

THE USEFULNESS OF EDUCATIONAL DRAMA AS A
MEANS OF IMPROVING THE COMMUNICATIVE
COMPETENCE OF EARLY FRENCH IMMERSION
STUDENTS: A PILOT STUDY CONDUCTED AT THE
GRADE TWO LEVEL IN ST. JOHN'S, NEWFOUNDLAND

CENTRE FOR NEWFOUNDLAND STUDIES

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**The usefulness of educational drama as a means of improving the
communicative competence of early French immersion students:
a pilot study conducted at the Grade two level in St. John's, Newfoundland.**

by

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DEDICATION

This study is dedicated to the memory of my parents, James and Norah Ferguson, whose encouragement is always with me.

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ABSTRACT

This study investigates the effects of engaging in drama on the oral and written production skills of Grade 2 French immersion pupils.

A series of drama sessions were held over a 10-week period with ninety-nine Grade 2 students from four classes of early French immersion in St. John's, Newfoundland. Students were engaged in drama experiences through drama games, story telling, interviews and role-play using the techniques of teacher-in-role, student-in-role and mantle of the expert. Classroom teachers observed and participated in the drama sessions. Reactions were determined by means of interviews with teachers, as well as two teacher questionnaires and a student questionnaire. The results of the study would indicate that engaging in drama appears to have the most positive effect on error prevention, error correction and oral production skills. Written production also improved but not to the same extent. Above average and average students showed more improvement than below average students. Since the study was only of 10 week's duration, the time factor could have affected results.

The results of the study would appear to indicate that the use of educational drama in French immersion classrooms would be an effective teaching device in improving the communicative competence of students in the French immersion programs. It was also interesting to note that students produced more detailed and longer compositions and used the new language learned during the drama experiences in group discussions and at recess times. Further research in this area is recommended.

TABLE OF CONTENTS

	Page
LIST OF TABLES	v
I. INTRODUCTION TO THE STUDY	1
Rationale for the Study	1
Purpose of the Study	5
Statement of the problem	6
Significance of the Study	7
Limitations of the Study	8
Definitions of Drama	9
Drama in Education or Educational Drama	9
Teacher-in-Role	10
Mantle of the Expert	10
Role Drama	11
II. REVIEW OF THE LITERATURE	12
Classroom Status	14
Language Development in Drama	15
Drama in the L2 Context	18
Environment in L2	19
The Actor and L2	21
Role Play and Scenarios	23

III.	DESIGN OF THE STUDY	27
	The Sample	27
	Procedures	28
	First Session	30
	Session 2	32
	Session 3	33
	Session 4	34
	Session 5	35
	Data Collection	36
IV.	PRESENTATION AND ANALYSIS OF DATA	38
	Teachers' questionnaires	39
	Effects on students	39
	Drama Techniques Used	41
	Teacher-in-role	41
	Mantle of the expert	42
	Benefits of using drama in the French immersion classroom	43
	Effects of using drama on individual students	44
	Relating to the effect of using drama for individual students	44
	Students' questionnaires: relating to their motivation for drama and perceptions of its usefulness	48

	Comments from students	49
	Drawbacks of using drama in French immersion classrooms as perceived by teachers	50
	Researcher's comments regarding the data	51
	Summary	54
V.	DISCUSSIONS, CONCLUSIONS AND RECOMMENDATIONS	56
	Discussion	60
	Summary of conclusions	61
	Recommendations	62
	Teacher training	63
	Recommendations for further research	64
	References	66
	APPENDIX A	
	Questionnaire for Teachers Involved in Drama Project	
	APPENDIX B	
	Proficiency scoring scheme for individual students	
	APPENDIX C	
	Questionnaire pour étudiants	
	APPENDIX D	
	Examples of teachers' responses to questionnaires on individual students	
	APPENDIX E	
	Samples of children's work	

Journal writings in role/present day

Letter writing in role in role/present day

Letter writing present day

Artwork

LIST OF TABLES

Table 1	Number and gender of students	28
Table 2	Follow-up activities completed by each class	30

LIST OF FIGURES

Figure 1	Usefulness of drama	40
Figure 2	Effects of drama on 24 students	46

INTRODUCTION TO THE STUDY

Methods for teaching a second language (L2) have evolved considerably since the turn of the century. They generally reflect a growing need by society to improve the proficiency level of the L2 and respond to research from the fields of linguistics, psychology, sociology and education. The most used approaches to language teaching have traditionally been the Grammar Translation Method and the Direct Method. The former method was originally used in teaching the classics and its main aim was essentially an academic one: to teach the target language by studying the grammar of that language and comparing it to one's first language (L1). Since communicative competence is not the goal of Grammar Translation, oral fluency was not an expected outcome; rather reading, writing and vocabulary learning were essential.

