and attitudes using the strong visual cues offered from the visual contents of the picture book. Such analysis can influence how a student views the narration of the picture book.

The use of dramatic role-play as a method for exploration and interpretation may help students to empathize more with the characters being studied in the picture book. The use of relevant illustrations, containing evocative pictures of the characters, can allow them to reach a better understanding of the historical time period under study. (Booth, 1998; Wagner, 1998; Hume & Wells, 1998).

This chapter reviews the literature related to the use of picture books as a resource in the drama classroom and examines the picture book's traditional audience which has expanded and become more appealing to adolescents. The chapter also includes the characteristics of historical picture books, explains the importance of the illustrator's choice of the artistic elements of design in creating the narrative in illustrations of picture books, the artist's choice of media and style, visual literacy, educational drama and dramatic role-play, and the use of dramatic role-play with the historical picture book.

### ***2.1 Picture Books***

Originally, picture books were thought to be for younger children, but the sophistication of today's picture books challenges this notion. As picture books have moved beyond fictional subjects to include the genres of historical fiction and biographies, they have widened in their potential uses by teachers. According to (Huck et al., 2001), "Picture books are for all ages and they can be about all subjects. They can enlarge [adolescents'] lives, stretch their imaginations, increase their sensitivity and enhance their living" (p. 219). As teachers find themselves competing with the increased presence of technology—in the form of computers, television, and video games—it is becoming more challenging to find ways of piquing students' interest in literature and historical events. The picture book fills this void with a dynamic and highly visual form. Through the study of the illustrator's use of the artistic elements of design in illustration, students can learn even more about a historical character under study. This cognitive development depends on the illustrator's ability to communicate the messages in the

illustration accompanying the author's message in the text. The reader has the opportunity to absorb more information from the illustrations, using the more subtle aesthetic qualities through which these pictures are composed. According to Goforth (1998), "Effective visual communication depends on the artist's ability to combine compatible artistic elements, media, style, and composition in a particular visual image" (p. 258). Research by Kiefer (1995) indicates that an artist's illustrations can expand a student's visual literacy. Students can be taught to read an illustration by searching for the narrative that can exist in a picture through the illustrator's presentation of character, mood, and setting. This learned ability helps students to increase their visual literacy through the analysis of the details the artist invokes in the illustration.

## **2.2 Historical Picture Books**

Many new picture books which deal with historical events have emerged in the past decade. According to Huck et al. (2001), "Picture books help [adolescents] to experience the past—to enter into the conflicts, suffering, and joys and the despairing of those who lived before us" (p. 463). These books offer adolescents a unique journey as they live vicariously through the lives of those who lived in the past.

As picture books have a tendency to look at specific events in detail, teachers searching for less traditional ways to teach historical events have made the use of these books more popular. Temple, Martinez, Yokota, and Naylor (1998) believe that "Helping readers develop historical empathy is what the historical [picture book] does best by emphasizing human motives and ordinary people" (p. 310). Picture books such as *Rose*

*Blanche* (Innocenti, 1985) and *One More Border* (Kaplan, 1996) allow the reader to gain insight into the events of World War II.

Through the use of historical picture books, the teacher can generate class discussions on a number of social issues. Strehle (1999) argues that picture books can assist teachers in presenting differing perspectives to students: "In offering literature embedded with social issues to students during thematic studies teachers can offer opportunities for students to begin to see themselves as [adolescents] among the world's [adolescents]" (p. 214). Adolescents are given the opportunity to see alternate points of view of other cultures and past times. For this reason, the picture book is a great springboard for developing curriculum dealing with conflict issues.

There are many picture books to choose from in today's selection of adolescent literature. However, there are a number of important aspects the books must contain if they are to be used as a part of any teaching curriculum. Huck et al. (2001) outline characteristics and questions that the teacher must apply to the books to see whether the given book would be acceptable in the curriculum. The following are criteria which they suggest teachers use when choosing a picture book for their curriculum:

- How appropriate is the content of the book for its intended age level?
- When and where does it take place? How has the artist portrayed this?
- Are the characters well delineated and developed?
- What is the quality of the language of the text?
- In what ways do the illustrations help create the meaning of the text?
- How are the pictures made an integral part of the text?

- Do the illustrations extend the text in any way? Do they provide any clues to the action of the story?
- Where the setting calls for it, are the illustrations authentic in detail?
- What medium has the illustrator chosen to use? Is it appropriate for the mood of the story?
- How has the illustrator used line, shape, and color to extend the meaning of the story?
- How would you describe the style of the illustrations? Is the style appropriate for the story? (p. 193).

### ***2.3 Role of Illustration***

The illustrator of picture books plays an important role in enlightening and expanding upon the text the author has provided for a picture book. Cianciolo (1997) discusses other important roles the illustrator plays besides just illuminating what is in the text: "The illustrations convey other meanings and impressions that the reader would not have envisioned from the verbal information alone" (p. 3). The use of a number of art and design elements allows students to capture subtle messages or other intended meanings the illustrator and the author have discussed. Lukens (1999) agrees with this statement and heightens the illustrator's importance and role in the text of the picture book when she writes, "The illustrator clarifies and amplifies text, extending it beyond the words or reader's imagination. ... Even in books for older children, where illustrations are not as



frequent as in picture books, the visual images enhance the text" (p. 46). More important, the use of these visual images in the text can give the reader more information.

The illustrator's ability to extend the text depends on suitable use of the elements of design, which provide the emotional sub-text to the book's illustrations, thereby complimenting and enhancing the messages delivered in the text.

The illustrator's craft of extending the narrative of a picture book relies greatly on the choice of media and elements an illustrator uses (Carlisle, 1992). As teachers, it is important to determine whether the illustrator's use of art design elements is effective.

Bishop and Hickman (1992) argue that when considering whether the pictures are aesthetically pleasing or satisfying, it is advisable to consider how well the artist has used the elements of his /her craft to produce the desired effect. Bright or dark colors, heavy or light lines, round or angular shapes, opaque or transparent media—all of these and more contribute to the mood, the tone, the overall effectiveness of the visual art (p. 8).

The illustrations of a picture book help extend the narrative of a story. According to Winters and Schmidt (2001), "The illustrations of a picture book extend the textual narrative and carry much of the narrative meaning itself" (p. 22).

Because of the narrative nature of the illustrations, the artistic elements of design act as a form of communication. In the case of the picture book, many of the illustrations are action oriented. "The action may be frenetic or quiet, but still it is the action that the reader can interpret—intriguing detail, elements that suggest interior thought and motivation, and details suggesting character relationships and plot directions" (Winters &

Schmidt, 2001, p. 26). For example, the actions of a character in an illustration can convey a number of meanings and messages, each enhancing the narrative of the picture book. Judith Graham (1990) maintains that giving a full description of a character and motive in the text would delay the action of the story. She claims, "Adding detail ... through the illustration is a way to round these; difficult and extremely convincing portraits can be given by talented artists, for example, how a character is feeling at a particular moment in time" (p. 27).

Illustrators make use of the artistic design elements such as line, color, shape, and texture to convey the narrative of the story.

**2.3.1 Artistic elements of design.** The elements of design an artist uses in presenting the text of a picture book are line, color, shape, and texture. All of these elements, used in an endless variety of combinations, help create the visual narrative of a picture book.

The artistic elements used "can be compared to the vocabulary of verbal narratives" (Goforth, 1998, p. 259). One element is the use of line: "A mark which continues from one place to another; it is used to define shapes or to create textures" (Stewig, 1995, p. 36). Lines may be thin, bold, straight, or angular; and the use of line by the artist helps convey the mood and emotions that may be associated with the illustration (Schwarcz, 1982). For example, a horizontal line usually suggests peace, serenity, and stability; vertical lines imply aspirations and ideals; whereas, a diagonal line symbolizes confusion and the motion of activity. The form of a line can be seen as

showing emotions (Fong, 1996). Another example may be seen in the use of soft blurred lines of chalk, which may express indecision or relaxation, whereas the use of precise firm lines may suggest certainty or tensions in the emotions of the character. Thus the use of line in an illustration can denote a number of meanings to the reader. According to Winter and Schmidt (2001), "Harsh diagonals may suggest a kind of frenzy, where soft blurred lines might suggest an easy, pacific state of mind" (p. 33).

The artistic element of color is described as "pigments that are dry materials often extended in a wet base used by artists that absorb, transmit, or reflect light in different ways so we can see differently" (Stewig, 1995, p. 41). Colors may be considered cold, such as blue, green, and violet. These are colors often linked with the sea. Colors can also be warm, such as red, orange, and yellow. These are colors of fire, and passion. Color is associated with symbolism much of which may also be attributed to an individual's cultural and religious background. Often the reader may use this symbolism as a source of information in the illustrations. The illustrator's choices influence the overall narrative of the book (Agosto, 1999). In many cases the mood of the book may be created by the choices of texture and color. In addition, the illustrator's choice of media influences this creation of mood. The interpretation of the mood in the illustration may assist the reader into gaining a deeper understanding of the character's emotional state at the time of action. Goforth (1998) states, "Visual narratives portray emotions in overt or subtle ways; for example, the intensity of colors frequently develops the mood" (p. 269). Value is "a range of hue from lightest to darkest with gradual transitions in between" (Lacy, 1986, p. 223). Dark colors usually imply gloom, danger, mystery, threat, or emotional intensity.

Lighter values usually mean the opposite, implying light, birth, and tenderness. Often an artist will use colors in terms of light and darkness to draw the viewer to the focal point of the picture. In addition, the illustrator's use of value or intensity of the light and darkness of the utilized colors may allow the illustrator to help establish the setting for the reader, and the emotional turmoil that a character may be experiencing (Lukens, 1999).

Another artistic element of design is shape. "Shape is created when spaces are contained by a combination of lines" (Temple et al., 1998, p.183). It may be established by an outline of pencil or by color. Shapes symbolize various amounts of weight. The darker the color, the heavier the reader may perceive the shape. Curved shapes are associated with nature and freedom. Defined shapes are seen as man-made objects, and usually appear rigid in form. The illustrator may also convey the narrative of the story through the use of shapes in the illustrations. The choice of objects and their placement in an illustration can signal to the reader their importance in the narrative. "The illustrator may play with the size of the objects on a page, or allow for some objects to be more dominating than others, allowing for the reader to attribute varying degrees of importance to the objects in the illustration" (Winters & Schmidt, 2001, p. 30).

Another artistic element an illustrator employs is texture defined as "the illusion of a tactile surface created in an illustration" (Temple et al., 1998, p.184). Difficult to accomplish in an illustration, texture is unique in that it appeals to both the sense of sight and touch. Students may associate the texture of a character's dress with the emotions a character is feeling in the illustration.

There are other influences the illustrator has on the presentation of the picture book narrative. A character's demeanor may be influenced by the choices of clothing the illustrator makes. For example, character's appearances may give a visual clue to the historical setting of the picture book (Graham, 1990). In historical picture books, a character's style and color of clothing may allow the reader to gain a clearer perspective on the background or the socio-economic status of the character. "Illustration may also give more exact information, create mood and atmosphere through the depiction of a setting, or make us care about a character because the pictured dress and countenance reveal more of a person than does the text" (Lukens, 1999, p. 48).

The point of view from which a story is told is important from the author's perspective but may be shown through the illustrator's perspective as well. In a picture book where the narrative is told from the perspective of a child, the illustrator may use the stance of the character or the character's facial expressions to help the reader connect with other intended messages of the author. Winters and Schmidt (2001) state, "In making choices about point of view, the illustrator is making choices about the set of eyes through which the reader will look" (p. 31). A character's facial expressions and gestures in an illustration may allow the reader to gain a better sense of the emotional state of a character during that particular time of the narrative. Adolescents find the facial expressions of an illustrated character to be very intriguing and will often draw information from the narrative based on these expressions (Nodelman, 1997; Lukens, 1999). Perry Nodelman (1988) discusses how the narrative presented in a picture book illustration shows how the illustrator has portrayed characters in their environments, and

this portrayal allows for the reader to gain a better understanding: “It is this assumption that allows us to associate characters with their environments and to read the rooms and furnishings depicted in picture books for information about their owners’ personalities (p. 117). It is through this knowledge that an adolescent may better understand the situations characters meet in the historical picture book.

**2.3.2 Media and style of picture books.** Media refers to the type of material, (e.g., oil, acrylic or water-color paints, pencil drawings), which is used to present the art in a picture book. According to Stewig (1995), “The choice of materials an artist uses depends on how the text will be related to the reader” (p. 5).

Painting is used frequently in the illustration of picture books. The most popular is watercolor, which allows illustrators to convey many emotions with the choice of color. Watercolor painting is “solidly intense or watery and fluid looking, depending on the amount of water used” (Temple et al., 1998, p. 184). Other painting media are gouache and oil. Pencil drawings, charcoals, and pastels may allow for emotions to be conveyed through the use of lines and shading (Temple et al., 1998). Collage, another art form, refers to “various types of paper that are cut or torn and pieced together onto a background to create a picture” (Temple et al., p. 183). Other graphic techniques used for the illustration of children’s picture books are woodcuts, modeling clay, and scratchboard. In keeping with today’s technology, many artists are using computer graphics to embellish the narrative of the picture book.

Often artists in creating illustrations for picture books will choose one medium which is associated with them and is known as “the artist’s style or signature” (Goforth, 1998; Kiefer, 1995). Perry Nodelman (1997) says an artist’s choice of style contributes to the overall effect of the book:

It [style] is the effect of all of the aspects of a work considered together, the way in which an illustration or text seems distinct or even unique. An artist’s style develops from the choices he or she makes such as artist’s elements of design, and medium. (p. 137)

The author’s choice of media can help create the mood of the illustration. The method the artist uses in both the application technique and choice of media can influence the mood of the illustration and may help the reader understand the narrative more clearly (Lukens, 1999; Nodelman, 1997; Kiefer, 1995; Temple et al., 1998).

## ***2.4 Visual Literacy***

Presently, the interest in increasing an adolescent’s literacy through the study of the artistic elements of design used by the artist has become a more popular method of delivery. The focus of the picture book has changed as it now serves two functions, one being relating the story through text and the second through the art in the illustrations. Studies by Giorgis et al., (1999) and Kiefer (1995) have pointed out that the artistic elements of design used by an illustrator can help students increase their visual literacy. Kiefer claims that the increase of visual literacy can be attributed to the increase in visual stimuli that students are exposed to in today’s world. She states, “[a student’s] early

experience with pictures in the meaningful and supportive context of picture book reading may be necessary to lay the foundation for visual literacy as a literary and aesthetic understanding” (p. 9). The elements of artistic design an illustrator uses can either embellish or clarify the storyline (Giorgis et al., 1999). The exploration of picture books through the artistic elements of design—line, color, shape, texture—gives a student the opportunity to study why these techniques may add to the visual narrative (Giorgis et al., 1999). Learning to read pictures prepares students for the literacy of the future. Galda (1993) asserts that, “Illustrations are not an extension of the text that simply reinforce the meanings of the words, but are necessary for comprehension” (p. 506).

As adolescents explore picture books, they can develop their visual literacy because they can re-visit the images. Galda (1993) states, “As [adolescents] explore illustrations and develop the ability to read images, they will attain deeper meanings from and awareness of how visual images are used in their own meaning making” (p. 506).

### ***2.5 Educational Drama and Dramatic Role-Play***

The use of educational drama in a classroom allows students to explore the curriculum through a number of ways. Wagner (1998) states that the goal of educational drama is “to create an experience through which students may come to understand human interactions, empathize with other people and internalize alternate points of view. It is particularly effective in making a historical event come alive for students” (p. 5). One teaching methodology that allows students to live vicariously through the life of another and experience a historical event is dramatic role-play. In dramatic role-play, the



character a student assumes may allow that person to experience the feelings and emotions that the chosen character may be feeling. Wagner (1998) describes the use of dramatic role-play in educational drama as a teaching methodology that gives students an opportunity, "to explore the world in which a novel is set, to understand a historical event, to experience conflicts between cultural groups, to see what other walks of life feel like" (p. 5). The use of dramatic role-play as a teaching technique in any classroom can be quite beneficial for the student. Wagner (1998) suggests a number of ways that dramatic role-play can have educational benefits:

- self-expression, particularly for students who also have trouble showing their emotions in other situations;
- self-understanding, through talking about feelings of others;
- empathy and understanding of others; and
- behavior and interpersonal relations (p. 137).

Teachers who use this methodology of dramatic role-play can introduce students to a variety of historical/conflictual issues. Through the exploration of these issues in dramatic role-play, students may develop a number of cognitive skills. Studies by Bolton (1979), Booth (1997), Browne (1999), Bruner (1986), Pellegrini and Galda (1993), and Wagner (1998), have illustrated that a number of students' oral and written skills develop through the use of dramatic role-play in the regular classroom. Using historical picture books as a resource for teaching dramatic role-play may also allow students to increase their visual literacy as they explore the narrative embellished by the illustrator through a number of artistic elements of design (Evans, 1998).

The use of dramatic role-play may be supported by the philosophy of John Dewey (1929), a strong advocate for the student-centered school that focuses on “learning through doing.” In his article “My Pedagogic Creed,” Dewey states, “Much of present education fails because it neglects this fundamental principle of the school as a form of community life” (p. 18). In keeping with Dewey’s views on education, role-play allows exploration of both the community in which a student lives as well as the imagined community that the student may visit.

Drama is a powerful method of teaching as its basis is “learning by doing.” The art of drama calls upon the student to act as a participant and an audience member at the same time (Wagner, 1998). It calls upon a student’s creativity and imagination, as well as asks them to use their interpersonal and intrapersonal skills. These life-skills are most crucial for adulthood. As drama is a learning-process-oriented subject, participants use a number of communication skills. Wagner (1998) asserts that the use of dramatic role-play shows that “participants are testing hypothesis, inviting supposition, and experiencing the art of logical argument. As participants experience the perspective of various roles, they not only see the world from other viewpoints and develop empathy but also enlarge their understanding” (p. 9).

Through the art of dramatic role-play, adolescents prepare themselves for roles they will encounter in life. Wilhelm (1998) says, “Dramatic ‘Play’ is a primary mode of mind from childhood when we externalize our imaginary experiences and ‘imaginatively rehearse’ for future living into adulthood” (p. 5). The use of dramatic role-play as a teaching methodology shows that “an [adolescent] involved in symbolic or dramatic play

is actively involved in the process of symbolization, objects may be used to represent other things and then he/she may transform himself/herself into someone else” (Browne, 1999, p.104). In effect, a student may be able to transfer the knowledge of the symbolization process, whereby imaginary or real objects represent other things in a dramatic role-play, to the development of the understanding of letters or the meanings of words (Bruner, 1961). Dramatic role-play may assist with an adolescent’s cognitive development in the area of language. Studies by Pellegrini and Galda (1993) have suggested that dramatic role-play can assist a student in the cognitive development of reading and writing.