In complete contrast to the Grammar Translation method is the Direct Method. Translation is "taboo", the target language must be used at all times and grammar is taught inductively. Teachers get meaning across by using realia, gestures and drawing. The Direct Method is still in use at the present time and many of its elements are evident in current approaches to L2 teaching.

During World War II, in a response to a pressing need for fluent speakers of foreign languages, and prompted by research from linguistics and behaviourist theories of psychology, the Audio-Lingual Method became popular (Larsen-Freeman, 1986). With this approach, there is a heavy reliance on pattern drills, substitution drills, rote learning of dialogues and long sessions of repetition of basic sentences. It was believed language was better learned as a series of correct responses to stimuli from the teacher

or model, thus forming habits in the target language. This approach, as well as the Audio Visual approach, are both still in use today (Omaggio,1986). In recent years, the trend in language teaching has been to more communicative approaches in an effort to have students express themselves adequately in an L2 situation without being unduly concerned with the mechanics of the language.

A phenomenon in L2 learning has been French immersion, which began in Quebec in 1965, and is a communicative approach par excellence. It is claimed by many that anglophone students learn French to near-native proficiency by being placed in the natural setting of learning school subjects in French. This approach recognized the need for interaction and student involvement and has proven itself extremely successful and popular in every Canadian province. The model has been emulated in the United States and Australia and researched widely. In immersion settings, native or near-native speakers of French provide the essential language model and students' comprehension and language skills develop rapidly. Researchers such as Swain and Lapkin (1982) have found students in French immersion to be on a par or sometimes ahead of their English language peers in most areas of study and are not believed to be at risk in their educational environment (Genessee, 1987).

Recent research in French immersion has stressed the need for a more process-oriented approach to ensure its success, since some criticism has been directed at the inaccuracies noted in students' production skills (Lapkin, 1984; Hammerley, 1989; Lyster, 1987).

"...les diplômés de l'immersion témoignent, dans leur pratique langagière de la langue seconde, de forces mais aussi de faiblesses

(que l'on pense, par exemple, à un répertoire de ressources langagières peu sophistiqué ou à certaines erreurs de forme, dont certaines peuvent être fossilisées)... (Lentz, 1993).

After more than 25 years of immersion teaching, the time has come to form a theory of immersion or "la mise sur pied dans cadre didactique pour la pédagogie de l'immersion".(Lentz, *ibid*).

Other "natural" approaches, such as Suggestopedia, Total Physical Response and the Community Language Learning approach, influenced by humanistic and holistic trends in education, try to make L2 learning, and indeed education in general, more learner-centered and respond to a need for better communicators in a world where communication is rapidly becoming more sophisticated through advanced technology and international travel. This pressing need to communicate more efficiently, together with a dissatisfaction with the somewhat stilted language production resulting from earlier methods, have evolved into the Communicative Approach which is the current methodology of language teaching. This approach emphasizes the cooperative, experiential and interactive nature of language learning; language is learned in meaningful contexts and the message, as opposed to the form, is stressed. In French immersion, L2 is taught via the subject thus communicating in the target language is both meaningful and essential.

Drama, being highly communicative in nature, is a technique which can complement the Communicative Approach and can be used to develop and reinforce language skills by creating in students a:

need to learn the language:

-by the use of "creative tension"

(situations requiring urgent solutions);

-by putting more responsibility on the learner as opposed to the teacher. (Wessels, 1987,p.54).

According to Wessels, the potential benefits of drama in language teaching are:

- the acquisition of meaningful, fluent interaction in the target language;
- the assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner;
- the fully contextualized acquisition of a new vocabulary and structure;
- an improved sense of confidence in the student in his or her ability to learn the target language.

The above-listed benefits of drama reflect many of the aims of an approach which develops communicative competence, defined as:

"the ability to function in a truly communicative setting... spontaneous transaction or knowing how to use the language in a natural exchange."
(Savignon, 1976)

and has been the focus of study by many researchers since the early 1970's. Canale and Swain (1980) and Savignon (1983) define communicative competence as including:

"grammatical competence,(t'ie ability to use grammatically correct language) sociolinguistic competence, (the ability to use socially and culturally appropriate language), discourse competence (the ability to achieve unified discourse) and strategic competence (the ability to use communicative strategies or repairs to enhance communication and to compensate for breakdowns in communication)."

It is the researcher's hypothesis that these four competencies can be improved and enriched through regularly engaging students in drama in the target language. Students who participate in dramatic activities in a classroom setting are simulating situations

which they encounter in life outside school; therefore, the competencies called into use during drama will be retained and appropriately recalled in later, similar situations.

Most children participate readily in drama since it is considered fun or a type of play and is felt to be an extension of the dramatic role play children often take part in during their very early years. The benefits of engaging children in drama are numerous, ranging from gains in self-confidence to achieving more authentic, unified oral and written discourse (Wagner, 1988). This study aims to focus on the particular benefits of drama on communicative competence in a L2 setting.

Purpose of the study

Although much study has been conducted into the use of drama in education in English for first language situations and English in L2 situations (ESL), it is only recently that research has been conducted into the use of drama in L2 teaching, as found in Holden (1982) and Maley and Duff (1978). The researcher is of the opinion that engaging students in drama can bring a deeper understanding of the L2 by immersing learners in a variety of situations or contexts offering many choices of vocabulary. This understanding is reinvested and becomes evident in the students' written and oral discourse as well as in appropriate sociolinguistic use of the language. An early second language educator, Brooks (1964), stated that "an effective medium for vocabulary instruction is dramatization. Dramatization helps clarify meanings of words by indicating experiences associated with them".

Drama affords students the opportunity to become acquainted with speech levels,

(sociolinguistics), which is an area noted by language teachers as being weak and not always covered by day-to-day classroom activities. Thus, it may be contended that communicative competence can be enhanced by engaging students in dramatic experiences (Harris and Sipay, 1971).

The purpose of this study will be to determine the effects of the use of educational drama in primary French immersion classrooms. Many studies have shown that drama enhances linguistic competence in the first language, but little research has been conducted on this topic in the area of early immersion to date. It is the writer's belief that the kinds of activities presented during drama sessions would assist the teachers and be of benefit to children at the primary level in improving their communicative competencies at this critical stage of language development.

Statement of the problem

The writer is seeking direction to the following questions.

1. As a result of engaging in drama will the written expression of early immersion learners show an improvement in:
 - a) grammatical accuracy
 - b) variety of vocabulary
 - c) effectiveness of getting message across
 - d) level of interest
 - e) use of appropriate language
 - f) discourse coherence?

2. As a result of engaging in drama, will the written expression of early immersion learners show a noticeable improvement in
 - a) grammatical accuracy
 - b) variety of vocabulary
 - c) effectiveness of getting message across
 - d) level of interest
 - e) use of appropriate language
 - f) discourse coherence?

3. Do teachers perceive that the use of drama in the French immersion classroom might be useful in improving: sociolinguistic competence, motivation, self-esteem, error correction, error prevention and artwork?

Therefore, this study engaged students in several (5) educational drama experiences and evaluated their effects with respect to the aforementioned questions by the reactions of teachers and the students themselves, to their learning experiences. These reactions were determined by means of interviews with the teachers, as well as two teacher questionnaires and a student questionnaire.

Significance of the study

While the study is a small-scale, pilot one, some conclusions as to the effects of educational drama on French immersion students can be suggested.

Evidence acquired in the study (that is, the results of educational drama on young children in Grade 2) will be important in making a decision about the effects of educational drama on the second language competence of young children. The results of the study can assist in giving direction for teachers in early immersion as to whether drama is an effective strategy in developing oral and written discourse competencies, as well as sociolinguistic competencies.

The researcher believes that the information from such a study would be of value in French immersion research since it would give some indication of the extent to which drama can be an important tool in improving the oral, written, sociolinguistic and discourse competencies of early French immersion learners.