The art of dramatic role-play enables adolescents to explore different scenarios of life through play, scenarios that may be very different from their own experiences. It is an exploration based on process, whereby adolescents reach a deeper understanding through the process of discovery. According to Bruner (1986)

Play for the child, and for adult alike, is a way of using mind, or better yet, an attitude toward the use of mind. It is a test-frame, a hot house for trying out ways of combining thought, language and fantasy (p. 83).

In role-play, the art of “play” allows students to explore other scenarios of life and to build their self-confidence in confronting issues (Bruner, 1986).

Wagner (1998) says Jerome Bruner saw learning as taking three forms: enactive, iconic, and symbolic. (Bruner, 1961). “Enactive representation is with the hand, iconic with the eye, and symbolic with the brain. In enactive knowing we learn by doing, by experiencing with our body. Iconic knowing is knowing through an image—either in the

mind, in drawing, or in gesture. Symbolic knowledge encompasses translation into language" (p. 21). Wagner submits that learning takes place in all three forms when a person uses the drama method of role-play. Drama involves three kinds of representation. "Role players use their bodies, create images in their minds, and use language to symbolize experience" (p. 22).

In addition, students use gestures in dramatic role-play to create a character. Gestures can take many forms and gesturing begins when children are young. Wagner states "Both Bruner (1983) and Vygotsky (1978) point to the role of gesture as the beginning of communicating and symbolizing experience" (p. 19). When students are creating a character for a role-play, they will often create a gesture or signature movement, which they associate with the character, before commencing a dialogue with another character.

Dialogue is also a major part of role-play. It is a powerful means of instruction in any classroom. Booth (1998) submits that educators must listen to all "talk" in their classrooms, as students are in-role and out-of-role at all times. For students to create a character in a dramatic role-play, they must take into account all aspects of that character's life. This includes a character's facial expressions, gestures, posture and stance. All of the body language helps to create the character and to authenticate the voice the student creates for the character. In dramatic role-play, all students' actions as the characters they portray are important. Booth (1988) says that in dramatic role-play, "drama focuses the participants to consider the context of the statements and provides a forum that allows clarification ... and subsequent comprehension" (p. 2).

## ***2.6 Dramatic Role Play and the Historical Picture Book***

For teachers, a challenge always presents itself in teaching adolescents historical and social topics. Through dramatic role-play, challenges may be explored without any real-life consequences for students (Wilhelm, 1998). One area where dramatic role-play has been successfully used is in the area of history. As history textbooks usually deal only with facts and figures (Hume & Wells, 1999), the use of dramatic role-play creates opportunities for students to step into the emotional mindset of historical figures. The exploration of historical picture books through dramatic role-play allows students to empathize with the individuals being studied. In a study of the use of history in the drama classroom, Hume and Wells were able to broaden their students' perspectives on historical events using dramatic role-play. As a result, students developed an appreciation for what people's lives were like during this time.

Hume and Wells (1999) argue that, in order to deepen understanding of a historical event, a student must be able to see differing perspectives. They state, "to grow in historical understanding—and equally in the awareness of self that is necessary for developing community—[students] still need to recognize that there are multiple perspectives and these perspectives are affective, as well as intellectual. [Students] need in other words to develop empathy" (p. 72).

In dramatic role-play participants bear responsibility for all of their actions. The educational drama form of role-play allows students to discover what it is like to live in another world. The use of the historical picture book provides the visual narrative for this exploration of dramatic role-play to take place. Hughes (1998) supports the use of picture

books to teach history and says, "Both narrative and non-narrative picture books can help bridge the gap between the here and now and the distant past. They can supply a wealth of visual stimuli to support key concepts about time and place" (p. 125).

Furthermore, Winston (2000) asserts that the benefit of exploring drama from a historical perspective with dramatic role-play has the potential for growth in moral reasoning: "As drama participants struggle to reconcile their own views of the world, with those characters they are playing [the participants] grow in moral reasoning" (p. 149). He furthers this line of thinking by stating, "Both empathetic understanding and moral attitudes are affected positively, because they [students] are able to picture what they otherwise might never see and find themselves examining their values and behavior" (p. 149). The use of the picture book gives students a chance to examine these values and behavior.

## ***2.7 Summary***

This chapter examined the related literature of the picture book and educational drama. As stated, the picture book audience has expanded to include the world of adolescents. With this expansion, the uses of the picture book have also expanded well beyond the teaching of reading. The use of the picture book, together with role-play, has become a valuable resource for the teaching of historical events in a drama classroom.

The artistic elements of design an illustrator uses have proved to be a significant contributor to the narrative of a historical picture book. Research by Goforth (1998) and Lukens (1999) indicates this to be the case. Furthermore, through the study of the

illustrator's use of artistic elements of design in the narrative, the reader can access more information beyond that contained in the text, which can be used for character creation in role-play. The deepening of an aesthetic appreciation for the art in illustrations helps students to develop their visual literacy (Anderson et al., 1998; Evans, 1998; Hughes 1998). Teaching educational drama and using dramatic role-play allow students the opportunity to explore the historical characters depicted in a picture book. Through the development of their visual literacy and through the understanding of the artistic elements of design used by the illustrator, students come to understand and appreciate the voices of the characters in the illustration under study. Students may also discover that these characters' voices may be more evocative than previously thought in their first impressions of the illustration. Studies by Booth (1988), Wagner (1998), and Wilhelm (1998) show the importance of dramatic role-play in deepening students' empathy for the characters being explored during the role-play. Through this development of empathy for others in the historical time periods under study, students learn to reflect and explore the actions and consequences of a character's choices made during the dramatic role-play (Booth, 1998). In addition, Hume and Wells (1999) discuss the extent to which a student may increase empathy for others by developing self-awareness and perspective on what others' lives were like during this historical time period.

The use of the historical picture book as a resource in the high school classroom encourages students to explore historical events through a different method of delivery from that which is commonly utilized in the curriculum.

The following chapter provides a detailed account of the research design and methodology used for this qualitative study.



### **Chapter 3: Methodology**

Since this study dealt with eighteen students' emotional and physical responses to picture book illustrations as well as their ability to dramatize events based on these illustrations, it was necessary to use a methodology that offered the widest possible of research designs. Thus, a qualitative design was implemented. Qualitative research is considered to be naturalistic. According to Bogdan and Biklen (1998), "Qualitative research has actual settings as the direct source of data, and the researcher is the key instrument" (p. 4). This is true of this study as it took place in the researcher's Theatre Arts classroom, a natural environment for this study.

Focusing on the educational potential of using picture books in a drama classroom allowed the researcher to examine how picture books assisted students in their understanding of and empathy for historical characters. This study explored, through the use of role-play, the way that historical picture books allow students to portray historical characters' thoughts, emotions, and attitudes using the strong visual cues offered from the visual contents of the chosen picture book.

It was important to conduct the research in as naturalistic an environment as possible, one that offered the students the best possibility of demonstrating the potential benefits of using picture book illustrations as a resource in the drama classroom. To serve this purpose, the researcher chose to conduct a case study. According to Sturman (1994)

Case study is a generic term for the investigation of an individual, a group, or a phenomenon. While the technique used in the investigation may be varied and may include qualitative and quantitative approaches, the distinguishing feature of

case study is the belief that human systems develop a characteristic of wholeness or integrity and are not simply a loose collection of traits” (p. 61).

As this research was mainly of a qualitative nature, the richness of the data collected needed a research design that allowed for this rich description to be conveyed.

### ***3.1 Population and Setting***

**3.1.1 Population.** A total of 55 of the 75 high school students from three sections of Theatre Arts 2200 expressed an interest in becoming a part of the study. Although all 75 students participated in the docudrama unit used for this study, as the unit was a part of the regular curriculum, only 18 students were randomly selected from the 55 students who expressed interest in being participants. The 18 high school students, 10 females and 8 males, ranged in age from 14 to 18 years. Their academic schooling ranged from Grade 10 to Grade 12 (see Table 1). The criterion, which was used for the participant selection process was that there be an expressed verbal intent to participate and signed consent forms from both the student’s guardian and the student (see Appendix A). The three classes were identified by the classroom assigned letter (A, B, C) and by their student assigned number in each focus group (1-6). For example, S1-A indicated he or she was the first student from Group A. These measures were taken to protect the privacy of all students.

The names of students in the three sections of Theatre Arts 2200 were put on three master lists that contained only the names of the students who had returned the signed student/parent consent forms allowing participation in the study. A group of six

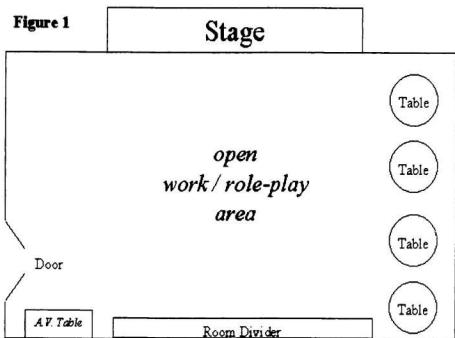
students was randomly selected from each of the master lists for a total of eighteen students. As the principal researcher, I chose the three focus groups of six students from each of the three classes to ensure the data collection was detailed in description. The choice of three focus groups of six students ensured that the data collection was rich in description. Through the choice of a small focus group, the researcher kept track of the process students followed in reaching a better understanding of the historical characters in the illustration under study.

**Table 1.**  
Participants: Group, Grade, Age

Student-Focus Group	Grade	Age
S1-A	10	14
S2-A	12	17
S3-A	12	17
S4-A	12	17
S5-A	11	16
S6-A	10	14
S1-B	10	15
S2-B	11	16
S3-B	10	15
S4-B	12	17
S5-B	12	17
S6-B	10	15
S1-C	10	15
S2-C	12	18
S3-C	10	15
S4-C	12	18
S5-C	12	17
S6-C	12	18

*Note.* Totals: 7 grade 10, 2 grade 11, and 9 grade 12 students. The group was made up of two 14-year olds, five 15-year olds, two 16-year olds, six 17-year olds and three 18-year olds.

**3.1.2 Setting.** The study took place in three sections of the researcher's Theatre Arts 2200 course in an urban high school. The setting used for this study was the school's cafeteria, which doubles as a Theatre Arts classroom. (see Figure 1) The cafeteria is 70 feet by 40 feet, and the stage is 20 feet by 20 feet. The space contains 4 round tables with chairs, which are used by students for writing activities. The area in the center of the room is used as an open space for role-play. The stage area is used for formal drama presentations such as monologues. A long rectangular table by the entrance to the room is used for audio-visual purposes.



**Figure 1.** Diagram of Drama Classroom

### ***3.2 Time Frame of the Study***

The study took place during six cycles of the final semester of the school year (see Table 2). It was necessary to hold the study during this time period, as a certain degree of 'trust' had to be present between the students and the teacher/researcher. This allowed students to explore the dramatic role-play in a confident manner. Role-play can be challenging and demands that all participants have an understanding and respect for the role that a student creates and presents. Preparation for this study required a full school year to build students' self-confidence levels. The period of preparation for confidence building was important because it allowed students to feel uninhibited when exploring the characters in the picture book illustrations. The researcher met with the three Theatre Arts 2200 sections 5 times during a 7-day school cycle. Each picture book was explored during 10 one-hour class periods. The allotment of 10 classes gave ample time for students to reflect on the artistic elements of design used by the illustrator in creating the narrative and the characters in the historical pictures under study. In addition, this arrangement gave enough time for students to explore the characters through the role-play activities and the reflective writing journals.

**Table 2.**  
Time Frame for Unit

Cycle of Study	Components	Activities		
		1	2	3
1	World War I	Introduction to Unit on <i>War</i> Poem: <i>Flanders Fields</i>	Study of Canadian History 1201 text work, Role-play of historical perspectives	Video: Never Again on historical period
2	World War II	Study of photographs from Heritage Canada Picture Book Illustrations	Introduction of elements of artistic design, study of war pictures	Creations of Monologues Building character With voice
3 & 4	Picture Book: <i>Rose Blanche</i>	Introduction of Picture Book: <i>Rose Blanche</i>	Small group discussions of illustrations	Monologues and Role-play
5	Picture Books: <i>Rose Blanche</i> ; <i>One More Border</i>	Discussion of monologues Role-play question	Reflective Journals	Introduction of picture book: <i>One More Border</i>
6	Picture Book: <i>One More Border</i>	Small group discussions of <i>One More Border</i>	Monologues and role-play Group discussions of monologues and role-play, Role-play question	Reflective Journal

### ***3.3 Unit of Study: Docudrama***

Theatre Arts 2200 is an introductory drama course, which explores various aspects of communication and group dynamics through a number of drama forms. Although Theatre Arts 2200 is a grade ten introductory course to drama, older students often take the course as a personal development credit. The study took place in the unit entitled “docudrama” which refers to the creation of a role-play using historical events as the resource to create the drama. This unit was used for two reasons: first, by its very nature, docudrama, which is based on real historic events, allowed for the illustrated historical picture book to be a natural resource to be used in the unit; second, the artistic elements of design used by the illustrator in picture books offered an opportunity for adolescents to study the illustrator’s choice of artistic elements, to better understand the narrative of the illustration, and to dramatize the character’s emotions, thoughts, and actions through the activities in the unit.

There were two picture books used for the study. Each book deals with World War II from different character perspectives. One picture book, *Rose Blanche* by Roberto Innocenti (1985), explores the perspective of a German child caught risking her own life to help German Jews. The book, partly fictional and only partly based on the author’s personal experience, is presented with documentary powers. The illustrations done in oil extend the text by providing a visual emotional intensity to Innocenti’s simple but powerful prose. The other picture book, *One More Border* by William Kaplan (1998), is the true story of the author’s Jewish family and their escape from the Nazis during World War II. Their unusual journey took them across Asia in a round-about journey and a

dangerous escape to Cornwall, Ontario. Stephen Taylor illustrated using chalk and pastels; and the drawings, which provide a visual account of the harrowing journey of the family, were used in the study through role-play. Period photos and documents add to the realism and historical accuracy. Both the picture books, written for an adolescent audience, have evocative illustrations that invite further exploration through artistic analysis and dramatic role-play.

As this was a unit on docudrama, it was necessary to ensure that all students had some knowledge about World War I and World War II before the researcher began to collect data. For this purpose, 8 hours of class time were allotted to explore the historical events associated with these time periods. The 8 hours of historical background exploration prepared students for the introduction of the historical picture books.

During the first cycle participants studied World War I. Many students could relate to Linda Granfield's (1995) historical picture book, *In Flanders Fields: The Story of the Poem by John McCrae*. Furthermore, since many students had relatives who had served and died in a World War I battle on the plains of Beaumont Hamel, there was a cultural reference point for many students in the Province of Newfoundland and Labrador. The discussions aired personal anecdotes related to them by their grandparents, parents, aunts, and uncles. Students used the personal anecdotes and the articles on World War I from the History 1201 textbook, entitled *Spotlight Canada* (1996), to develop characters. This was followed by a role-play activity during which students shared what they believed to be the personal perspectives of the people who lived during this historical period. The role-play began with a tableau, which focused on scenes of soldiers



at war. During the role-play which followed, students explored gestures and created characters' voices for the soldiers. Also, as part of this component, students watched a short film entitled "Never Again" from the Heritage Canada Series on World War I. In addition, a television network was broadcasting the movie *Anne Frank*. Although not asked to view the film, many students did speak about it in the class discussion that emerged the following day. This discussion gave students the opportunity to share their emotions and perspectives on the treatment of the Jewish people during World War II. This exchange provided a natural transition.

The study of World War II began in Cycle 2 with students studying photographs and storybook pictures of war. During this time, students discussed how narration was found in visual pictures and photographs. In addition, students talked about the artistic elements of art design—line, color, shape, and texture—which were utilized by illustrators who created these illustrations. The discussion of the artistic elements of design, gave students the opportunity to explore how the elements were used to embellish the narrative aspect of the illustration. The study of the artistic elements of design gave students a deeper appreciation of the illustrator's influence on the narration of the illustration, through the artistic choices that he or she made. This discussion showed students how the study of illustrations could contribute to their visual literacy; they learned the skill to read and interpret the illustrations according to the artistic elements of line, color, shape, and texture. Students used the artistic elements of design to help them to create their characters' monologues based on the illustrations of World War I. These monologues were shared at the end of Cycle 2 of the study.

In Cycles 3 and 4 of the study, the picture book *Rose Blanche* was read aloud to the class. Students were given an opportunity to look at the book's illustrations. The researcher selected two illustrations from the book for the three groups of six students to discuss in the small group discussion. One illustration showed the character Rose Blanche walking up a set of stairs glancing sideways through the window to look at the activities happening on the street below. The other illustration showed the character Rose Blanche walking over a bridge to witness the mayor of the town trying to capture a boy who had escaped from the back of a truck. Students were given four questions pertaining to the illustrator's use of the artistic elements of design (see Appendix B) to discuss in their group. Students were then asked to develop an individual monologue using the illustrator's artistic elements of design based on a character from one of the illustrations. (see Appendix D). In groups of six, students created a tableau, delivered their monologue based on the character from the illustration, and role-played the narrative from the illustration in the picture book, *Rose Blanche*.

During Cycle 5, a short discussion was held to discuss the creation and presentation of the students' characters during the role-play and students answered one question pertaining to how they used the artistic elements to create their character for the role-play (see Appendix D). Also in Cycle 5 of the study, as a part of a reflective journal writing, students answered four questions based on the illustrator's use of the artistic elements of design in the illustrations from *Rose Blanche* (see Appendix F). At the end of Cycle 5, the researcher introduced the book *One More Border* and then read the book

aloud to the students. Students were given an opportunity to look at the illustrations in the picture book *One More Border*.

In Cycle 6, the researcher selected a double-page spread from the picture book, *One More Border*. The illustration showed the Kaplan family finishing their harrowing journey in Cornwall, Ontario, where they were greeted at the train station by Oma and Opa, parents of Mr. Kaplan. Students were given four questions pertaining to the illustrator's use of artistic elements of design for the group discussion (see Appendix B). At the end of the group discussion students were asked, using the artistic elements of design, to create an individual monologue based on the character in the illustration (see Appendix D). In groups of six, students created a tableau, delivered the monologue they created for their character, and then role-played the narrative presented in the illustration from the picture book *One More Border*. After the role-play the short discussion centred on the creation and presentation of the students' characters during the role-play. Students were asked to respond to one question pertaining to how they used the artistic elements of design to create their character for the role-play (see Appendix D).

During the final cycle of the study, students were asked four questions to be answered in the form of reflective journal writing; these questions pertained to the illustrator's use of the artistic elements of design in the illustrations from the picture book *One More Border* (Appendix F).

### **3.4 Data Collection**

An attribute of qualitative research is descriptive data. Bogdan and Biklen (1998) state, "The data collection takes the form of words or pictures rather than numbers" (p. 5). The words used are rich in description, which Merriam (1988) defines as "the complete, literal description of the incident being investigated" (p. 11). As the qualitative approach is an inquiry that deals with words and pictures, it was necessary to ensure that data was collected through a number of methods. According to Glesne (1999), "The use of multiple data collection methods contributes to the trustworthiness of the data" (p. 31). Data were gathered from three major sources: group discussions, character monologues and dramatic role-play, and reflective writing journals. The data collection methods used for the group discussions consisted of the analysis of two group discussions, which were audio-taped and transcribed by the researcher. One discussion related to each picture book. The researcher also kept a set of field notes and a checklist (see Appendix C). The researcher observed two character monologues for which the researcher kept a checklist of students' use of gestures, dialogue, and facial expressions (see Appendix E). Students created one monologue for each character from each of the picture books. The researcher also kept a set of field notes and the students' responses to a question pertaining to the role-play (see Appendix D). The final data collection consisted of two reflective writing journals in which students answered four questions for each picture book (see Appendix F).

Participants gave permission for the researcher to audiotape their group discussions on the illustrations in the picture book. In addition, permission was given to

record observations and descriptions of the students' character monologues and role-plays, and to collect their reflective writing journal responses for the description of this study.

**3.4.1 Group discussions.** Bodgen and Bilken (1998) state "group [discussions] can be useful in bringing the researcher into the world of the subjects" (p. 100). In this study, three focus groups each consisting of six students discussed the artistic elements of design in four picture book illustrations. Using a set of questions each group analyzed the artistic elements of design used by the illustrator (see Appendix B). Students reflected on how the illustrations assisted in their understanding of the character in the picture. Each group selected a reader for the questions. This person read each question, and all students had the opportunity to respond to each question. The researcher was interested in finding out whether the artistic elements of design assisted students in further development of the characters in the narrative of the illustration.. This information was pertinent in determining whether the picture book illustrations strengthened students' understanding and evoked empathy for the character from the picture book illustration for the monologues and the role-plays. The researcher kept a checklist (see Appendix C) of the students' understanding of the artistic elements of design and field notes of the students' actions to support the responses given on the audio-tape.

To help in analyzing this process, Bogdan and Bilkin (1998) suggest that group discussions are "particularly useful if you are studying adolescents' perspectives on a particular issue" (p. 100). In this case study students explored their thoughts and ideas

through discussion about the illustrations. Wagner (1998) states, "When participants respond to one another, they are challenged to create meaning together, and in the process there are surprises and discoveries" (p. 30). The exploration of the artistic elements of design in the illustration gave rise to group discussions on how students could develop these characters in a dramatic role-play. Booth (1988) asserts that, "Through drama dialogue, the group attempts to make clear these implications, so that the speaker can see what was not communicated" (p. 2) in the illustration under study. In this type of group discussion, students must show respect for those around them and be prepared to deal with any conflicting viewpoints their peers may present. Participating in group discussion and using a historical perspective with picture books, students learn how to problem solve and how to negotiate meaning through the study of the character in the narrative of the illustration.

**3.4.2 Character monologues and dramatic role-play.** An attribute of qualitative research is participant observation. Glesne (1999) maintains, "The main outcome of participant observation is to understand the research setting, its participants, and their behavior" (p. 45). Each focus group's dramatic role-play activities were observed for how the illustrations assisted the students in the development of the character's thoughts, emotions, and attitudes from the visual cues of the picture book. The first dramatic role-play was held after the discussion of the illustrator's use of artistic design elements in the picture book, *Rose Blanche*. During this dramatic role-play students created a tableau of one of the illustrations and gave a monologue interpreting the character's feelings at that

particular moment. After the monologue, students created a dramatic role-play around the narration of the illustration. The role-play allowed for students to further explore how their character would deal with the conflict present in the illustration. The focus of these observations was on the student's ability to express the gestures, dialogue, and facial expressions of the character (see Appendix E). Following this activity, students were asked to respond to a question pertaining to the role-play (see Appendix D).

The second dramatic role-play was used for the book *One More Border*. After the group discussion on the artistic elements of design used by the illustrator in the pictures, students gave a monologue for the role-play based on a character from one of the illustrations. The observation of the character monologues and dramatic role-plays was focused on the students' ability to express the gestures, dialogue, and facial expressions to ascertain whether students had an understanding of the character's thoughts, emotions, and attitudes in the illustration. This was important to determine if the illustrations helped students in their role-playing of the characters. Wagner (1998) points out that "role taking is comprehending certain inferential attributes of another. These inferences include another's thinking, attitude, and emotions" (p. 84). Through the creation of the character monologues and dramatic role-play, a student can develop these character inferences. In addition to the observation notes, the researcher kept a checklist on whether students illustrated the character's gestures, dialogue and facial expressions to assist with triangulation (see Appendix E).

**3.4.3 Reflective journal writing.** Another attribute of qualitative research is the researcher's concern with process. According to Bogdan and Biklen, "Qualitative researchers are concerned with process rather than simply outcomes and products" (p. 6). Throughout this qualitative study, students were asked to reflect on the process used in this study and to write their analysis of the illustrations telling whether the illustrations contributed to the creation of their characters for the role-play. According to Booth (1998), when a person writes reflective journals, "the concrete contextual framework provided by dramatic situations can both encourage and enable students to compose and transcribe for authentic reasons" (p. 73). To help students to compose and transcribe their feelings, a list of questions was provided for the students to reflect upon (see Appendix F). These reflections made up a large portion of the descriptive analysis of the process where students used the illustrator's artistic elements of design (line, color, shape and texture) to embellish their characters for the role-play activities.

The use of the historical picture book created an environment for students to both explore the time period of World War II and understand the characters in the illustrated picture book through the act of writing. Goforth (1998) states that, "As young people experience a variety of well crafted books, beautifully designed art in books, their attitudes, preferences, and aesthetic appreciation will change and develop" (p. 281). Students had the opportunity to express this aesthetic appreciation through their responses in the reflective writing journals.

Picture books were selected specifically for this study because of their power to evoke more of an emotional response. Speaking of past experiences, Kiefer (1995)



asserts, "Students' language in response to picture books allowed them to participate in the imaginary world created by the author and the artist or to create their own mental images" (p. 29). The picture book encourages students to embellish their writing by referring to the visual representations in the picture book. Goforth (1998) maintains, "Teachers can take advantage of meaningful experiences offered by well crafted picture books to foster their student's writing. Of particular note are picture books that feature a 'universal' experience of those with novel formats or content" (p. 253). Kiefer (1995) feels the use of illustrated picture books dealing with sensitive issues, such as war and racism, of which students may have little direct experience, can be particularly effective.

Reflective responses provided additional insight on the learning that had taken place within the adolescent child. Louise Rosenblatt's (1978) theory on Reader Response has inspired educators to rethink their delivery of curriculum in the classroom. She points out, "The text is merely an object of the paper and the ink until some reader responds to the marks on the pages as verbal symbols" (p. 28). The same could be said for the illustrations in picture books. Rosenblatt believes the reading experience for a student is transactional: "The literary work exists in the live circuit set up between reader and text and the reader infuses intellectual and emotional meanings into a pattern of verbal symbols and those symbols channel his thoughts and feelings" (Rosenblatt, 1978, p. 25). Kiefer (1995) argues in favor of Rosenblatt's formula inspiring aesthetic response:

Teachers who understand the complexity of the process will provide [adolescents] with good picture books, give them time to read, take time to talk with them about

the books, and provide them with a variety of ways to respond to picture books in collaborative classroom communities (p. 65).

Rosenblatt's theory on Reader Response has helped teachers to see the true educational experience of the child. Students' written responses can show their growth as they relate their experiences from the role-play based on the illustrated picture book to other events from their lives.

More important, reflective writing exploring the thoughts, emotions, and attitudes of the characters allows students to consider their actions and consequences through the role-play before any actions are taken. Through the act of reflective writing students can feel as if they experienced what a character may have experienced if faced with the same choices (Edminston, 1991). Reflective writing is a powerful tool helping students to feel empathy for those in past times and past lives. Teachers who offer opportunity for reflective writing in their classrooms can help in a student's cognitive growth as an individual because the student through writing a reflective journal recognizes the sacrifices that others may have made when faced with a similar decision (Schneider & Jackson, 2000).

The reflective writing journals collected at the end of each writing session in Cycles 5 and 6, were read in a quest to identify early patterns. All responses were then coded according to the letter section of the class, number of participants, and question number for later analysis. In two writing sessions, one at the completion of each historical picture book, students responded to four questions for each book on the illustrator's use

of the artistic elements of design pertaining to the illustrations used for the study (see Appendix F).

### **3.5 Data Analysis and Interpretation**

Data analysis in qualitative research requires the researcher to systematically search for themes and patterns from the onset of the study. According to Merriam (1988), “Generalization, concepts, or hypotheses emerge from the examination of data grounded in the context itself” (p. 13). For this study, the data from the group discussions, character monologues and dramatic role-plays, and the reflective journal writing contributed to this process. As a result, the emergence of descriptive data into concepts and themes leads to the completion of the study at hand.

For this study, group discussions were audio-taped and transcribed for analysis; the researcher also had field notes. In addition, field notes and checklists of the role-plays were analyzed. Reflective writing journals were collected from students for the coding of prevalent themes and further analysis. Glesne (1999) states “Data analysis done simultaneously with data collection enables [the researcher] to focus and shape the research as it proceeds” (p. 153).

The data from the group discussion, character monologues and role-plays, and reflective writing journals were transferred to a program called *Ethnograph* (<http://www.qualisresearch.com>). This program requires the researcher to enter the verbatim data into a computer file where the program numbers the lines. The researcher creates a number of codes based on the emerging themes and patterns from the data

collection. Codes were then attached to the numbers associated with particular segments of the text. This program also had the technology to analyze group discussions and to narrow searches to certain speakers or categories of speakers.

### ***3.6 Summary***

This study explored how the use of historical picture book illustrations assisted secondary students to portray a character's thoughts, emotions, and attitudes through dramatic role-play. A qualitative design was an appropriate choice for this particular study because the subject matter dealt with aesthetic responses on different levels in a variety of modes. Students' responses to the historical picture book illustrations used for this study were oral, written, and physical. In order for the reader to appreciate the different types of aesthetic responses, a qualitative approach was the best choice. According to Zeller (1995), "Description also enables the writer to display the events, story, and characters against a particular setting—a place, culture, a set of norms" (p. 76). The researcher felt a qualitative design provided the rich description necessary to allow the reader to visualize the study in the classroom. Data collection methods included: checklists, researcher's field notes and transcriptions of audio-tapes of group discussions; researcher's field notes of students' character monologues and dramatic role-plays, and written responses from students' reflective writing journals.

The following chapter outlines the data collected for this qualitative study and makes an analysis of the data.

## **Chapter 4: Data Analysis Results**

The purpose of this chapter is to present the analysis of the descriptive data collected during the study of how the artistic elements of design used by illustrators in picture books helped secondary students to portray characters' thoughts, emotions, and attitudes through role-play. The researcher observed and documented evidence from 18 high school students over 6 cycles; at the time of this research, a cycle consisted of 7 school days rather than the usual school week of 5 days. During the time frame of this study, students participated in group discussions, character monologues and dramatic role-plays, and reflective journal writing.

### ***4.1 Group Discussions***

***4.1.1 Descriptive data from group discussions.*** The researcher conducted two group discussions with each group of six students, a total of six discussions. The group discussions were conducted in Cycles 3, 4 and 6 of the study. During Cycles 3 and 4, the discussion focused on the book *Rose Blanche* (1985) by Roberto Innocenti and in Cycle 6 discussion focused on *One More Border* (1998) by William Kaplan. Students were given one hour of class time to participate in the group discussion. Data were collected by audiotape and descriptive field notes.

The focus of each group discussion was the illustrator's use of the artistic elements of design; students talked about how the use of these elements contributed to the character's thoughts, emotions and attitudes of the character depicted in the illustration.

In an open-ended format, students were given four questions which were provided by the researcher (see Appendix B). Each question asked students to discuss one of the four artistic elements of design: line, color, shape, and texture. As well each of the questions asked students about how the artistic elements of design contributed to the development of the character. The researcher interpreted the responses to determine whether the students' understanding of each element and whether the illustrator's use of these elements helped the students to interpret the character's thoughts, emotions, and attitudes in their statements and comments in the group discussion. Table 3 shows the number of references 18 students made to the artistic elements of design in the picture books *Rose Blanche* and *One More Border*.

**Table 3.**  
Group Discussions of the Artistic Elements of Design

Artistic Elements of Design	Title of Picture Book	Responses	
		Number who Responded	No Response
Line	<i>Rose Blanche</i>	15	3
	<i>One More Border</i>	15	3
Color	<i>Rose Blanche</i>	17	1
	<i>One More Border</i>	18	0
Shape	<i>Rose Blanche</i>	14	4
	<i>One More Border</i>	13	5
Texture	<i>Rose Blanche</i>	13	5
	<i>One More Border</i>	11	7

The first book used for the group discussion was *Rose Blanche*. Students were asked four questions, each question pertaining to one of the chosen four elements of artistic design; namely, line, color, shape, and texture.

The first question asked students about the illustrator's use of line in the illustration. Of the 18 students who responded during the group discussion, 15 students made reference to the artistic element of line. When looking at the illustration S2-B stated, "Just look at the windows, don't you think the lines should be horizontal? They look diagonal to me. I think the diagonal lines mean confusion of some sort." S4-B added, "I believe the confusion (*pointing to the diagonal lines*) in the picture is about the emotions the people are showing." S2-B supported this statement stating, "Yes, you are right. The windows should be horizontal, but they are diagonal. I think horizontal [lines] refers to peace." Both S3-B and S6-B agreed with S2-B's response. The group later discussed the perspective of the character, Rose Blanche, in the illustration and her sight line from the window that has the slanted windows. S4-B pointed out, "From the window you can see everything on the street, all of the lines, there are vertical, diagonal—Look here, at the roof" (*Pointing to the shingles in a diagonal form*). S1-B responds referring to the lines, "It shows what she sees; it's her perspective." S5-B, in agreement, replies (*pointing to the diagonal lines on the roof, and the lines of the building*), "Yes, because, well, she is a German child, so she is in a place by herself. But everyone else outside the window appears to be confused and not in order. Like she is in order, but everything else is not—like, these people do not see the soldiers on the street; they are oblivious. Like, the lines on the windows could represent prison bars. She is trapped." S4-B clarifies

(*points to the lines of the window*), “So it’s like the people outside are trapped in chaos, while she is inside free and safe from their thinking.” Both of these discussions show that students acknowledged the illustrator’s use of the lines as contributing to the narrative of the illustration.

Concerning the book *One More Border* 15 of the 18 students showed an understanding of the use of the element of line. S1-C said, “The lines are very soft in this picture, even the train looks soft in how the edges are made by the illustrator.” Another comment, which shows understanding of the element of line when S2-C referred to the line in the form of the character’s body movement: “The grandparents have their arms extended towards the Kaplans, they look so happy.” S5-C added, “You can see the smiles on their faces, like look at how they are leaning towards the family with extended arms.” S3-A referred to the train in the illustration, “Here look at the train. The lines on the train are diagonal, which could represent the Kaplans’ confusion and their frustration, which has happened since they left Russia.” S4-A supported this comment saying, “Yeah, they are all diagonal.” S2-A said, “If you look here, you can see the vertical lines (*she points to lines outside of the platform*). You can see they are going upwards, like the future.” S3-A added, “Some of these lines may represent peace and serenity. (*points to windows on platform train station*). You can see how solid the window ledges are built.” Line helped these students to understand the character’s thoughts and emotions.

The second question asked students about the illustrator’s use of color. A total of 17 of the 18 students showed the ability to identify color in the book *Rose Blanche*. S4-C pointed to the illustration and said, “There’s a lot of brown in the picture—it’s really drab



looking. The background just blends in.” S2-C responded, “Sort of, but look at what stands out. (*Pointing to the character of Rose Blanche*). Her skirt is pink, her coat is blue, and her bow is red.” S3-C supported the comment of S2-C and added, “Yeah, you really notice her in the picture. But also, there are other people with colors, and they are the children.” Other students could identify how the illustrator used colors to focus the reader’s attention on the character in the illustration. S5-A said, “The girl is wearing a red bow in her hair, which can represent passion for her cause, and she appears to be crying like she is scared about what she is about to encounter.” S2-A continued discussing the illustrator’s use of color and the symbolism of the colors, “But as well the color the Nazis wore is red, look at the armband the Mayor is wearing. This could stand for violence or blood shed.” S1-A discussed how the illustrator developed the character through color, “I think the atmosphere is well represented in the picture. For example, the darkness of the colors shows that these people are fighting and are evil. The little girl Rose Blanche wears brighter colors, which symbolize hope for the town.” Students were very much aware of the artist’s use of color and how this impacted upon the narrative of the picture book illustration. For these students the symbolism associated with the colors helped them to interpret the emotions of the characters.

In the discussion of the illustration from the picture book *One More Border*, all students made reference to the use of color in the illustration. S5-C began the discussion, “The picture is done in chalk, so it has that washed out look about it. The colors are mostly blue; this is kind of peaceful, like their journey is now over and they can move on with their lives.” S6-C added, “And there are some bright colors, like Nadja’s hat, it’s

pink and the little girl's hat is red in color. This makes it a happy scene where they have been reunited with their family after a year." S2-C recognized color and the contrast of colors used, "I think the colors in this picture are different from the other side of the page. The colors on this side are very clear and formal, but the color of the grandparent's clothes on the other side of the page are more soft looking. They are wearing orange and brown, which are soft colors, I think? S5-C agreed, "Yeah, you are right. The colors make the grandparents seem more trusting, and it seems like a safe place for them to be." S3-C agreed, "I agree with that. The orange is very warm; it's like the color yellow." For these students the impact of the illustrator's use of color helped them to understand the emotions the characters were feeling.

Students were asked about the illustrator's use of shape in the illustration in the book *Rose Blanche*. S4-A noted the illustrator used shape to show perspective, "The mayor symbolizes power. He is standing over the little boy who is trying to run away and is looking down at him. Look, the illustrator has made him bigger than the other people in the picture." S1-A supported this comment and added, "In the picture, I think the size the illustrator made the characters is important. For example: the Mayor is so large and the child so small. The child could represent the innocent victims and the Mayor represents the Nazi party and their power." S2-A referred to the shape of the Mayor by adding, "And, like, you can tell from the size of the Mayor he represents power." These students interpreted the illustrator's portrayal of the shape with the physical size and strength of a character in the illustration.