The study would be of interest to immersion teachers of all levels in demonstrating the possible effects of the use of drama in the second language classrooms.

Tardif and Weber, (1987) refer to a "lack of ethnographical and other qualitative research in immersion" and state that more interdisciplinary approaches are needed to help process-oriented research. Lapkin, Swain and Shapson (1990) ask which approaches have been "found to foster language development in mother-tongue contexts" and how these can be adapted for use in immersion. This present study hopes to provide some insight into whether the use of drama can be considered an approach which fosters language development in the second language.

Limitations of the study

The study is primarily a pilot study and will examine work of pupils in only four

classes of Grade 2 French immersion in an urban setting. Therefore, results will have to be repeated before being generalized to other levels of French immersion students, and conclusions must be treated with considerable caution.

Another limitation is the time factor: drama sessions were held over a period of 10 weeks only. It is anticipated that results would be even more successful had sessions been conducted for a longer period. It is also expected that results would have been different had the classroom teacher conducted the drama sessions instead of the researcher as was the case for this study.

DEFINITIONS OF DRAMA

Drama in education or educational drama

It is important to note that there exist multiple definitions of drama in education.

Heathcote (1978), a renowned lecturer in the field, gives the following definition:

"I define educational drama as being anything which involves persons in active role-making situations in which attitudes, not characters are the chief concern, lived at life rate (i.e. the discovery at this moment, not memory based) and obeying the natural laws of this medium. I regard these as being i) a willing suspension of disbelief ii) agreement to pretence iii) employing all past experiences available to the group at the present moment and any conjecture of imagination they are capable of, in an attempt to create a living, moving picture of life, which aims at surprise and discovery for the participants. rather than the onlookers. The scope of this is to be defined by story-line and theme, so that the problem with which they grapple is clearly defined".

As can be seen, the type of drama dealt with in drama in education develops the children's imaginative thinking (Davies, 1983) and stresses participation as opposed to performance. Improvisation by both teacher and students is highly encouraged as is the

use of interview. Drama is seen as an educational tool through which any number of subject areas and concepts can be embraced. Children often provide ideas and the teacher stimulates the drama through subtle questioning and/or appropriate interjections. Props and costumes are sometimes used, if they add to the educational value, but are not paramount to the experience; rather they serve as symbols.

Teacher-in -role

This technique means the teacher takes on the role of a person in the drama, not necessarily as an authority figure, but often as someone in need of information or help. The technique is considered extremely effective for eliciting appropriate thought and language from the children. " Teaching in role offers the opportunity to become fully involved, without being teacher" (Davies, 1983).

Mantle of the expert

Conceived by Dorothy Heathcote, this technique means the child takes on a role holding specialized expertise or knowledge. "It almost involves a reversal of the student-teacher role" (Tarlington & Verriour, 1983). This strategy is especially useful for the teacher in encouraging the child to use certain language registers or behaviours appropriate to the situation. This expertise is part and parcel of the role played by the child in the imagined situation, e.g. a circus owner or pig farmer; the child knows enough about the role to play the part convincingly. Motivation, self confidence, autonomy and language development can be highly encouraged through this technique.

Role Drama

This type of drama involves both the cognitive and affective sides of the child. The teacher is usually in role. A story or problem is tackled and children live the experience as a group. The teacher first builds belief and commitment and then the children seek meaning through questioning and reflection. In the course of a role drama students may "solve problems, argue, make inferences, reflect, research, write, read, draw, co-operate, speak in a variety of styles, organize, make observations, make decisions, plan strategies, grasp concepts, examine attitudes and learn the content of a topic being explored"(Brereton, 1985).

REVIEW OF THE LITERATURE

"Drama is the total expression of mind. It is the external representation of what takes place internally. It is not partial; it is inclusive of the cognitive, the affective, the aesthetic, the psychomotor, the moral - indeed all aspects of our inner life. As a result, it provides confidence, feelings of self-worth, positive attitudes to the self and a sense of mastery and success. These are all prior conditions for learning and therefore, essential to all curriculum design" Courtney, (1980).

Learning through play has long been recognized as second nature for the child. Researchers such as Piaget, Froebel, Dewey and others spoke of the importance of play and in particular dramatic play in the development of children.