Using the book *One More Border*, 13 of the 18 students showed an understanding of the artistic design element of shape. S3-A said, "The train is kind of harsh, it is man-made. It is steel and cold looking." S4-A described the platform, "Everything on the platform is a 90-degree angle. Look, the shapes are very straight." S2-A discussed the shapes of the characters, "Look, you can see fog. Or is that smog in the back? And you can see the faint drawing of people on the platform. It's like a memory, and they are leaving their past behind." In another comment about the illustrator's use of shape, which supported the responses from Group A, S4-B said, "Yeah, there are a lot of straight lines and rigid shapes on the train side of the picture. Everything is more curved on the other side, like the train platform." In these responses students could identify the illustrator's use of shape.

The final question asked students about the illustrator's use of texture in the illustration. Out of 18 responses 13 participants showed an understanding of this element in the picture book illustration from *Rose Blanche*. S4-A said, "Yeah, everything's well defined, all very man-made looking. You can see the shingles on the roof and the cobblestone." S2-A added, "The water puddles and the way people are dressed show that it is very damp and cold." S5-A said when referring to the texture in the setting, "There is not a lot of plant growth, even though it is wet. Things are dying here. This symbolizes war—everything stops growing or dies." These students' responses showed how they linked the artist's use of texture with the character's environment and setting.

Using the book *One More Border*, 11 of the 18 students showed an understanding of the illustrator's use of the design element of texture in the illustration. S2-C made this

comment with regard to texture, "Yeah, you can see how the grandparents' clothes look worn, and you can see the wrinkles in his coat (*points to the character, Mr. Kaplan*). But the grandparents look relieved to see their children." S1-B made the comment, "What I said about the train being cool to touch would sort of apply to texture." S3-B supported this comment, "Yes, it would apply," (*and added*), "I think you can see how their clothes are more real, and you can see the pattern in the material. Look at her dress (*points to the character Nadja*) and his tie" (*points to the character of Mr. Kaplan*). These students identified the use of texture with the illustrator's pictured dress of the characters.

In addition, during the group discussions the researcher observed the students not only to determine whether they understood the artistic elements of design used by the illustrator but also to note their interpretation of how the artistic elements impact upon the character's thoughts, emotions, and attitudes. Students answered each question pertaining to each element, and the researcher analyzed their responses as they made reference to the character's thoughts, emotions, and attitudes. Table 4 illustrates the number of students who referred to each element of design and the number of comments they made pertaining to any, all, or a combination of the attributes of characters' thoughts, emotions, and attitudes.

**Table 4.**

Students' Association of the Artistic Elements of Design with Character Attributes in Group Discussions

Artistic Element of Design	Title of Picture Book	Number of responses related to			
		Element of Design	Thought	Emotion	Attitudes
Line	<i>Rose Blanche</i>	15/18	11/15	12/15	5/15
	<i>One More Border</i>	15/18	15/15	15/15	1/15
Color	<i>Rose Blanche</i>	17/18	13/17	17/17	5/17
	<i>One More Border</i>	18/18	14/18	16/18	2/18
Shape	<i>Rose Blanche</i>	14/18	10/14	11/14	2/14
	<i>One More Border</i>	13/18	11/13	12/13	5/13
Texture	<i>Rose Blanche</i>	13/18	9/13	10/13	0/13
	<i>One More Border</i>	11/18	6/11	9/11	2/11

The first question asked students about the use of the line in the illustration from *Rose Blanche*. Students' comments were interpreted on how their responses could be related to the attributes of thoughts, emotions, and attitudes of the character in the picture book. Of the 15 students who understood line, 11 of the 15 students discussed line and made reference to the character's thoughts. S1-A, when discussing the illustrator's use of line associated the character of the line with the character's thoughts, "They are all slanted lines, even on the road and the windows. That's the main part basically. They see that things are not balanced during that time of war." The response of S1-A showed an

interpretation of the character's thoughts in terms of the town's turmoil caused by the war. S4-C discussed the character of Rose Blanche in the picture, "The lines are different everywhere you look. It is like she [Rose Blanche] is reaching up and is going to another place and leaving it all behind". With reference to whether students could relate the use of line to the emotions the character was feeling. S5-A saw the character's body stance as a part of the illustrator's use of line, "Look at the little boy on his scooter. He seems very confident in the way he is riding; he does not appear to be afraid. He doesn't notice the soldiers with the guns." For the illustrator's use of line to show a character's attitude, 5 of the 15 students responded. For example, S2-C associated the character's attitude with the appearance of the lines in the illustration, "Like, the lines in the window panes are really bold. I think that shows a kind of strength that the little girl may have." Students used two attributes—emotions, thoughts—when referring to the illustrator's use of the line, S1-A added, "Also, by the look of these houses, many of the houses have broken windows and their lines are slanted. It shows the reader what the war has created for Rose Blanche and people in this town. People went missing in the night."

Concerning the book, *One More Border*, 15 of the 18 students understood the illustrator's use of line. All 15 students felt that the illustrator's use of line could show the thoughts of a character. S1-A associated the illustrator's use of line with the type of environment the character lived in, "On the left hand side of the page, where it shows the lines of the train, they (*pointing to the Kaplans*) had to be strict with the decisions they made. They had to follow the rules." With regards to how line shows emotion, all 15 students interpreted the use of line as showing emotion. S3-A noted the illustrator's use

of the line could draw the viewer's attention to objects necessary for relating the narrative of the illustration, "Here, look at the train. The lines on the train are diagonal –which could represent the Kaplans' confusion and frustration with everything that has gone on." S3-A added to the discussion about how lines show emotions when discussing the train, "I think the lines show the train was a very confusing place. They had no idea if they would be put off the train during the journey. They would not even open the door to their cabin." One student of the 15 felt that the use of line allowed for a better understanding of the character's attitude. S2-A said, "It's a transition the illustrator uses--you can't go from hard to soft [lines]. You need a happy medium. The lines do this. (*Points to the lines on the train platform where the Kaplans are greeting Oma and Opa*) I also believe the ground is the same. It's harsh ground, but the earth is warm and soft. I think that plays a large part in what is going to happen to the Kaplans." The student infers from the use of line that the Kaplans will need to be strong in their new life in Canada but will be successful in creating a new life.

Referring to the book *Rose Blanche*, 13 of the 17 responses showed that the illustrator's use of color helped students to relate to the character's thoughts. S5-A's comment showed how the illustrator's use of color–her red bow–could help develop the inner thoughts of a character, "Rose Blanche's bow is red in color, I believe she knows what is going on and she is going to do something about it." S5-A associates the color red with the passion Rose Blanche feels. S4-A agreed and added, "Yeah, you are right. But this lady here is going up the alley like she is trying to hide from the soldiers. She is dressed in all white. The handkerchief on her head could show she is pure and innocent."

All 17 students who responded felt that color can help them to understand the emotions a character may be feeling. S6-C made this comment,

Well, red can represent violence or passion. Like the Nazi swastika (*points to the Mayor*) he wears can represent both. Red is for the violence the Nazis caused and the passion for what they believed in because they believed they were doing the right thing. You can see that in the Mayor's actions in the picture.

Out of the 18 responses, 5 participants showed how they felt the illustrator's use of color showed the character's attitude. S2-B said, "I think Rose Blanche looks faded, like she is holding back in the picture and does not want to be involved. It's like she is hiding from war, she does not believe in it." This student associated the illustrator's use of value in portraying the color as showing the character does not support the war.

Using the book *One More Border*, all 18 students showed an understanding of color. For the illustrator's use of color, 14 of the 18 responses showed the illustrator's use of color could help them understand the character's thoughts. S6-C said, "The platform is really home-like. It looks really home-like. It looks really safe. And it has the brown color, which makes it more inviting." In regard to emotion and color, 16 of the 18 responses showed the color an illustrator used could help them to understand the emotions a character was feeling. S5-C commented on emotions:

Yeah, the earth tones really add to the feeling of the emotions of the character. Like, you can see the Kaplan family is really happy and they have found peace in Canada. This goes with the color blue, on the other side of the picture, the



grandparents are dressed in warm earth tones, and this shows sincerity on their part. They are really happy to see their family.

Responses showed 2 of 18 students felt the illustrator's use of color allowed for a better understanding of a character's attitudes. When discussing the focus of the picture, the students agreed that the illustrator's use of color showed the Kaplans were the focus of the picture. S3-B spoke of the illustrator's intentions:

The illustrator wanted us to notice the Kaplans first. That is why they are in bright colors. The Kaplans are the most important part of the story because this is their story. It is about their struggle to make it to Canada.

Commenting on the book *Rose Blanche*, 10 of the 14 responses showed the illustrator's use of shape helped them to relate to the characters' thoughts. S2-A noted the illustrator's use of shape developed the thoughts of the character,

Yeah, the picture does show there was devastation in the town caused by war. The houses are all falling down and the Mayor is leaning over, grabbing the little boy (*pointing to the little boy*), he is afraid of what is going to happen to him.

With regard to shape and emotions, 11 of 14 students saw how the use of shape enhanced a character's emotions. S5-C said, "You notice Rose Blanche because of her colors. But she is so small! I am not sure if she has stopped or if she is rushing towards the little boy to save him."

Responses showed 2 of the 14 students felt shape helped them to understand the attitude the character was feeling. S1-A's comment showed how the illustrator's use of

shape is associated with the character's stance, "In the picture, I think the size the illustrator made the characters is important. For example the Mayor is so large and the child is so small. The child could represent the innocent victims and the Mayor represents power".

In the discussion of *One More Border*, responses indicated 11 of the 13 students felt that the illustrator's use of shape helped them to understand the character's thoughts. S2-B said, "I find the man in the background is kind of not there. He is just an apparition." S3-B agreed, "Yeah, you are right. I guess that is where (*points to the Kaplans*) they came from." S2-B replied, "Maybe it is a way to start new again." S6-B added, "The [illustrator] wants us to look at the Kaplans on the platform. That is why their shapes are better defined."

Responses showed 12 of the 13 students felt that the illustrator's use of shape allowed for them to understand the character's emotions more clearly. S2-C said, "The platform is very hazy looking, it is very soft in its architecture; there are not many harsh lines. The stones are soft looking—like they have been walked on by thousands of people. The other side is more defined because the shape is really angular. Like, the train is like a box—somewhere you could be trapped— like the Kaplans." The comment of S2-C showed how the illustrator's use of shape could convey the emotions of the characters, "The platform is kind of round in shape; it has soft lines. I think the Kaplans feel safe and comfortable now that they have found their parents." This comment showed a combination of shape, lines, thoughts, and emotions. Responses showed 5 of the 13 students felt that the shapes the illustrator used helped them to understand a character's

attitude. S5-C said, "Well, the shape of the train is very man-made, and I am sure the Kaplans are happy to be off it to move on with what they have left as a life."

In *Rose Blanche*, the responses showed 9 of the 13 students felt the use of texture allowed for them to understand the character's thoughts. S5-A said, "Also everything has this reddish tint to it, so this color could be represented in the feelings of violence, pain and fear of the people in the town. Commenting on the illustrator's use of texture, 10 of the 13 students felt they could relate texture to the emotions of a character. S2-B said, "I think Rose Blanche looks sad. Her clothes are just hanging off her. And you can see she has a tear in her eye. There are mostly dark colors—which makes you feel nervous, as the reader—like something is going to happen." No responses showed texture could be related to attitude.

Concerning the book *One More Border*, 6 of the 11 student responses showed that the use of texture helped them to understand a character's thoughts. S3-A said, "You can see the fabric of their clothes; they [the clothes] look worn out like they [the Kaplans] must be feeling." In regard to the illustrator's use of texture, 9 of the 11 students felt that texture could help them understand the emotions of a character. S3-A said, "You can see their facial expressions and the wrinkles from their smiles; they are happy." Responses showed 2 of the 11 students felt the illustrator's use of texture helped them with understanding a character's attitude. S2-C said, "The plaid in Oma's sweater is very warm and inviting. She is happy to see her family is safe."

**4.1.2 Summary and analysis of group discussions.** The focus of each group discussion was the illustrator's use of the artistic elements of design, students' understanding of these elements, and the contribution the elements made to the students' understanding of the character's thoughts, emotions, and attitudes in the illustration. The researcher provided the students with questions posed in a free-flow format allowing students to share their thoughts more freely on the artistic elements of design. Students could speak freely about how the illustrator's use of these elements could help students to understand the characters more deeply. As a result of the group discussions, analysis of the data showed that students could relate more clearly to the illustrator's use of color than they could to line, shape, or texture. Of the 18 responses, 17 referred to the illustrator's use of color in *Rose Blanche* and all 18 students' responses made reference to color in the book *One More Border*. Also, 13 of 18 responses made reference to the illustrator's use of shape for *One More Border*, with 14 of the 18 students making reference to shape in *Rose Blanche*. For the illustrator's use of line, 15 of the 18 responses showed the student's understanding of the line in both picture books. The lowest incidence of element was texture; only 13 of the 18 for *Rose Blanche* and 11 of the 18 for *One More Border* spoke about texture.

When discussing the illustrator's use of the elements of design to illustrate the attributes of thoughts, emotions, and attitudes, all students used the artistic element of line in *One More Border* to portray a character's thoughts. For the development of a character's emotions, all 17 students in *Rose Blanche* made reference to the element of color, and all 15 students felt the illustrator's use of line helped to portray a character's

emotions in *One More Border*. Concerning the development of a character's attitude, there were 5 out of 13 responses pertaining to shape as helping to develop the attitude of a character.

The group discussion showed that students could identify the artistic elements of design and could use these elements to develop the attributes of the characters in the illustration. For the illustrator's use of line, students' responses showed that students could associate the character of the line with a character's thoughts, emotions, and attitudes. Students also felt the illustrator's use of the line helped them to understand a character's body stance, gestures, and arm movements. With regard to color, students used the symbolism associated with the illustrator's choice of colors to convey the character's thoughts, emotions, and attitudes. Students' could also identify the contrast of colors that an illustrator used to convey the character's thoughts, emotions, and attitudes. The illustrator's use of shape in presenting the physical size and shape of a character helped students to develop the character's thoughts, emotions, and attitudes. Students, commenting on the element of texture, associated the illustrator's use of that element to convey the thoughts, emotions, and attitudes of the characters.

#### **4.2 Character Monologues**

**4.2.1 Observation of character monologues.** Each student wrote and presented monologues based on a character in an illustration in the picture books *Rose Blanche* and *One More Border*. Students were asked to select a character from the illustrations the researcher had selected and to develop the characteristics of the character using the

illustrator's depiction of the character through the artistic elements of design. In the three groups (A, B, & C) students first presented a frozen image or a tableau of the illustration in which they became the character. While in this frozen image, each character stepped forward and delivered a monologue in role as the character from the illustration. After the monologue, students remained in the frozen image and role-played the narrative of the illustration. In the role-play, the students, as the characters created for the monologues, interacted in role with other characters and revealed more about their created character from the picture book illustration.

The researcher observed and wrote field notes of the students' presentations of the character monologues and role-plays for gestures, dialogue, and facial expression. Students' monologue responses showed whether they understood the artistic elements of design; line, color, shape, texture. In addition to this analysis, the researcher determined if the monologues showed a further appreciation of the character's thoughts, emotions, and attitudes. The following is a narrative account of the researcher's observations with the researcher's notes indicating the gestures and actions students made during their presentations.

Of the 18 students who participated in the monologue, 16 of the 18 showed character's gestures from the illustration of *Rose Blanche*, and 17 of the 18 students from *One More Border*. S5-A based many of these gestures on the illustrator's use of line and shape. Movements were in the form of arm movements and the stance the student took using the same position as the character in the illustration and developing the character's gestures as the monologue was presented.

In the record of the monologue the researcher's field notes are indicated by the italicized directions in parentheses. For example, S5-A as the character Rose Blanche delivers the following monologue:

*(Standing grasping the handrail going up the stairs of the school, continuously looking out through the window to the other students in the group who pretend they are the people on the street in the tableau. In a childlike voice almost in a whisper she says), "There is so much going on and no one seems concerned."*  
*(Pointing to the students who are portraying the soldiers she questions), "Why are the soldiers always on the street in front of our school?" (She points to herself and says), "I hate walking in front of the truck because they look at me suspiciously." (Making a sweeping gesture towards the students playing the citizens on the street she says in a questioning tone) "Perhaps I should be like the others and just pretend that everything is fine." (Sitting on the stairs grasping her school bag to her chest she says in a stronger but frightened voice), "Perhaps I should ask the teacher why so many of my friends are sick and do not come to school anymore? (In a serious tone says), Maybe I can help?" (She stands up and freezes into her original position). (May, 2001)*

For the observation of a student's use of dialogue, 15 of the 18 students' monologues in *Rose Blanche* and *One More Border* showed students speaking in a voice that was based on the illustrator's physical portrayal of the character. For students who were taking the role of a child, such as Rose Blanche from the book *Rose Blanche* or Igor from the book *One More Border*, the student chose to speak in the words and voice of a

child but revealed more clearly how these children were victims of war. For this portrayal this student used the illustrator's use of line and shape. As well, some used the illustrator's use of color to connect with the character's emotions.

S4-C, as the 13-year old character Igor delivered the monologue:

*(Reaching out his arms towards the students playing his grandparents. In an excited child like voice), "I can't believe we made it to Canada, that Cornwall is a real place." (Pointing to his parents), "Mom and Dad look so happy. Imagine a full year has passed, and we are finally here." (Putting his arm around his younger sister). "Nomi, this is a new life for us. We will go to school, learn to speak English, and make new friends. We can practice our religion and not be punished. (Raising his arms in a voice of victory he says), We are finally free."*  
(May, 2001)

For students' use of facial expressions 17 of the 18 students modeled their expressions on those of the characters in the illustration for *Rose Blanche*, and 16 of the 18 students modeled their facial expressions from the characters in *One More Border*. Of those who took the facial expressions of the characters, many used the illustrator's artistic elements of line and shape to help develop their character and spoke with the emotions of the characters. This was evident through the illustrator's portrayal of these character's facial expressions. S3-B used the elements of line and shape to portray the character Nadja Kaplan, mother to Igor age 13 and Nomi age 6:

*(Stepping forward showing the relief and joy on her face as in the illustration, she says in a happy tone), "I am so happy to be here!" (And then quietly), "But, like,*



everything there is a cost.” (*Pause*). “Oh, I remember the days not so long ago.” (*She pauses puts her head in her hands looks up and says*), “The running, the hiding, and the presence of death in the air.” (*Grasping her hands in a praying gesture she says*), “Hoping and praying, wondering at times—Where was God?” (*Looking towards the students playing her two children in the tableau, she says*), “Oh, my God, how hard it must have been for my two children, so unexposed to the world and being forced to learn all of the tragedies all around.” (*In an angry voice directed towards the audience*) “Friends, family, and synagogue all left, all up for grabs— for the Germans, that is.” (*In a powerful voice, and stepping closer to the audience, speaking with conviction*), “They may have taken our synagogues and killed many, but we still have our faith.” (*She steps back into her place in the tableau. She says in a strong voice*). “My children will not see this type of hatred ever again. We are now safe here in Canada.” (May, 2001)

The researcher also noted the monologues in which students portrayed the characters’ thoughts. The researcher analyzed the text of the monologues for this data analysis. Of the 18 students, all students presented monologues and created characters in role-play that developed the thoughts of the character in the illustrations from both the picture books, *Rose Blanche* and *One More Border*. In the picture book, *Rose Blanche*, the student’s monologue was developed on the symbolism of the color white worn by the character. S6-C as the woman dressed in white witnessed the little boy being taken by the Mayor and delivered the following monologue:

Today was a tragedy. I once believed in what Hitler and the mayor told us, and yes I too held resentment for the Jews. But how could I believe the word of Hitler and the mayor after today? How could such violence be justified by our German army? He was just a child. Even if he was Jewish, there is no need for him to be terrorized by the soldiers. And the mayor looks like he takes great joy in his newly appointed position. I wonder who he will sell out next. Will it be me? His neighbor? (May, 2001)

Using the picture book *One More Border*, S1-A used the illustrator's use of color and symbolism associated with the colors to portray thoughts of the character of William Kaplan, the father of the Kaplan family:

At times when we were traveling, I would ask myself when would the horror end. I realized that I was a father and had to be strong for my children, but there were days when I was not sure how much more I could take. Just thinking about what could have happened if Nadja did not get the visa sends shivers up my spine. I cannot think of those we left behind and what has happened. There were days when I used to ask why God did not see me as a good person? I am always kind and generous to others. What did I do to deserve this? Now I believe that God has spared me, and I must make the most of what we have and are given." (May, 2001)

The monologue performances showed how students could relate to a character's emotions. Of the 18 monologues for *Rose Blanche* and *One More Border*, 17 showed students relating to the character's emotions. In the book *Rose Blanche*, S4-C presented a

school friend of Rose Blanche's. He bases his monologue on the actions of the character in the illustration and the colors the illustrator uses. He feels empathy for Rose Blanche and understands her feelings towards the German soldiers.

Rose Blanche is always by herself. Why does she go to school so early? She never wants to play with my scooter any more, and she stopped walking to school with my mother and I [sic]. This morning, I saw her standing on the stairs of the school looking out the window. She told me she doesn't like the soldiers or the trucks, but I think they're neat. The soldiers will let you sit in the back of the truck if you let them. I miss the way Rose Blanche used to be. She was always so happy. Now she seems so sad and confused. I wish I could help her. (May, 2001)

For the book *One More Border*, S5-B spoke, sharing the emotions of the grandmother. Basing her monologue on the lines, shape, and colors used by the illustrator, she presented Oma, the grandmother as a joyful and thankful character:

My family they're finally here. They have come to me after so long. I prayed every day that they would have a safe journey. It was hard most days, as we did not know if they were dead or alive. Those were the days that were the darkest for me. My grandchildren are too young and don't deserve to see all that is going on. I am not sure how I will explain that they no longer have any aunts, uncles, or cousins. They are the lucky ones who have made it to Canada. Today we start a new life as the Kaplan family. (May, 2001)

Monologue responses also showed how students could portray the attitudes of the characters they were presenting. Monologue responses showed that 14 of the 18

monologues in *Rose Blanche* and 12 of the 18 monologues for *One More Border* showed the character's attitude. S4-B gives a monologue using the illustrator's handling of shape and lines to present the perspective of the Mayor in *Rose Blanche*. He feels that he knows what is best for his town; he's domineering and powerful:

I see the way that the townspeople look at me. I know what they are thinking. They think that I have sold them out to Hitler. Well, I have saved their lives. Otherwise, he would have taken us all for some reason. They don't know the German Army. If you don't cooperate, you are a traitor. Everyone must realize a few lives must be spared for the good of many. Well then, I ask you, what is one little boy's life anyway? (May, 2001)

Using the book *One More Border*, S3-C presented a monologue showing the attitude of the character of Nomi, six years old. For this monologue she used the illustrator's use of lines and shape to present the attitude of Nomi. The student shows how courageous Nomi is as she faces the past pain of her parents and vows to protect her mom in the future: "Oh, I can't believe it is Oma and Opa. I remember them from the pictures Mommy had at her studio in Russia. Daddy says they will take care of us from now on. Now I won't hear Mommy and Daddy whispering at night and hear mommy crying all of the time. I am six now. I am going to make sure that no one makes my Mommy cry ever again." (May, 2001)

**4.2.2 Summary and analysis of data from character monologues.** Through the character monologues, students had an opportunity to role-play a character they

developed based on the illustrator's presentation of the artistic elements of design. Students developed two monologues, one for each picture book illustration. The researcher recorded field notes and kept a checklist for students' use of gestures, dialogue and facial expressions. From the researcher's checklist observations it can be noted that 16 of the 18 monologues in *Rose Blanche* and 17 of the 18 monologues in *One More Border* showed the students role-playing using gestures. Responding about dialogue, 15 of the 18 monologues in both *Rose Blanche* and *One More Border* showed the student role-playing in the dialogue associated with the character. For the students' use of facial expressions, 17 of the 18 monologues in *Rose Blanche* and 16 of the 18 monologues in *One More Border* showed the student using the character's facial expression. Observations showed that students developed the character's attributes of thoughts, emotions, and attitudes. The monologues showed all 18 students role-playing a chosen character's thoughts; 17 of the 18 performances in *Rose Blanche* and *One More Border* showed students role-playing a character's emotions. The monologues from *Rose Blanche* showed 14 of the 18 performances and 12 of the 18 performances from *One More Border* showed a student could role-play the character's attitudes in the monologue.

Through the character monologues students showed a deeper understanding of the lives of their characters. The students' use of the character's gestures and facial expressions from the illustrations allowed them to share view points of the historical characters, viewpoints which may have been different from their own. In addition, students developed their monologues on the illustrator's physical representation of the character in the picture. Students also used the artistic elements to develop their

character's gestures, facial expressions, and dialogue to help convey the character's thoughts, emotions, and attitudes. Many of the students developed empathy for the characters they created for the monologues, thereby having a deeper appreciation for the time period in which the characters lived.

#### 4.3 Dramatic Role-Play

**4.3.1 Responses from dramatic role-play question** After the monologue and role-play scenario, 18 students were asked a question pertaining to their monologue and the role-play scenario based on the illustrations from the picture books, *Rose Blanche* and *One More Border* (see Appendix D). The question asked students how they interpreted the illustrator's presentation of the aspects of the character's personality based on the use of the artistic elements of design and then used the artistic elements of design to develop their character for the monologue and in the role-play. Table 5 shows the eighteen students understanding of the illustrator's artistic elements of design.

**Table 5.**  
Students' Understanding of the Artistic Elements of Design in Role-play Question

Artistic Elements of Design	Titles	# of possible Responses	# of students who responded	# of students who did not respond
Line	<i>Rose Blanche</i>	18	14	4
	<i>One More Border</i>	18	12	6
Color	<i>Rose Blanche</i>	18	13	5
	<i>One More Border</i>	18	12	6
Shape	<i>Rose Blanche</i>	18	5	13
	<i>One More Border</i>	18	10	8
Texture	<i>Rose Blanche</i>	18	5	13
	<i>One More Border</i>	18	7	11

In the book *Rose Blanche*, 14 of the 18 responses to the question pertaining to how students developed their character referred to the illustrator's use of line. S1-A made reference to the different types of lines, "Lines also play a role. First the straightness of the lines on the soldiers and the truck would signify the strict rules and the unfairness of the Nazi Party, but the curvy lines on Rose Blanche, such as her bow, would be a symbol of life, a life of her own." S3-B wrote

In the picture the lines are mostly diagonal—windows, roofs—which means there is a lot of confusion in the scene. There has to be confusion taking place especially with the civilians. In the picture the harshness of the line shows what the civilians are feeling.

S4-A made the comment pertaining to the stance of his character and the illustrator's use of line:

I believe the characters' actions help tell us about their personality and help us develop the characters in role. The illustrator's use of line shows the town mayor as having an upright "king"-like pose. He always had his chest pushed forward and stood high giving us the feeling that he thought he was better than anyone else.

S5-B identified the illustrator's use of line in the illustration stating, "The use of horizontal lines in the picture are very vague; the use of horizontal lines in the picture can be seen in Rose's dress and her hair. Vertical lines are seen in the windows and the stairs."

Commenting on the book *One More Border*, 12 out of 18 students showed an understanding of line. S1-B said, "There are many lines in the illustration: for example, the lines on the train are harsh and the lines on the platform are more soft and curved." S5-C noted the use of line in the illustration. He said, "The curved lines are representative of freedom; they are all over the picture. The train, the building, the curved lines." S6-C identified the lines in the illustration: "In the illustration there were straight lines for the windows, which are bold lines. This showed how the scene went from the chaos of the train to the stability of the train platform which represents what the Kaplans' lives will be like now."

Of the 18 students who answered the question referring to color in *Rose Blanche*, 13 showed an understanding of the illustrator's use of color in their response. S4-C explained color in the following comment:

I tried to show sadness in the character, when in the role-play I was trying to find out why the soldiers were always near the school. I portrayed this feeling after looking at the color of the little boy's jacket. His jacket was blue, which can mean sadness but also acceptance.

S4-B reported the following ideas about color:

First, I noticed the dark colors in the atmosphere that surrounded my character, this was very dark, sad and angry. I thought I could make this resemble the evil in my character. Also, the swastika armband my character is wearing really stands out. The red swastika is the symbol of an evil organization, the Nazi party.



Through these things, I could tell my character is an evil one; and any actions, or words coming from him would be evil.

S5-C also felt the color of the character's clothes influenced his choice in how to portray the character in the role-play. "The color of the uniform tells me he has been through a lot, but the darkness of the color makes it seem he is a mean and evil man, I tried to show this in the role-play."

For the book *One More Border*, 12 out of 18 students showed an understanding of the use of color. S3-A said, "The art design elements add so much to the scene. If we look at the train—it is dark in color and hard. It is made out of steel; it is cold; it is the past." S4-A said,

In the picture there are two very different colors. On the first half it is gray and dark and represents all the bad feelings and the war they are leaving behind. It creates the tired and dreary emotions the characters are feeling. On the second half there is very earthy and brown tones which could represent new life and growth that they are going to have in their new life.

S3-B said, "Color is used in the picture. There are light colors like warm blues and browns which make the characters look relieved." These students saw the use of color as helping them to understand and develop the character's thoughts and emotions.

Responses showed 5 of the 18 students in the study of the picture book *Rose Blanche* discussed the illustrator's use of shape as influencing the way in which they developed their character. S2-A said, "The shape of her eyes and mouth shows she is uptight and confused. The eyes are deep and mouth seems quivering." S4-C states,

I interpreted the actions and feelings of the character by looking at the body language and facial expressions. The character looks like he is smiling and he is waving at Rose Blanche. So the way he is standing and waving looks like he wants Rose Blanche to come out and play with him.

For the illustrator's use of shape in developing their character in *One More Border*, 10 of the 18 responses showed an understanding of shape. S5-C claimed, "The shape of the buildings on the platform are [sic] not as well defined as those of the train." S4-A said, "I think the shapes of the people at the end of the platform are hard to see because they are a part of the Kaplans' past." In these responses the students see shape as developing the environment in which the character lives, therefore helping them to understand the character's emotions.

Concerning the use of texture in *Rose Blanche*, 5 of the 18 students felt that this element of design helped them to develop their character. S1-C said,

In the illustration on paper, there are several uses of texture. You see the different textures on the roofs of the homes as well as the different textures of brick and stone which cover a major area of the picture. This creates a cold atmosphere.

S3-C felt the use of texture conveyed feelings of guilt for her character. "The texture of the soldier's uniform is rough and dark like the town has been involved in something awful."

Commenting on the book *One More Border*, 7 of the 18 students identified texture in the illustration. S4-B made the following comment on texture:

The texture of the soil on the ground is very apparent. It is wet and muddy around the train. This gives a warm-like appearance to this picture which is very different from what they are fleeing from on the train.

S1-A identified the illustrator's use of texture in the picture, "The texture in this picture was also noticed. While a normal brick would be very hard and rough, the soothing area seemed to have bricks that are soft and smooth." These students' responses show the illustrator's use of textures helps convey how texture may produce the setting and atmosphere and affect the emotional state of the setting as well as the characters.

In addition, student responses were analyzed not only to determine whether they understood the artistic elements of design used by the illustrator but also to see their interpretation of how the artistic elements impact upon the characters' thoughts, emotions, and attitudes in the monologues and the role-play (see Table 6).

**Table 6.**  
Role-Play Question: Analysis of Design Elements and Character Attributes

Element of Design	Title of Picture Book	Number of Responses Related to			
		Elements of Design	Thought	Emotion	Attitudes
Line	<i>Rose Blanche</i>	14	14/14	13/14	6/14
	<i>One More Border</i>	12	12/12	12/12	4/12
Color	<i>Rose Blanche</i>	13	12/13	11/13	2/13
	<i>One More Border</i>	12	11/12	11/12	0/12
Shape	<i>Rose Blanche</i>	5	5/5	4/5	2/5
	<i>One More Border</i>	10	4/10	10/10	0/10
Texture	<i>Rose Blanche</i>	5	4/5	4/5	0/5
	<i>One More Border</i>	7	6/7	5/7	0/7

Students answered the question pertaining to each element and the researcher interpreted the data to determine if responses could be related to the character's thoughts, emotions, and attitudes. Table 6 illustrates the number of students who understood the elements of design and the number of comments they made pertaining to any, all, or a combination of the attributes of the character's thoughts, emotions and attitudes.

The question pertaining to the character monologue and role-play asked students to interpret the aspects of the character's personality based on the illustrator's use of line. In the responses for *Rose Blanche*, all 14 students felt the illustrator's use of line helped them to develop their character's thoughts for the character monologues and role-play. One comment acknowledged the illustrator's use of lines as a vital part of the illustration in helping to understand the character's thoughts. S3-A cited the importance of the vertical line in portraying the character's stance:

My character in our illustration is a young boy. In the illustration the boy is stood very straight and proud, his hand is held high as he gestures to the soldiers on the truck. I drew from this action that he is not opposed to this war and he was proud of the soldiers, perhaps his father being one of them. During the role-play I gave my character the name of Lucas Beular, a 14 year-old boy. He was in a Hitler youth group they had in his school. Still being rather young, he really didn't know what Hitler was saying was so very wrong. All he knew was his father was a brave soldier and would not participate in a war if there was no reason for it.

S5-A used the illustrator's use of line in interpreting her character's stance and thoughts:

The actions of Rose Blanche make me understand she is scared and afraid. There was a fear in her eye which also puts forward that she is afraid of what is going on around her. She is looking out the window looking very rigid. In the role-play as Rose Blanche I tried to use the picture as momentum to really get into the role of Rose Blanche.

Concerning the book *One More Border*, 12 responses out of the 12 responses showed that the illustrator's use of line could help to develop a character's thoughts for their monologue and role-play.

The response made by S1-A shows his understanding that the illustrator's use of straight lines makes the picture rigid and static, whereas soft lines show safety and comfort:

The lines played an important role. The train is very straight, while the lines in the area where Oma and Opa are standing are soft and more curve like. So the family leaving the train and entering the area was a sign that the family was leaving a world of rules and regulations to enter a life of their own.

S4-C spoke about the illustrator's use of lines in the character's facial expression and body language. For S4-C the family's outstretched arms are horizontal lines which represent peace and serenity. "One of the first things I noticed was the lines on the faces of the Kaplan family. They were smiling and had their arms reaching out to greet their family. They seemed happy."

In the use of the line to help students develop their character's emotions, 13 of the 14 responses for *Rose Blanche* showed line helped to develop the character's emotions for the monologue and role-play. The comment of S1-C showed that she saw the vertical lines in the illustration as inspiring her character's emotions:

I interpreted the actions and feelings of my character Rose Blanche by how she appeared in the illustration. She seems very sad in the picture. She was looking out her school window down onto the street of the soldiers and the trucks. I interpreted her actions and what I believe she was feeling in the role-play by standing and looking the same as she would in the illustration. When I had to say what I think my character was thinking and feeling, I said that I wanted the war and the soldiers to go away. I think Rose would have thought that, and I developed her character on this.

S4-C also saw the illustrator's use of line as helping him to understand the emotions of his character:

As well, there are a number of diagonal lines such as the ones on the windows and the ones that make up the cobblestone street which signifies activity. So I developed the character to be someone who is active and doesn't appear to notice the seriousness of war. He is innocent; all he wants to do is play.

The responses for *One More Border* all indicated an understanding of how the illustrator's use of line can help develop a character's emotions for their character monologue and role-play. Referring to the horizontal lines, S6-B said, "In the picture some of these lines represent peace and serenity for the Kaplan family. The picture is not

as emotionally intense as the other pictures in the book.” S1-C acknowledged the use of line as helping to create the character’s emotions.

The overall use of the lines that are horizontal-looking are relaxing, showing serenity and peace. These do contribute to the emotions of the characters because it shows them in a relaxed and very home-like environment which brings out how they feel. And also, they are happy to see each other.

S2-B said, “The illustrator uses horizontal lines. These lines represent peace, happiness, and security.”

Discussing the illustrator’s use of line as helping a student develop the character’s attitude in *Rose Blanche*, 6 of the 14 students responded that they used the element of line to develop the character’s attitude. S1-B’s responses showed how the straight lines determined the character’s attitude:

What my character feels is power. He is a soldier of war—which means the citizens of the street are somewhat scared of him. This power can be seen in the way he stands and the expression in his face, which is dead serious, and by where his hands are. The illustration did help me portray the character’s emotion in the role-play. Just by seeing how serious the soldiers were in the illustration showed me how serious I needed to be for the role-play. Also, just seeing how the surrounding people react to my character shows how I need to act.

Speaking about *One More Border*, 4 students of the 12 felt that the illustrator’s use of line helped to develop a character’s attitude in the monologue and role-play. S4-A maintained that line is important:

The lines on the train are all slanted and diagonal representing the struggle and unknowing they had to go through to get to Canada. All other lines in this picture are vertical and horizontal. The vertical represent their growth and aspirations for a new life. The horizontal lines represent the peace they will have in Canada. This helped in understanding the place the family found themselves.

For the artistic element of design of color in *Rose Blanche*, 12 of the 13 responses showed the importance of color when developing the thoughts of a character in their monologue and role-play. S6-B associated the illustrator's use of dark and light colors with the emotions of the character: "The color red and darker colors were used a lot--red symbolizing anger and darker colors symbolizing sadness. In the role-play, I used this to develop my character's facial expressions and body language." S4-B said,

The color of the clothes that the mayor is wearing tell us about his personality. All of the clothes he wore were dark in color and he had on a red band around his arm. This gave him an evil appearance. Using all of this I was able to create a character that was sly and cunning.