"For the young child, drama has its beginnings in natural play through which he discovers himself and learns of the world around him. He explores, experiments, imitates and creates. Classroom drama is the development of natural play in a controlled situation" King (1979).

In spite of the wide recognition of the vital part played by dramatic play in learning, the concept of using drama as a learning medium did not begin before the 1960's or later. In 1917, Caldwell Cook wrote "The Play Way" which pointed out the benefits of drama in learning many subject areas.

Prior to Cook's "The Play Way," drama education in schools consisted of play production. Cook believed in the vital role of experience in learning; he was of the opinion force was not the way to bring about learning in children, rather the most natural way to learn was through play. For Cook, and another early drama educator, Harriet Findlay-Johnson, drama could be used to teach most areas of the curriculum.

"Both Cook and Findlay-Johnson valued drama as a learning medium because of its intrinsic appeal for students and for its educational outcomes in terms of human learning and development. They believed that the ability and interest to play and act dramatically were natural and

instinctive to all students." (Mulcahy, 1991)

In the 1950's, Peter Slade (1954) recognized the great value of dramatic play as an art form. He stated "There does exist a Child drama which is of exquisite beauty and is a high Art Form in its own right. It should be recognized, respected and protected." Brian Way (1967) further developed this concept with emphasis on a process-centered approach using an "actor teacher" who toured schools and allowed child participation.

Winnifred Ward (1930) and Nellie McCaslin (1968) in the United States advocated the use of story dramatization in improving reading skills and, in Canada, Booth (1985), Morgan and Saxton (1987) and Courtney (1968) have contributed significantly to the literature of educational drama by developing the theory and practice of the field.

Thanks to these early practitioners in the field, educational drama, although still controversial, "has been given a firm basis in theory and practice." (Morgan and Saxton, 1987). However, it is only in the last two decades that educators have seriously used drama for learning. Drama in education has come to the forefront in the last twenty-five years through such educators as Heathcote, Bolton, Neelands, O'Neill and Davies in England and Verriour, Saxton, Morgan, Booth and Courtney in Canada. Of course, theatre as performance has been used since Roman times, but drama in education means performance is not a priority; rather the "experience of the role" is the important aspect (Neelands, 1984). It is not the purpose of this study to enter into the history of drama but to look at the ways in which drama in education can help develop communicative competence in a L2 situation.

Educators, such as Heathcote (1984) and Bolton (1984), have long advocated the

use of drama as a medium for learning across the curriculum. Hawksley (1982) talks of the "layers of understanding" because in drama we "work through processes which involve both feeling and cognition in active learning". In drama in education, children are seen as "meaning makers" at the centre of their own learning.

Classroom status

In order for the aforementioned types of learning to occur, the status of the teacher is transformed to that of facilitator, rather than one of an authority figure, and the classroom becomes a community where cooperation, responsibility and ownership, as well as mutual respect are nurtured.

The technique of teacher-in-role, initiated by Heathcote and also employed by P. Iton (1984), O'Neill (1989), Morgan and Saxton (1987), Davies (1983) and others, offers a way of breaking down the traditional barriers between teacher and pupil in order to allow the child the chance to explore, advance, experience, feel and reach higher levels of understanding and thinking. This shift of status does not mean the teacher is absolving responsibility; on the contrary the teacher's role in this type of drama is vital, whether s/he is in role or on the side. Heathcote sees this kind of teacher as a coach, advising and encouraging the child to reach new understandings and knowledge. Teaching in role enables the teacher to be involved without being "in charge"; s/he guides the drama along with skilful questioning, challenging the students in subtle ways. S/he can play devil's advocate or plead ignorance, thus sharing in the drama but helping to develop the learning to the highest plane possible, drawing on the child's discoveries. The teacher-in-role

offers children a clear and concrete model to work from in coping with the language shifts the drama demands; in this way the teacher can make greater demands on the language emitted by the child and filter in the specialized vocabulary or structures needed for the dramatic situation at hand.

Often, in educational drama, children are bestowed with the "mantle of the expert"; they have the knowledge fitting to their role be it that of mayor or farmer or circus owner. The child, in role, is called upon to take on another persona, to interact with others and find the appropriate language to express his/her needs or feelings.