S4-C stated,

My character in the picture was the boy running away from the Nazi soldiers. He was very scared of the Mayor with the red colored armband--warning sign, danger. Other colors were dull and added the history and time of the picture, a time of war and fear.

S3-C explained that the symbolism associated with the illustrator's choice of colors helped her to portray the character's emotions:



The primary emotion my character has judging by the color is sadness or anger. Like the rest of the picture he is colored in dark browns and black. The black could mean death, sadness, or anger in my character's case. The browns would show sadness or frustration with the war and how he is worn down by the war. I felt my character did not want to kill any more. In the role-play I said this.

Concerning the book *One More Border*, 11 of the 12 responses showed that color helped students to develop the character's thoughts in both monologue and role-play. S1-C felt the colors of blue and brown the illustrator uses helped to show the thoughts of the character:

The color blue used for the train shows how the family felt before they left Russia when they were running away from War; and [color] also shows when they walk off the train into colorful browns and oranges—a homey, welcoming environment that is safe from war. Yes, it [color] helped me relate to this particular character's life during this time period because they had got away from the war and battle to a safe place with their family.

S5-A refers to the illustrator's use of muted blue and grey: "The illustration had many muted colors that gave it a dreamy feeling, it was like Nomi and Igor were waking up from a dream to find themselves safe from the war." S4-B explained the illustrator's use of colors of brown and orange as showing the emotions of the Kaplan family: "I think the artist used soft colors because he wanted to feel that the Kaplans were now safe from the Nazis."

In the responses about color, 11 of the 13 students felt that the illustrator's use of color allowed them to develop the character's emotions in their monologue and role-play in *Rose Blanche*.

The response made by S5-A shows her recognition of the illustrator's use of bright colors of pink, red, blue to present the character of Rose Blanche may be contrasted to the illustrator's use of the colors gray and black in portraying the environment in which Rose Blanche lives. S5-A said:

The colors used in this illustration are dark, cold, and unwelcoming; but Rose is bright and warm. This is important because the outside was unwelcoming and colors are dark to show danger, mystery, threat or emotional intensity. This embellishes the character Rose because she is the opposite. The primary feeling Rose is feeling is fear. The illustration helped me to see how she was feeling, especially the colors the artist used.

S3-B claimed color and meaning are intertwined:

My character's primary emotion is--based on the illustration is pride. Although it is not perfectly clear, it seems like he has a smile on his face and is waving good-bye to the soldiers. His clothing is very drab and dark, which symbolizes mystery and danger. It is a shade of green, which could mean there is hope and life to come. But I think it is overpowered with a dark scale. To make colors dark, black would be added to make a shade. Black represents death, which is what the war brought plenty of. I found the illustration extremely helpful when it came to creating my character in role.

S1-A's response showed that the use of color may be associated with the seasons and the historical time period and helps in the creation of the character in the role-play:

The color in the picture plays a large role. Since the picture deals with a time of depression, it is a good idea to make things look darker. Also it looks like the time of the picture is in the Fall, a time of death. But Rose Blanche is wearing bright colors. Since Rose Blanche is one part of bright colors in darkness, this would signify that she is a flicker of hope and represents goodness.

S4-B felt the illustrator's use of color helped him to understand the beliefs of the character and the actions character may have taken in the narrative:

The colors in this picture book are all dull gray, brown, and blacks. This gives the character a, say, an unhappy emotion. My character is feeling power. He thinks he is the most powerful man in town and everyone should listen to him. He gets his power from the red armband he wears or from the Nazi swastika.

There were 11 responses of 12 pertaining to the illustrator's use of color in developing the emotions of the character in the monologue and role-play for the book *One More Border*. The response from S4-C showed how the illustrator's use of contrasting color points to the difference in emotional states the character feels depending on the environment:

Again, I believe the illustrator's use of brighter colors on the picture helped give me a feeling of hope and safety for the family. But one thing I noticed in this picture was on one side of the picture, containing the train, the colors were darker and this gave me a sense of gloom, however on the platform side, the colors were

lighter and happy. This gave me the feelings of the family. It showed they were stepping away from the dark and gloom which represented home in Russia to the happy side which represents Canada and the feeling of hope.

S2-B wrote,

The color of the train is a dark color which would symbolize the lonely and gloomy place they departed from and now they are greeted by a beautiful blue sky which represents the safe and happy life the Kaplans have ahead of them.

S3-C commented, "The colors the artist uses make the picture a happy one, they look like they have won." For the book *One More Border*, there were no responses which showed that color helped students to understand the character's attitude.

With reference to the illustrator's use of color as assisting a student to develop the attitudes of a character for the monologue and role-play in *Rose Blanche*, only 2 of the 13 responses showed this to be the case. S3-B said, "The colors of the illustrations are mostly done in dark colors which imply gloom, danger, and mystery, threat, or emotional intensity. The character that stands out is Rose Blanche. She is wearing blue which shows her sadness, white for her innocence to the gloom and danger, and red which symbolizes her passion and belief in what is right."

Concerning how the illustrator's use of shape helped students to develop the character's thoughts for the monologue and role-play in *Rose Blanche*, all responses showed this to be the case. S2-C associated the character's facial expressions and body language with shape:

My character Hansa was a bitter chimney sweep who used to own a corner store until the Nazis destroyed it. His personality can be interpreted by the way his body stands, his glazed over expression and the harsh strokes of his sweeping—all show he does not care for anyone any more. His body tells me he is proud, stubborn, and determined.

Commenting on the book *One More Border*, 4 of the 10 students felt the illustrator's use of shape allowed the further development of the characters' thoughts in their monologue and role-play. S3-B discusses how the shapes of the objects and buildings can influence what the character thinks:

If we look at the architecture in the picture, the lines on the wood are curved and are very soft looking. The shape of the brick on the building is not hard or rough; the shapes are soft, not defined, blurred, and curved which could be associated with nature and freedom. They were now free.

Explaining how shape helps a student to understand the emotions of a character, 4 of the 5 students showed that they saw shape as embellishing a character's emotions in the monologue and role-play for the book *Rose Blanche*. S4-C stated,

My character in the picture was a boy running away from the Nazi soldiers. His arms were in the air, and he looked as though he was afraid. I took this action [arms] and scared look on my character and made it more realistic in the role-play.

S5-C also discussed the characters shape as influencing the emotions of the character:

In the picture Rose is cautiously walking up the stairs, she is afraid to look around and appears to be in a hurry. This shows that she's worried about something—maybe the war, soldiers, and so on. She is different from the characters on the street as they seem happy and carefree in their lives, like there is nothing wrong.

For *One More Border*, the illustrator's use of shape to show a character's emotions, 10 out of 10 students discussed shape as allowing them to develop the character's emotions in their monologue and the role-play. S2-B stated, "The transition from sharp shapes on the train to soft shapes on the platform side shows how the emotions of the family change from one of tension to relief." S3-C said,

The shapes the artist uses are present because of his imagination and the way he sees things. This all contributes to the emotions of the character in the picture because it helps me realize what the girl Nomi is feeling. It helped me realize how confused and worried her grandparents were until she got off the train.

S4-A stated, "The curved shapes of the smoke from the train shows they are now on a new journey. I think the smoke trailing down the platform shows how their past is fading." For the illustrator's use of shape as helping to portray the character's attitude there were no responses.

The illustrator's use of shape in *Rose Blanche* helped students to develop the character's attitude in the monologue and role-play, only 2 of the 5 students felt that shape helped them to develop the attitude the character depicted in the illustration. S3-C said, "The straightness and shape of the body tell us he is proud, stubborn, and determined. I played this in the role-play."

For the book *Rose Blanche*, 4 of the 5 students who responded showed that the illustrator's use of texture helped them to develop the character's thoughts. S3-C noted the illustrator's depiction of the character's clothes as helping to interpret the character's thoughts in the illustration, "His uniform is tarred and dark. He looks like he is saddened by something."

Concerning the book *One More Border*, 6 of the 7 responses showed that the students used the element of texture to develop their character's thoughts. S5-C said, "The Kaplans clothes were different from when they first started the journey. They look like they have had enough." S1-A commented showing the character's thoughts, "Along with the bricks which are soft and smooth, the opposite is on the other side. The train is cold and hard, a place you would not want to stay for long."

Of the 5 responses, 4 showed the design element of texture helped students to develop the emotions of the characters in *Rose Blanche*. S1-A asserts, "Also you can see by the facial expression and texture of Rose Blanche's face how much she fears for her life and the lives of others." With regard to the illustrator's use of texture helping students to understand the attitude of characters, there were no responses.

For the illustrator's use of texture in showing the character's emotions in *One More Border*, 5 of the 7 students felt that the illustrator's use of texture helped in understanding the character's emotions. S4-B wrote, "The texture is very present in this picture. We see it on the Kaplan family. Their clothes are cold, dirty, and wrinkled; this once again creates a tired and dreary feeling." S3-C felt the texture of the character's jacket created emotion, "The texture of Oma's jacket seems to be warm and soft. This

contributes to the emotions of the character. Yes it helped me to relate to this character's life during this time period." There were no responses showing that the use of texture helped a student to develop a character's attitude in the book *One More Border*.

**4.3.2 Summary and analysis of dramatic role play.** Students were asked to respond to one question pertaining to their creation of a character from the illustration for the purposes of the role-play. Responses were analyzed to determine if students understood the artistic design elements. Most responses showed awareness of the illustrator's use of the line with 14 of 18 students responding. Of the 18 responses, 13 participants used the artistic element of color. There were 10 of 18 responses for the illustrator's use of shape, and 7 of 18 responses pertaining to the illustrator's use of texture.

Concerning the illustrator's use of artistic element of design helping students to develop the character's attributes of thoughts, emotions, and attitudes, the greatest number of responses were in the area of thoughts. All 18 students felt the use of the line helped develop the characters' thoughts. Students made reference to color with 12 out of the 13 responses showing students felt color helped to develop a character's thoughts. For the development of the character's emotions, all 18 students made reference to the use of the line in helping to create the emotions of the character in *One More Border*. Students made reference to color in 12 of 13 responses for *Rose Blanche* and in 11 of the 12 responses for *One More Border*. With reference to development of the character's



attitude, the majority of those who responded for this category—only 6 out of 14—spoke of use of line as a way to develop a character.

The dramatic role-play showed that students could associate the character of the line with the thoughts, emotions, and attitudes of the character. Students used the lines in the illustration to develop the character's facial expressions and body language. When considering color, students could associate the illustrator's use of dark and light colors with the thoughts, emotions, and attitudes of the character. In addition, students used the symbolism associated with colors to develop the character's thoughts, emotions, and attitudes. The illustrator's depiction of a character's shape helped students to convey the thoughts, emotions, and attitudes of the character. Students used the artistic element of texture in presenting the character's environment and pictured dress to develop the character's thoughts, emotions, and attitudes.

#### ***4.4 Reflective Journal Writing***

***4.4.1 Responses from reflective journal writing.*** The researcher posed four questions to give students an opportunity to respond by reflecting on the chosen illustrations and writing in their journals (see Appendix F). The written response would treat each illustrator's use of the artistic elements of design in depicting the characters in the illustration. Also, students were asked how these elements assisted them in the creation of a character for their role-play. The researcher analyzed data to see if students related their responses to the character's thoughts, actions, and attitudes. Groups A, B, & C (6 students per group) responded to the four questions for a total of 72 responses.

These responses were analyzed for the students' understanding of the artistic elements of design line, color, shape, and texture. Table 7 shows the total number of references made to line, color, shape, and texture in the students' reflective writing journals.

**Table 7.**  
Reflective Journal Writing:  
Student Responses Showing an Understanding of Artistic Elements of Design.

Elements of Design	Title	# of Possible Responses	# of Responses using the element
Line	<i>Rose Blanche</i>	72	40
	<i>One More Border</i>	72	48
Color	<i>Rose Blanche</i>	72	49
	<i>One More Border</i>	72	59
Shape	<i>Rose Blanche</i>	72	33
	<i>One More Border</i>	72	25
Texture	<i>Rose Blanche</i>	72	18
	<i>One More Border</i>	72	18

For the element of line, 40 responses of the 72 made reference to the use of the line in the illustration from the picture book *Rose Blanche*. S2-A wrote,

Lines in this picture illustrate that people must have been feeling confused and worried as to what was occurring in front of them. When looking at the soldier with his gun pointing at the little boy—that is when I felt the most empathy for my character Rose Blanche. I tried to develop these thoughts and feelings in the role-play by posing as she did, as a person who may be in shock.

S3-A showed how he developed his character based on the lines used in the illustration depicting the stance of the character.

In the picture, the character was standing up next to a car, leaning on it. The character I played was a police officer. I found it sort of odd that the cop would just stand there and watch a little boy escape from the truck. It was surprising to see the mayor doing the police officer's work as he caught him. So I decided to use this character in the fashion of showing a person who was being forced into doing a job against his morals and beliefs.

For the book *One More Border*, 48 of the 72 responses showed the students' understanding of the use of horizontal lines for the character's arm movements. S3-A wrote about facial expression:

My character's creation was based on the illustration and depended a lot on the facial expressions and the use of the line by the artist. In this picture my character is smiling and has her arms outstretched to embrace her relatives.

S3-B noted the illustrator's use of curved lines, "The lines on the platform are softer in color, which shows it is a safe place for this family to be now."

Students acknowledged the illustrator's use of color in the illustration through their responses. Of the 72 responses, 49 had reference to color in the book *Rose Blanche*. S2-C said, "You can tell by the gray tones used that it is a dull atmosphere. That would obviously make her cautious." S4-B claimed, "The color in the illustration makes you look at the picture more closely." S1-B said color and feeling were linked:

The primary color is red in the illustration it could be for the feelings of passion both characters are feeling. The passion for Rose in wanting to save the Jewish children and violence for the Nazis as they destroy everything around them.

For the book *One More Border*, 59 of the 72 responses acknowledged the use of color to develop the characters. S1-A wrote, "The illustrator's use of color helped me to understand the picture better. First, the train's color was very dark and seemed very restricted." S2-B asserts that some colors are warm:

The illustrator's choice of color is very important. The color of Oma's sweater is very warm and inviting. It's orange, red, and yellow. It has a home-made feeling. It is welcoming of her family to their new home where they can live safely. The colors assisted me in portraying Oma's character as being warm, friendly, and open.

Concerning the book *Rose Blanche*, 33 responses of the 72 showed that students felt that shape helped them to understand the character more fully. S4-C said when referring to the illustration, "As well, the artist has really defined the shapes so the picture looks more real. This, with the use of colors, created an atmosphere which is rigid with the shapes of the building and makes us feel more intense." S2-C stated, "You can tell that Rose Blanche is scared because she is holding her book bag very tightly, and the shape of her body looks like she is trying to hide something."

Responses showed students acknowledged the illustrator's use of shape in *One More Border*. Of the 72 responses, 25 referred to shape. S4-C discussed the illustrator's presentation of the character's shape in the form of the character's stance:

The character of Igor has a very happy look on his face and a kind of twinkle in his eye as he approaches the embrace of his grandparents. Also, Igor is kind of slouching; this maybe because he is shy or may be he's very tired after his trip.

S2-C claimed, "I think the shape of the train is important because it is a man-made object that has a lot of power, it can move people and lives."

Concerning the book *Rose Blanche*, 18 of the 72 responses identified the artistic design element of texture as being used by the illustrator. S3-B said, "The stone buildings and streets were very dark and cold." S5-A identified texture in the picture, "The truck the soldiers are sitting in looks very cold and hard." S2-C claimed, "There are several uses of texture. You see the different textures of brick and stone that cover a major area of the image." These students associate the use of the illustrator's texture with conveying the type of atmosphere in the illustration.

For the book *One More Border*, 18 responses of the 72 made reference to texture. S3-A said, "The texture in the picture shows how they have come to a better place. On one side of the picture everything is cold and hard and on the other the platform is full of soft shapes that are peaceful and safe."

In addition to the researcher's observation as to whether students discussed the artistic elements of design, students' responses were also observed to see if the elements helped to convey the character's thoughts, emotions, and attitudes in the role-play. Table 8 illustrates the number of students who showed an understanding of the elements of design and the number of comments they made pertaining to any, all, or a combination of the characters' attributes of thoughts, emotions, and attitudes.

**Table 8.**

Reflective Journal Writing: Student Responses Showing the Use of Character Attributes

Elements of Design	Titles of Books	Number of Responses			
		Showing understanding of elements	Related to		
			Thoughts	Emotions	Attitudes
Line	<i>Rose Blanche</i>	40/72	25/40	37/40	38/40
	<i>One More Border</i>	48/72	35/48	38/48	16/48
Color	<i>Rose Blanche</i>	49/72	17/49	29/49	22/49
	<i>One More Border</i>	59/72	43/59	44/59	23/59
Shape	<i>Rose Blanche</i>	33/72	5/33	11/33	11/33
	<i>One More Border</i>	25/72	17/25	10/25	14/25
Texture	<i>Rose Blanche</i>	18/72	0/18	2/18	3/18
	<i>One More Border</i>	18/72	8/18	14/18	11/18

For the book *Rose Blanche*, 25 responses out of 40 indicated that students believed line related to the thoughts of the character. S5-C discussed the lines in the illustration relating to Rose Blanche's thoughts and talked about how the bold lines of the window show the physical and emotional constraints placed on Rose Blanche, "All the straight lines show confinement for Rose Blanche, the lines are rough and restricting."

Concerning the book *One More Border*, 35 responses of the 48 revealed that students felt the illustrator's use of the line helped them to understand the thoughts of the character. The comment made by S2-A shows how she sees the illustrator's use of horizontal lines in depicting the character's arm gestures. "After all that my character has been through, she is happy that they all can relax. Her facial expression and the way she

stands with her arms outstretched show us her happiness. The picture in the book made it so much easier to understand her.” S2-B acknowledged the illustrator’s use of line as showing the character’s thoughts and the relationship between the characters, “The illustrator helps us to understand what is going on better through the picture. The Kaplans are moving in a straight line towards the grandparents. Mr. Kaplan has his hand on Nadja’s shoulder, which shows that he loves his wife. The picture helped me to understand the compassion of these characters.”

Regarding the illustrator’s use of line inspired emotion in the characters in *Rose Blanche*, 37 of the 40 students connected the use of line with emotion. S5-A wrote, “I have come to this conclusion because there are many diagonal lines, vertical lines and horizontal. Diagonal lines show the confusion in the characters’ lives. Vertical lines are few but they show the aspiration that Rose Blanche must be feeling as she was inspired to help.” S6-C interpreted the line as showing the character’s emotions, “I interpreted the lines as showing confusion for Rose Blanche, they were diagonal.” S1-B also discussed the presence of lines in the illustration. “I think the lines are important as they give us a clue as to how the character of Rose Blanche is feeling.”

Concerning *One More Border*, 38 responses from the 48 given reflected the students’ belief that the illustrator’s line can show the emotion of the character. S4-B commented on how the character of the line can be shown in the body expressions and how it helps the reader to convey emotions, “You can see by the way that Oma is reaching out to her son and family that she wants to touch them. Oma is happy to see her child’s family and they are now safe in Canada. Yes the illustration helped me to portray

the feelings of Oma. My character has a smile on her face in the illustration, it is like she has been waiting a long time and cannot believe her eyes. She is reaching out to her son and family to see if they are real.”

As to whether line helped students to understand a character’s attitude in *Rose Blanche*, 38 responses of 40 showed this to be the case. The comment of S2-C showed how the illustrator’s use of line for the physical position of a character defines the character’s body to portray the character’s attitude, “I interpreted the actions and feelings of my character by forcing myself to gain insight as to the atmosphere around her. I interpreted her feelings by putting myself in a physical position like she was when she was traveling up a set of stairs. I tried to place my feelings with the attitudes of the character.”

For the book, *One More Border*, 16 responses of the 48 showed that students characters’ attitudes could be interpreted by the illustrator’s use of the line. S1-A said, “The look on my character’s face showed the joy he was feeling, he now realizes that he has survived and is reaching towards his parents who will make sure he is now free.” S3-A claimed that illustrations promote understanding of the character:

I do believe the illustrations help us to understand the feelings, emotions of the character. Sometimes with just text alone we do not see the expressions or the lines the illustrator uses to show those expressions. With the illustrations we can see how they stand in the illustrations. The lines of their faces and the wrinkles of their clothes can make us understand what they feel.



Speaking about the book *Rose Blanche*, students felt an illustrator's development of a character could be embellished by the use of color. With reference to color helping to understand a character's thoughts, responses showed 17 of the 49 students felt color helped portray the thoughts of the character. S2-A stated, "The dark colors in the picture help us to see that this story takes place in a depressing time. The characters are dressed in dark shades and appear to be emotionless. I feel the colors help me to feel what the character is feeling. Fear for his life as the mayor grabs him."

S6-A discussed the color in the illustration:

If you look at the picture, you can see the importance of the colors. The dark colors suggest that it is cold and wet. In the role-play, I made sure my character looked cold, wet, and depressed because of the atmosphere and color in the illustration.

Concerning *One More Border*, 43 of the 59 responses showed that the illustrator's use of color could reflect the character's thoughts. S5-C reported that color help her:

The way the artist portrayed the characters helped me understand the Kaplan's escape from Russia. He used colors that made the pictures more clear. In the last picture the colors are softer to show the relief and peacefulness the characters.

S1-C said, "Yes, the illustrator's use of colors had helped in the way my character feels because she was wearing a somewhat happy color, pink, this adds to her happiness to be in Canada."

Students felt that the use of color added to their interpretations of the character's emotions in the illustration. For the book *Rose Blanche*, 29 responses of the 49 responses showed this to be true. S3-B discussed the character's emotions:

The way I interpreted the actions and feelings of the character in the illustration is that I looked worried and surprised at the trucks of soldiers who drove by. The use of the dark colors made me feel the sadness my character was feeling.

The comment made by S3-A showed how the illustrator's use of color can add to the setting and atmosphere and allow for students to interpret the feeling of the character:

I found the illustration extremely helpful when it came to creating my character for the role-play. With the illustrations I got a chance to see the time in which they lived, the color of the brick road, the gloomy weather, the gray skies. Also, just seeing the expression on the character's face and the way he was dressed allowed for me to assume the character was different from the others because he was in high spirits as he saw the trucks full of soldiers. This suggests he had to be young--and perhaps, if he was older he might question the intent of the soldiers parked outside of the school.

S2-A felt the illustrator's use of color helped to interpret the actions and emotions of the character:

The color adds to the character's emotions. The colors are dark and give the setting a gritty feel. The dark colors of the picture show how the character is feeling. I believe he must feel like he has nowhere to turn and can trust no one. I tried to show this in the role-play as I was suspicious of everyone's motivations.

S5-A discussed the illustrator's use of color as helping to show the emotion her character is feeling:

The primary emotion Rose Blanche is feeling in the illustration is fear, sadness and loss. Fear for the people around her and for the war and soldiers. She experiences sadness for the people who are dying and hurting so much. When she is compared to others in the picture she is in bright colors, this means her facial expression and feelings are what the artist wanted us to notice.

S4-C discussed how the illustrator's use of color helped him to understand the internal conflict of his character:

The emotion my character is feeling in the illustration is one that deals with internal conflict. His dark green uniform portrays a depressing feeling, and his arm is positioned in a way as it creates diagonal lines. This hints at the conflict he has within him.

S4-A also discussed how color helped to understand the character's emotions:

My character is feeling fear. The illustration helped me portray the feelings of the child running down the street away from the soldiers and into the arms of a large man. The man's colors are darker, which shows he is an evil person, and the boy is dressed in lighter shades. The man looks huge compared to the boy. I can sense the boy's fear.

Concerning *One More Border*, 44 responses out of 59 showed how color could help students to interpret the emotions of a character in an illustration. S4-C said that color was a help for the emotional impact:

The illustrator's use of color does help a person to understand the picture. In the picture, Igor is wearing a blue jacket and hat, which represents tranquility and peace. He seems to be content, gentle, and welcoming toward his grandparents in Cornwall, Ontario.

S4-B discussed the use of color to help relate the emotions of a character, "Yes, the color helped me to portray the grandmother's feelings because with the warm colors and peacefulness of it all she was happy, glad and excited to see her family again." S3-B made this statement pertaining to color.

Colors can be very representative in an illustration, especially if it is difficult to see a character's face. In the illustrations, we looked at the colors- many were expressive. They really helped me to connect with my character's feelings. I played the mother Nadia, in the illustration. She is wearing all blue. I took that as a sign of tranquility. They were safe and out of harms way, and could begin to relax and begin to live their lives. It also could be her feelings of sadness for the life they had left behind. For me, her hat stands out, it is pink being a shade of red can be seen as passion, like her passion to stay with her family.

Concerning the picture book, 22 responses of the 49 showed that students felt the use of color helped to interpret the attitudes of the character in the illustration. S1-B wrote, "I empathized with Rose's character when she was looking out the window. In the role-play I wished out loud for the soldiers to go away. The color of her bow shows how she is going to make a difference." S2-A discussed how the use of color can help to portray a character's attitude:

The primary emotion my character is feeling is passion and violence. She has a passionate desire to figure out what is occurring, because she sees a shadow of violence. These feelings could be considered due to the red coloration of her bow. There also, however may be the suggestion of sadness mixed with these emotions. The blue of her jacket makes her pose these emotions. She could feel this way as she is wondering what will happen to the little boy her friend. In the role-play, I made my character strong and full of conviction as she stood up for her friend.

After students reflected on the book *One More Border*, 23 of the 59 responses indicated that the illustrator's use of color could be related to the character's attitude. S2-A noted that there is symbolism in the colors:

Colors may be symbolic and represent emotions. There are many light colors present in this picture. This gives us a warm and soft feeling about the characters in the illustration. The lightness of the colors and the bright sky show that all of the characters feel very positive and joyous as they start their new life.

S3-C described how the illustrator's use of color can help develop the character's attitude:

My character is the young girl, Nomi. She was very innocent of everything that was going on. Nomi is wearing pink, which represents warmth and can be felt by the use of the color. She has a happy feeling and is looking toward her new life. The light colors in the illustration show the scene to be a happy one.

Concerning the book *Rose Blanche*, 5 of 33 responses revealed shape was related to the character's thoughts. S5-C elaborated on shape:

In the role-play I was one of the soldiers leaning up against the car. I did not show any emotion except anger. I showed this in the way I stood. The colors of the soldiers are drab which shows they are lifeless and have no emotion. The shapes of the cars and the round tires contradict what the soldiers are like. These shapes usually represent freedom. They [the soldiers] don't want the Jews to be free, yet the curved lines represent freedom.

Also commenting on shape and thought, S2-B claimed that shape is important:

I identified with the girl with her hair in braids, because she seemed not impressed, or disgusted with what was going on around her. She too seemed she was going to speak out against what was happening in their town. Her shape shows that she is holding her stomach as to show she is sick with what is going on. Without this picture I could not see the shape and character of this girl, I could not see she was holding her belly, or her pose. Without this picture I could not become this character, but with the picture I became her. For me in the role-play she and I were the same.

The responses from *One More Border* showed 17 of 25 felt shape could be related to a character's thoughts. S3-A wrote, "They are welcomed by open arms and stand in a semi-circle, the family is happy." S2-B states, "I think the curved shapes on the platform help to build an atmosphere of safety for the family." S1-B discussed how the shape of the train conductor's face could help in interpretation his thoughts." The character on the train is not well defined. He is kind of dream-like; when we look at his face, we see he is happy."

Using the book *Rose Blanche*, 11 students of 33 showed the illustrator's use of shape related to the emotions of the character. S4-B explained what she intended:

The emotions that I put emphasis on were the feelings of power and fear. I tried to show this in the dominant pose I took, and in the way I spoke down to other characters. I gathered this was what the town's mayor was feeling in the picture by the pose he had, which allowed the feelings of sadness and confusion to be in the scene.

S5-B discussed the use of shape and the emotions she felt for her character. "The point where I empathized with my character of Rose Blanche was when she was watching the mayor trying to trap the little boy, her friend. I felt how small she felt when she was standing there."

Referring to the book, *One More Border*, 10 responses out of 25 showed shape could help in the understanding of a character's emotions. S4-A said, "The shapes are all man-made but very faded and round at the same time, which gives the characters a happy feel." S1-C, when discussing shape, wrote, "The shapes vary from one picture to the other. On the platform everything is dreamy looking and makes it seem as these people are leaving a bad dream."

Eleven student responses of 33 showed the illustrator's use of shape could be related to the character's attitude pertaining to the picture book, *Rose Blanche*. The response by S3-C shows the importance in the shape of a character to portray bravery: he speaks of shape and stance as synonymous: "For the tableau, I chose to be a character that was on the street, I tried to stand as if I was not afraid of the German soldiers." S6-C

also discussed the character's stance as showing the attitude of characters in the illustration: "In the picture, the soldiers are leaning on the cars; they don't care about the treatment of the little boy by the mayor."

Commenting on *One More Border*, 14 of the 25 responses indicated that students felt the illustrator's use of shape could help with the understanding of a character's attitude. S4-A commented, "The colors and shapes are very neutral, they flow together, this gives the character a tired and beaten look." The comment of S6-C showed how the character's actions use shape and depict attitude: "In the illustration, you can see the father has formed a circle with his arms around his family as he introduces them to his parents. He looks like he is in control of their lives now."

For the illustrations in the book *Rose Blanche*, there were no responses showing how texture could help a student relate to a character's thoughts; only 2 responses out of 18 showed that texture influenced the character's emotions. S3-A said, "The texture and the lines of the architecture in the scene gave us a feeling of intense emotions such as sadness, confusion, fear and hatred towards Jews." Three responses out of 18 showed how texture could be associated with the development of a character's attitude. S4-B suggested, "The mayor's clothing is better than most of the characters, he does not change in the book. He stands like he thinks he is better than everyone else."

Concerning the illustrator's use of texture in the illustration of *One More Border*, there were 8 responses of the 18 that showed texture helped to understand a character's thoughts. S4-Amade reference to the character's clothing as helping to portray the character's emotions:



Also, the artist's use of texture in the family clothes and hair, facial expressions gives them a more realistic look and lets us see how tired they really are. From the illustration, we can gather that the past was a time of suffering, unhappiness and a fearful time.

Concerning *One More Border*, 14 of the 18 responses showed how texture relates to the character's emotions, S4-A claimed, "The texture is present in this picture. We see it on the Kaplan family. Their clothes are cold, dirty and wrinkled, this once again created the tired and dreary feeling this family is experiencing."

For the illustration from *One More Border*, 11 of the 18 responses related the illustrator's use of texture in the environment to the character's attitude. S3-A states, "The brick on the building is not hard, the lines are soft, not defined, blurred, even curved lines like on the platform can be associated with nature and freedom. They were free, they can live in peace." S1-B commented on how texture helped create a character's attitude, "The use of texture in Oma's sweater is an excellent example of texture—the plaid is very soft and warm. It is safe, a safe haven for the Kaplan family. Their parents will protect them."

**4.4.2 Summary and analysis of the reflective writing journal .** Students were asked to respond to 4 questions pertaining to the illustrator's use of the artistic elements of design. With 18 responses for each question, the total was 72 responses. Students were also asked to discuss how the artistic elements of design assisted them in the creation of the character for the role-play. The 18 responses for each question were studied to

determine if students understood the artistic elements of design. The researcher's analysis of the students' responses on the understanding of the elements clearly showed that students felt color allowed them to gain a better perspective on the character in the illustration. The data showed 49 responses out of 72 for the picture book *Rose Blanche* and 59 responses out of 72 for *One More Border* used color to develop their characters. With regard to the illustrator's use of line, there were 40 responses out of 72 for *Rose Blanche* and 48 out of 72 for *One More Border*. Fewer references were made to the illustrator's use of shape, with 33 out of 72 responses for *Rose Blanche* and 25 responses out of 72 for *One More Border*. For both the books *Rose Blanche* and *One More Border* only 18 responses out of 72 referred to texture.

The researcher analyzed responses to see if elements were related to the character's thoughts, emotions, and attitudes. Concerning the developing of a character's thoughts, most responses were linked to color. For *One More Border*, 43 out of 59 responses, and for *Rose Blanche*, 17 responses of 49. Concerning the illustrator's use of artistic elements of design to develop a character's emotions, students who spoke about line-emotion link were 37 of 40 responses for the book *Rose Blanche*, and 38 of the 48 for *One More Border*. For the development of a character's attitude, the highest incidence, 38 of 40 responses for the picture book *Rose Blanche*, related to the illustrator's use of line in portraying the character's attitude. For the book *One More Border*, the link between line and attitude was seen in 16 of the 49.

The responses from the reflective writing journals showed how students felt the character of the line helped them to develop the character's thoughts, emotions, and

attitudes. As well, students' responses showed the illustrator's use of line in portraying the character's environment helped to develop the character's thoughts, emotions, and attitudes. Students also felt the illustrator's use of line depicted the character's body stance, gestures, arm movements, and facial expressions; all of this helped them to gain insight into the characters. The illustrator's use of color helped students to develop the character's thoughts, emotions, and attitudes. Often students identified the illustrator's use of color with the symbolism associated with colors. Students also interpreted the illustrator's use of color as helping to create the atmosphere and setting of the character's life. Students used the atmosphere and setting to develop the character's thoughts, emotions, and attitudes. The illustrator's use of shape in depicting characters helped students to develop the character's thoughts, emotions, and attitudes. The illustrator's presentation of the texture of objects and clothing helped students to develop the character's thoughts, emotions, and attitudes.

The following chapter outlines the summary, findings, conclusions, and recommendations for this qualitative study.

## **Chapter 5**

### **Summary, Findings and Conclusions, Recommendations**

In the last decade the picture book has become more popular with teachers as a resource for the classroom. The audience for the picture book has grown from very young children to include adolescents and even adults, and the subject matter and scope of the picture book has become even wider. Teachers trying to focus students on the curriculum in an increasingly visual world have found the picture book an excellent resource. The illustrator's use of artistic elements of design provides opportunities for teachers to use a more aesthetic approach to teaching, allowing students to learn how to read the narrative of an illustration through the artist's use of line, color, shape, and texture. Through this method, students learn to appreciate the visual images in the picture books, thereby increasing their visual literacy and their ability to gain a greater understanding of a character's thoughts, emotions, and attitudes in the narrative presented. The illustrator's use of the subtle details in illustrations, particularly in the historical picture books of today, can allow a student to gain a better perspective on the time period when the portrayed character lived.

A further exploration of the illustrator's artistic elements of design and how the character from the illustration can be developed may be explored through dramatic role-play. Through this drama-teaching methodology, students may be given the opportunity to embellish the narrative of the character by using the artistic elements of design to understand more fully the character's life and the particular historical time period. By

studying the illustrations, students may interpret the illustrator's use of line, color, shape, and texture in understanding the character further. It is through this exploration and by developing the character's thoughts, emotions, and attitudes in a monologue that a student can become the character in the illustration and truly reach a better understanding of the perspectives of the character during that particular place and time in history.

The purpose of this study was to focus on how the use of illustrations in historical picture books helped secondary students to portray a character's thoughts, emotions, and attitudes in dramatic role-play. A study of historical picture book illustrations allowed students to gain a better understanding of the character and choices made during the historical time period in which they lived.

This qualitative study, which took place at an urban high school, involved eighteen participants who were Grade 10, 11, and 12 high school students. The researcher examined the responses of these 18 students on the illustrator's use of the artistic elements of design in developing the characters in the picture book illustration and observed how students used these elements to develop the characters through monologues and dramatic role-play. Three groups of six students participated in the study so that the researcher could ensure the data collection was rich in description. The researcher collected data while students participated in group discussions, composed monologues, performed dramatic role-plays, and produced reflective writing journals. The study took place over a period of six 7-day school cycles in May and June, 2001, at the end of the school year which had begun in September, 2000. Two picture books *Rose Blanche* (1985) and *One More Border* (1998) were used for the study. Both of the books

were written for an adolescent audience. Each book was explored for a period of 10 one-hour class periods and the researcher met with students five times in a 7-day cycle. This scheduling provided students time to mull over the books and to reflect on the artistic elements of design used by the illustrator in creating the narrative and the characters in the historical pictures for the study.

The first two cycles of the study gave students the background information on World War I and World War II. The group discussions took place in Cycles 3 and 6 of the study. Students discussed four questions based on the illustrations in the picture books. The researcher audio taped the discussion and wrote field notes on students' expressions and reactions. The researcher observed monologues and dramatic role-plays and kept a checklist on the students' use of gestures, dialogue, and facial expressions. Students responded to one question which asked how they used the illustrator's artistic elements of design to develop their character's monologue and role-play. After each picture book's activities, students were asked to respond using the reflective writing journal; their responses were based on the historical picture book illustrations. The questions prompted students to reflect on the illustrator's use of the artistic elements of design in the illustration. By the end of the study, students had participated in group discussions, written and presented character monologues, participated in dramatic role-plays, and responded to reflective writing journals.

The following sections contain the findings and conclusions arrived at through this study.