Language development in drama

The way in which drama works in language learning is very clearly shown in the following chart by Wilson & Cockcroft in Byron (1986):





Language developed

Byron (1986) cites that drama develops language because in drama "we suspend our real context". We agree to operate in an "as if" or fictional world. These new concepts, roles and relationships can make very different language demands on us from those of the "real classroom, so new possibilities for language use and development are opened up". When children are faced with a dilemma in drama, it feels very real to them; they care so much about the problem that they seek out the necessary language. In this way, language development is pertinent and charged with emotion. The children are highly motivated to discover more; "they constantly create new language demands on themselves through their attempts to make sense of the situations they find themselves in" (Byron, 1986).

Drama in education demands reflection in and out of drama and this process also provides more opportunities for language development. Children know when the language feels "right" and will point out the fact to their peers in a cooperative learning frame. For example, in writing a letter to convince a leader to take action on a problem, one has to convey feeling, use appropriate vocabulary and language register, such as "votre honneur, je vous supplie de payer le joueur de flûte", when addressing an authority. Also, reflection, during or after a drama session, is an ideal moment for expressive language to emerge, e.g. "J'ai peur des rats, Madame".

The types of language opened up through drama can be both expressive and

interactional, as well as informative, which is that most often used in learning through more traditional modes. Expressive and interactional language offer chances for more abstract thinking and more complex language use, areas sometimes neglected in classroom situations. Byron (1986) attributes the high use of expressive and interactional language in drama work to the fact that drama "focuses attention on people, not merely things".

Courtney (1984) is of the opinion that drama works because of the learning through contexts. He feels that if we expect students to learn how to work with a language.... "then we had better place language activities in a meaningful context". He adds that it is less effective to teach the modes of listening, speaking, reading and writing per se than to teach them in a dramatic, holistic context".

Thus, the value of drama in education for language learning is widely recognized; its benefits are deemed worthwhile in all areas of the curriculum. The child is able to take past experiences, use them in drama and formulate concepts for the future by being in a pretend present. Vygotsky (in Wertsch, 1985) calls this working in the "zone of proximal development". This term refers to the distance between "actual and potential development" (Hawksley, 1987). New learning occurs as the child interacts with others at this stage and later the learning will belong to the child. Through drama, the child enters this "zone" and the teacher can facilitate the processes which are at a crucial point of development. The child "rehearses for the future" (Hawksley, *ibid*), brings past experiences into the world of drama, experiments with them and can imagine other ways of "being". The implication for language development, be it L1 or L2, would seem evident. Watkins (1981) states, "For the players in the game of drama employ their

communicative skills in role; they are putting themselves in the shoes of someone else and their speech becomes correspondingly appropriate”.

Several researchers have found drama to improve oral language, reading and writing in a L1 context; Wagner (1988) and Snyder Greco (1983) found that students made a significant gain in their spoken language through drama. Vitz (1983) discovered similar results in L2 contexts.

Drama in the L2 context

As may be seen, many of the benefits of using drama in an L1 context are similar to those characteristics one is attempting to encourage in L2 learning; encouraging the child to take risks with language, experience meaningful communicative situations and gain in confidence are all essential to achievement in L2 learning. If these aspects can be duplicated in the L2 environment, some positive effects would seem to be inevitable.

Research is recent and ongoing as to the benefits of drama in L2 teaching. Drama, with its emphasis on oral production, helps improve communicative skills by having children “live” the language in class. Calvé (1985) and Lapkin and Swain (1990) advocate drama as a useful tool in language acquisition for French immersion learners. Safty (1989) found “linguistic peaks” resulting from “drama and skits”. These “peaks” are attributed to the high levels of motivation which drama generates. Safty also refers to the remarkable improvement in “vocabulary acquisition, pronunciation, grammatical structure and receptivity to correction” emerging from drama experiences and Lyster (1990) advocates the use of role play for language practice.

White (1984) believes that the "language in action" nature of drama provides a satisfactory linguistic base on which to build communicative competence. Jacobovits (1982) feels drama encourages "authentic language teaching" in the environment of a "community classroom".