### ***5.1 Major Finding***

The major finding of this study was that the illustrator's use of the artistic elements of design in historical picture books helped students to understand and portray a character's thoughts, emotions, and attitudes in a dramatic role-play. The 18 students who participated in this qualitative study showed an understanding of the artistic elements of design: line, color, shape, and texture. Judging from the data analysis of their responses in group discussions, character monologues and dramatic role-play, and reflective writing journals, the researcher found that students showed evidence of this understanding. Furthermore, students demonstrated how they used the illustrator's artistic elements of design to portray a character's thoughts, emotions, and attitudes in dramatic role-play.

### ***5.2 Specific Findings and Conclusions***

The findings and conclusions are grouped according to the particular artistic element of design since that was the categorization used in the gathering of data.

#### ***5.2.1 Artistic element of line.***

1. Students showed an understanding of the illustrator's use of the artistic element of line and saw how the illustrator used the element of line to develop the character in the narrative of the illustration.
2. Students showed an understanding of how the contour of the line (horizontal, vertical, diagonal) can help to depict a character and the character's environment.

3. Students used the contour of the line (horizontal, vertical, diagonal) to help develop the character's thoughts, emotions, and attitudes in the character monologues and dramatic role-play. In many responses students associated the illustrator's use of lines with the different emotions the character was feeling. Students' responses showed how the illustrator's use of lines defined the character's body stance, arm movements, facial expressions, and gestures. Students interpreted the use of these lines to develop their characters for the monologue and role-play.

#### ***5.2.2 Artistic element of color.***

1. Students showed an understanding of the artistic element of color and learned how the illustrator used the element to develop the character in the narrative of the picture book illustration.
2. Students showed an understanding of the illustrator's choice of color and noted how the use of color can help to depict a character and the environment where a character lived.
3. Students used the illustrator's use of color to develop their character monologue and dramatic role-play. Responses showed students could relate the illustrator's choice of colors, using the symbolism associated with colors, to the development of the character for their monologue and role-play. Also, students showed an understanding of how the illustrator's use of light and dark colors help create the atmosphere and setting of the illustration. This in turn helped students to interpret the thoughts, emotions, and attitudes of the characters.



4. The illustrator's use of color was a significant element in helping students to understand the character's thoughts, emotions, and attitudes. For many students the symbolism associated with the illustrator's choice of colors helped them to gain a better perspective of the character and the character's environment. Many students used the artistic element of color to help interpret the character's emotions for their monologue and role-play. Also students' responses pertaining to color showed many had come to feel empathy for their character through the monologue and role-play.

### ***5.2.3 Artistic element of shape.***

1. Students showed an understanding of the artistic element of shape and saw how the illustrator used the element to develop the character in the narrative of the illustration.
2. Students showed an understanding of how the illustrator's use of shape can help to depict a character and the character's environment.
3. Students used the artistic element of shape to help develop the character's thoughts, emotions, and attitudes. For some students the illustrator's use of shape in presenting the physical size and shape of a character helped students to develop the character's thoughts, emotions, and attitudes in the monologue and dramatic role-play. For other students the illustrator's use of shape in presenting the physical environment where the character lived helped students to develop their character monologue and dramatic role-play.

#### ***5.2.4 Artistic element of texture.***

1. Students showed an understanding of the illustrator's use of the artistic element of texture and recognized how the illustrator used the element of texture to develop the character in the narrative.
2. Students showed an understanding of how the illustrator's use of texture can help to depict a character and the character's environment.
3. Students used the artistic element of texture to develop the character's thoughts, emotions, and attitudes for the character monologues and role-play. For some students the illustrator's use of texture in presenting the character's clothing and environment helped students to develop their character monologue and role-play.
4. In this study, students' responses about texture were fewer than for other elements.

The data in this qualitative study showed how the illustrator's use of the artistic elements of design helped students to portray a character's thoughts, emotions, and attitudes in dramatic role-play. Students interpreted the illustrator's use of the elements to gain a greater understanding of the narrative and the character in the illustration. As the study progressed, it became evident through student responses that students were more comfortable with their interpretation of the artistic elements of design. Eventually, students began to read the illustration as if it were text. They also understood that the illustrator's choices were pertinent in conveying the narrative to the reader. The study of the illustrations challenged students to gain a better understanding of the artistic elements and the choices the illustrator made.

Through the exploration of a historical time period using the visual cues provided by the illustrator in picture books, students were given the opportunity to increase their visual literacy by the assignment of reading the illustrations using the artistic elements of design. This learned ability allowed students to increase their literacy and offered an interesting opportunity for learning about historical events.

The character monologues and dramatic role-plays gave students the opportunity to develop the character's thoughts, emotions, and attitudes. Many students' monologues showed that students possessed a deeper understanding and appreciation of the conflicts and challenges a character faced in the historical time period in which they lived. Many of the character voices created in the students' monologues showed how the students empathized with the historical character's plight.

Through the use of the historical picture book in the high school classroom, students realized that the picture book is not just for children but also for adolescents. Further research needs to be conducted on the benefits of the exploration of the picture book as a teaching resource in the high school classroom.

### ***5.3 Recommendations***

#### ***5.3.1 Recommendations for school districts.***

1. It is recommended that high school teachers use historical picture books as a resource in their classroom now that the subjects and genre have been widened to include the audience of adolescents. In this study students enjoyed the approach to learning history using the historical picture book and dramatic role-plays. Through the use of

the historical picture book, teachers can generate discussions on a number of social issues and present differing perspectives to students. (Strehle, 1999). The use of dramatic role-plays in the classroom allows students to live vicariously through the life of the historical characters depicted in picture book illustrations. Through the role-plays of historical characters, students learn to develop empathy for the characters they portray (Wagner, 1998).

2. It is recommended that teachers use a more cross-curricular approach to teaching history through use of historical picture books and role-plays. Students need to experience curriculum in a number of ways in order that all the learning abilities of students are addressed. The use of the historical picture book and role-plays addresses this need.
3. It is recommended that teachers use a more aesthetic approach to teaching using the illustrator's artistic elements of design in the historical picture book. This approach would allow students to increase their visual literacy as they learned to read the narrative provided in the illustrations of picture books.
4. It is recommended that the school district provide more professional development in addressing the need for the arts curriculum to be taught with a more cross-curricular approach. A workshop on the study of the art in picture books for history would be beneficial for teachers.

### ***5.3.2 Recommendations for the Department of Education.***

1. It is recommended that teachers be provided with a resource list of picture books for all subject areas—of books appropriate for use in the high school classroom. The use of the picture book needs to be recognized as more than just a source of entertainment. Picture books can also provide a useful and valuable teaching resource for the high school curriculum. This resource may educate teachers and change their perspectives on how the picture book audience has widened to include adolescents.
2. It is recommended that more professional development be provided in all areas of the curriculum, especially the Arts Education Curriculum, to help teachers learn how to teach the curriculum with a more aesthetic approach using the illustrator's artistic elements of design in a cross curricular fashion. During this study, students showed an understanding of the importance of the illustrator's choices in the artistic elements of design in helping to create the narrative in the illustration. Students showed a deeper understanding of the historical character's plight in using this technique, thereby increasing their empathy for others.

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## **Appendix A**

### **Letters of Consent**

Dear Student:

I am a graduate student in the Faculty of Education at Memorial University under the supervision of Dr. Elizabeth Strong. I am requesting permission of students enrolled in Theatre Arts 2200 to participate in a qualitative research study. This study will explore, through dramatic role play, how the illustrations in historical picture books help or assist secondary students to empathize with characters in the historical period under study.

The collection of data from this study would be through the researcher's observational notes, audio taped small group discussions, role-play activities, and journal response entries. This study will be held over a six week period during May and June, 2001. The study will take place in the regular prescribed curriculum unit of study Docudrama, and will only differ in that I am asking permission to collect data research for a thesis study.

All information gathered in this study is confidential, and at no time will individuals be identified. Students' names will not be used in this study. Participation in this study is voluntary, and you may withdraw your participation at any time without incurring academic penalty. This study has received approval of Memorial University's Interdisciplinary Committee on Ethics in Human Research and the Avalon East School Board. The observations of my study will be made available to you upon request and upon completion of the study. After the study has been completed, all data will be destroyed to ensure the confidentiality of all participants.

If you are in agreement with participating in this study, please sign below and return one copy to the school. The other is for you. If you have any questions or concerns, please do not hesitate to contact me at 579-6465. If at any time you wish to speak to another resource person, please contact Dr. Roberta Hammett, Associate Dean of Graduate Programmes, at the Faculty of Education, Memorial University of Newfoundland.

Thank- you for supporting research in education.

Yours sincerely,

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Anne Burke

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I, \_\_\_\_\_, (*name of student*) agree to take part in a study by Anne Burke, Graduate Student, Faculty of Education, Memorial University. This qualitative study using role play would explore how the illustrations in historical picture books help or assist secondary students to empathize with the characters from this historical time period. I understand that participation is entirely voluntary and that I can withdraw my participation at any time. All information is confidential and no individual will be identified. Upon completion of the study, all data will be destroyed. Please return this sheet by the following date:\_\_\_\_\_.

Thank-you.

Date: \_\_\_\_\_ *Signature of Participant* \_\_\_\_\_

Dear Parent/Guardian:

I am a graduate student in the Faculty of Education at Memorial University under the supervision of Dr. Elizabeth Strong. I am requesting permission of students enrolled in Theatre Arts 2200 to participate in a qualitative research study. This study will explore, using dramatic role-plays, how the illustrations in historical picture books assist or help secondary students to empathize with characters in the historical period under study.

The collection of data from this study will be through the researcher's observational notes, audio taped small group discussions, role-play activities, and journal response entries. This study would be held over a six week period during May and June, 2001. The study will take place in the regular prescribed curriculum unit of study, Docudrama, and will only differ in that I am asking permission to collect data research for a thesis study.

All information gathered in this study is confidential, and at no time will individuals be identified. Students' names will not be used in this study. Participation for your student in this study is voluntary, and you may withdraw your child's participation at any time without incurring academic penalty. This study has received approval of Memorial University's Interdisciplinary Committee on Ethics in Human Research, Booth Memorial, and the Avalon East School Board. The observations of my study will be made available to you upon request and upon completion of the study. Upon completion of the study, all data will be destroyed to ensure the confidentiality of all participants.

If you are in agreement with your child participating in this study, please sign below and return one copy to the school. The other is for you. If you have any questions

or concerns, please do not hesitate to contact me at 579-6465. If at any time you wish to speak to another resource person, please contact Dr. Roberta Hammett, Associate Dean of Graduate Programmes, Faculty of Education, Memorial University of Newfoundland. Thank-you for supporting research in education.

Yours sincerely,

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Anne Burke

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I, \_\_\_\_\_, (*name of parent guardian*) hereby give permission for \_\_\_\_\_ (*name of student*) to take part in a study by Anne Burke, Graduate Student, Faculty of Education, Memorial University. This qualitative study using role-plays would explore how the illustrations in historical picture books help or assist secondary students to empathize with characters from the historical time period under study. I understand that participation is entirely voluntary and that I can withdraw my child's participation at any time. All information is confidential and no individual will be identified. Upon completion of the study, all data will be destroyed.

Date: \_\_\_\_\_ Signature of Parent Guardian: \_\_\_\_\_

## **Appendix B**

### **Group Discussion Questions:**

*Rose Blanche*

*One More Border*



## **Group Discussions**

### ***Rose Blanche***

The first discussion focused on the picture book *Rose Blanche*. Students were asked to study the illustration to be used for the discussion. The discussion then focused on the illustrator's use of the artistic elements of design. Students were given four questions to discuss pertaining to the illustration.

The following questions were given, and students were asked to respond in a free flow manner. One student guided the asking of the questions simply by reading the questions out loud and making sure that everyone had the opportunity to respond. The researcher kept field notes and a checklist of the discussion for descriptive purposes.

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### **Group Discussion Questions**

#### ***Rose Blanche***

#### ***Cycle 3 of Study***

1. Discuss the use of the line in the illustration by the artist. Does the artist use vertical, diagonal or horizontal lines? Does the use of the line by the artist allow for the viewer to feel any emotion or see any symbolism in the picture? How does the use of the line contribute to the development of the character in the illustration?

2. What do the colors in the picture symbolize? What emotions do you feel when you study the use of colors in the picture? Does the illustrator's use of color in the picture help you understand what the character is feeling?
3. Discuss the use of shape in the illustration. Does the artist use curved shapes or man-made shapes? Are the outlines of the objects and the characters in the illustration heavy or are they hazy with soft edges? How does the use of shape in the picture contribute to your sensing emotions of the character? How does the use of shape make you feel towards the character?
4. Identify the areas in the picture where the artist uses texture. Does the use of texture add depth to the illustration? Explain how your focus, as the viewer, may be drawn to where the artist uses texture? Do you feel as if you could touch the object? Does the use of texture make the illustration more realistic? Have you ever touched anything that resembles any objects in the picture? Explain how you think the character feels based on the types of textures the artist uses in creating the setting of the illustration.

**Group Discussion for *One More Border***

The second discussion in Cycle 4 focused on the illustrator's use of the Artistic elements of Design in the picture book *One More Border*. Students were asked to study an illustration the researcher provided and then to discuss four questions pertaining to the illustrator's use of the elements of design. The researcher took field notes and kept a checklist of students' understanding of the artistic design elements. Once again, one student guided the reading of the questions to the other students in the group. When everyone had a chance to respond, the next discussion question was posed. Responses were given in a free flow manner.

**Group Discussion Questions*****One More Border*****Cycle 6 of Study**

5. Discuss the use of the line in the illustration by the artist. Does the artist use vertical, diagonal or horizontal lines? Does the use of the line by the artist allow for the viewer to feel any emotion or see any symbolism in the picture? How does the use of the line contribute to the development of the character in the illustration?

6. What do the colors in the picture symbolize? What emotions do you feel when you study the use of colors in the picture? Does the illustrator's use of color in the picture help you understand what the character is feeling?
7. Discuss the use of shape in the illustration. Does the artist use curved shapes or man-made shapes? Are the outlines of the objects and the characters in the illustration heavy or hazy with soft edges? How does the use of shape in the picture contribute to the emotions of the character? How does the use of shape make you feel towards the character?
8. Identify the areas in the picture where the artist uses texture. Does the use of texture add depth to the illustration? Explain how your focus, as the viewer, may be drawn to where the artist uses texture? Do you feel as if you could touch the object? Does the use of texture make the illustration more realistic? Have you ever touched anything that resembles any objects in the picture? Basing your opinion on the types of textures the artist uses in creating the setting of the illustration, explain how you think the character feels.

## **Appendix C**

### **Researcher's Checklist and Observation Notes**

for

**Group Discussions on *Rose Blanche* and *One More Border***

**Student Understanding of Artist Elements of Design: Researcher's Checklist:**

Group: \_\_\_\_\_

**Title of Book:** \_\_\_\_\_

Date of Observation: \_\_\_\_\_

Student's Identification	Line	Color	Shape	Texture
	Y/N	Y/N	Y/N	Y/N
	Y/N	Y/N	Y/N	Y/N
	Y/N	Y/N	Y/N	Y/N
	Y/N	Y/N	Y/N	Y/N
	Y/N	Y/N	Y/N	Y/N
	Y/N	Y/N	Y/N	Y/N

**Note :** For chart purposes Y: Yes; N: No**Researcher's Observation Notes**

Group: \_\_\_\_\_

**Title of Book:** \_\_\_\_\_ **Illustration Number:** \_\_\_\_\_

Date of Observation: \_\_\_\_\_

Student Identification	Observations/ Comments

**Note:** Researcher's observation notes were used to help analyze the group discussion.

**Appendix D**  
**Directions for Monologue**  
**Role-Play Question**

### **Directions for Monologue**

In preparation for the writing of the monologue, the researcher discussed what an actor hopes to accomplish in the presentation of a monologue. As a class, we discussed the creation of character, and what makes a character truly believable for an audience. We discussed how an actor attempts to get into the head of a character. Each student received a copy of the picture book illustration to study and to help them to write their character's monologue. Students were asked to write a monologue from the perspective of a character in the illustration for each picture book illustration. Students were given the following directions.

**DIRECTIONS:** Write a monologue using the character shown in the illustration in the narrative. This monologue is to be presented in class

**Note:** For our purposes, a monologue may be defined as a short scene often written to relate a story, to show inner feelings of the character, or describe a dramatic situation. In all cases the actor speaks alone.

### **Role-play Question**

After the presentation of the students as characters in role from the illustration, students were asked to respond to one question. The question asked students how they developed their character for the monologue. Students were asked the following question.

**QUESTION:** The illustrator often uses the artistic design elements to further develop the character's personality. In a short response answer the question: How did you use the artistic elements of **line, color, shape, and texture** to develop your monologue as the character in role from the picture book illustration?



## **Appendix E**

### **Role-Play Checklist**



## **Appendix F**

### **Reflective Writing Journal Question**

*Rose Blanche and One More Border*

### **Reflective Writing Journal Responses**

Having studied each picture, students were asked to reflect on how the artistic elements helped to develop the character in the illustration and gave them a better understanding of the character. Students were asked to respond in short answer format to all questions.

#### **Picture Book Study**

### **Reflective Writing Journal Questions**

#### ***Rose Blanche***

1. The actions of the character often illustrate to the viewer the many aspects of a character. Explain how you interpreted the actions and feelings of the character in the illustration; also explain how you developed this character in the role-play. In your response you may discuss the use of line, color, shape, and texture.
2. The illustrator's use of color and the types of lines created in an illustration embellish a character's emotions. What is the primary emotion your character is feeling in the illustration? Did the use of shape and texture help you to portray the emotions in the dramatic role-play?
3. A frozen tableau captures the narrative of the story in the form of a picture book illustration. Describe one tableau your group presented based on the illustrations. You may wish to discuss the illustrator's use of line, color, shape, and texture in your creation of the various tableaux.
4. Empathy may be defined as identification with and understanding of the feelings of another person. Identify a pivotal moment in the drama when you felt you

empathized with the character you played. If you feel the illustrator's elements of design assisted you in understanding the character, explain how.

### Picture Book Study

#### **Questions for Reflective Journal Writing**

##### **One More Border**

1. Explain whether the artist's portrayal of the character's facial expressions, actions, body language, and gestures in the illustration assisted you in developing the character for the role-play. In your response you may discuss the illustrator's use of line, color, shape, and texture.
2. Colors can be symbolic and represent emotions for the character. The use of lines, shape, and texture may also embellish a character's emotions. Does the illustrator's use of the artistic elements of design help you to display the character's emotions during the role-play?
3. Explain how the illustrator's selective use of the artistic elements of design helped you to embellish the character you portrayed from the illustration. Make reference to how the artist's portrayal of the time period or atmosphere in the picture book assisted you. You may discuss the illustrator's use of line, color, shape, and texture.
4. Do you feel the artist's portrayal of the Kaplan family's escape to Canada helped you to understand what it would have been like to be a member of this family during World War II? In your responses discuss how the illustrator's use of artistic elements of design helped you to identify with the characters from the illustration.