Environment in L2

Krashen's (1982) input hypothesis posits the theory that language is acquired in environments where the anxiety level is low. He makes a distinction between language **learning** and language **acquisition**. Teachers should try to keep the "affective filter" low ensuring the students' self confidence is boosted and motivation kept high. A high affective filter means that students "block out" new language learnings (Krashen, 1982). Input must be comprehensible and authentic; too often in classrooms students receive incomprehensible and unauthentic input, resulting in reduced comprehension and motivation. Communicative approaches advocate the use of authentic documents and real situations, in contrast to the artificial memorized dialogues and cultural stereotypes found in previous approaches to language study. The use of drama contributes to more authentic language and comprehensible input. Swain's theory of comprehensible output complements Krashen's theory of comprehensible input. Swain says:

"les occasions données en classe pour une production langagière soutenue sont essentielles pour l'apprentissage parce qu'elles forcent les élèves à porter attention à la forme de leurs messages" (Rebuffot, 1993).

Educational drama in immersion contexts encourages integration of both comprehensible input and comprehensible output.

Stern (1980) found that drama has one basic psychological end; it facilitates communication by bringing certain psychological factors into play which elicit the desired behaviour in the individual. The latter are : motivation, empathy, sensitivity to rejection, self-esteem and spontaneity. The students in Stern's study felt drama helped their self-confidence with L2 and they were less embarrassed to perform in front of others. They were motivated to participate more and had no problems taking on new roles. Teachers found that drama relaxed the students, lowered the pressure and was highly motivating. Teachers also noted that students were less inhibited and therefore adopted new roles easily which would indicate a high level of empathy. It was also discovered that students' speech became more fluent and intonation and inflection more nativelike through drama - particularly in improvisations. This informal study indicated that drama is a promising area for further research (Stern, 1980).

For over 20 years now, influenced by humanistic psychology and sociolinguistics, and perhaps as a reaction to the audiolingual approaches of the 70's, many researchers, such as Moskowitz (1978), have urged teachers to set up classrooms where the learner plays an active role. Maley and Duff (1978) encourage teachers to use strategies "beginning with meaning and moving to language from there". MacNeece (1983) refers to the change in relationships between teacher and student in language classes today in keeping with the "holistic and contextual" approach. She adds that drama can help "fertilize skills" by "fostering creative communication".

Drama takes as a point of departure the child's interests and therefore complements the whole language approach currently used to teach language arts in

general; drama is child-centered and holistic, it takes into account the whole child and draws on the experience of the child.

The actor and L2

Dickson (1989) feels second language students must become actors who can "both play their roles and speak their lines convincingly if they are to communicate effectively." Indeed, Smith (1984) says the actor and language learner have much in common. He says actors, like language learners, have to be able to do the following:

1. *"decide what they want to communicate, i.e. what is appropriate for the given situation;*
2. *then decide how to communicate that message.*
3. *..Finally, they must have the flexibility to implement their decisions, or in other words, they must be able to perform with confidence".*

Holden (1982) refers to the importance of paralanguage and gestures as well as the "coughs and hesitations" of the outside world. When a second language learner does not get practice in these elements, s/he may know the grammar of the language but may be at a loss to communicate without prior practice which is made possible through the use of drama. Knowing a L2 means knowing about the people who speak the language and something of the culture. Gestures, distance, paralanguage, tone and facial expressions make up a large part of language. There are multiple ways of conveying the same expression, meaning being totally dependent on the manner in which it is delivered.

Dramatic activities allow students room to explore and examine this aspect of L2. Fancy (1991) says:

"Tout en fournissant l'illusion de pertinence, l'expression dramatique permet à l'enseignant d'exploiter l'énergie affective de l'apprenant, alors que son expression serait souvent hors de propos ou même refoulée dans des conditions pédagogiques normales".

In the classroom, drama can allow the learner to take a "preview", if you will, in a "failsafe" (Butterfield, 1989) environment, practice being in the milieu, try out the language in as close as possible a situation to real life through the dramatic mode. In L2 text books, people are often one-sided; in real life they go through emotions, play different roles - e.g. parent, business person, coach, mentor, irate taxpayer, happy friend. Drama enables the learner to "go through" these emotions as well as practise interacting with others with a gamut of roles to play and feelings which change. In a sense, in learning L2 one is taking on another role for a while. One must imitate the target language, take on a persona living in the target culture and imagine how one would react as a whole person to the total experience of a new language which automatically means a new culture with its own customs and rituals. "Learning to use a L2 is, in many ways, like learning to become a different person" (Dickson, 1989).

A very successful approach, using these techniques is the Dartmouth Intensive Language Model. This approach uses a Master teacher dressed up as an historical figure or French author, working in an emotionally charged atmosphere, rewarding correct responses with "dramatic embraces". Language is taught through mime, role play, suspense, and meaningful communicative activities are "de rigueur." Many language

teachers find this approach to be extreme; however, as a language teacher one is quite used to dramatizing and exaggerating in order to convey meaning and students willingly play their part in the game of drama. They know it would be easier to resort to L1 for meaning, but they agree to pretend because they know this is an effective and enjoyable way of learning, and the only way to learn to communicate in a L2.

Role play and scenarios

"Just as children, in learning the first language, are exposed to a variety of experiences and accompanying language in a supportive environment to which they creatively respond, the second language learner may also be capable of responding to natural open language experiences based on communication needs". (Rodriguez and White, 1983).

Just as there are many definitions for drama in education, role play in L2 learning can mean very structured dialogues, using cards which give model sentences, to very open ended activities in which merely the dilemma is stated and students build up their own situation, finding the necessary language as they go. The latter type of role play is the type which promotes the most natural language development (Crisson and Westgate, 1984) and would be acceptable in the framework of educational drama.

Students of L2 have long complained that they were unable to communicate in a foreign country. This is due to lack of practice in authentic situations. Role plays often appear in current L2 texts and approaches, especially in the Communicative Approach, as they are thought to promote interaction, cooperation and increase motivation. Role play has been called the most flexible technique of the Communicative Approach and teachers using it can meet a wide range of needs. The National Core French Study

recently advocated the use of role play as a means of improving the communicative competence of core French students.

Role play, by its very nature, demands interaction and reciprocity. Some roles require one to use polite language and with others more casual language is in order. The relationship between interlocutors is important as is the social standing of each party. Di Pietro (1987) states that real life provides raw material for scenarios. Scenarios take role play a little further by being more open-ended and by gradually adding new information or elements as the drama progresses. Di Pietro says the intention is to "emulate real life where people are called upon to redirect their communication in response to newly introduced facts and events". He added that students need "verbal strategies" to cope with the demands of conversing in L2 and the "stops and starts" of real communication. For Livingstone, (1983) role play offers a chance for the student to learn the para-and extra-linguistic features of language as well as cultural appropriateness. Register, function and attitude are all important as is the "immediacy of oral interaction". Even if students are observing others act in scenarios or role plays, L2 learning is still happening as they "tune in" to the language in action before them. The practical and active nature of role play appeals to learners, thus resulting in "effective learning" (Livingstone, 1983).

In view of the above, the apparent implications for the second language teacher would indicate that provision of time for drama in class will result in more effective, motivated communicators whose enthusiasm will bring them to a higher level of written and oral discourse which can be directly attributed to the drama experience.

Netten and Spain (1989) have shown that the learning of the second language in

French immersion classrooms is based upon opportunities to talk; and that French is learned more effectively in classrooms with a high percentage of purposeful communication. The use of drama in French immersion classrooms should give more situations for students to engage in communicative activities through meaningful contexts and offer other ways of addressing errors.

Lyster, (1990) states "language practice should be characterized by activities which focus on the perception of language functions and their forms in various contexts, subsequently used in written and oral production activities including student interaction and role plays."

Drama would provide these "various contexts" and follow-up written activities could provide the necessary practice, thus combining the analytic and experiential aspects of language learning. Drama offers the "meaningful contexts in which learners attach meaning to form." (Lyster, 1990). Grammatical competence is pinpointed as a weak area for French immersion students and much criticism has been directed at educators in the field in this regard. Analytic language teaching can be combined with experiential language teaching through the use of drama which demands correctness of form, is repetitious allowing for reinforcement of structures and yet all the while is embedded in an authentic context. Rebuffot (1993) stresses the need for an integration of experiential and analytical approaches. Educational drama is a technique which allows for such an integration.

Many parallels can be made between drama and L2 learning. Drama provides a failsafe atmosphere in which to learn; if errors occur, "playback" is immediately available,

opening up chances for self correction for the learner and error prevention and correction to the teacher. Drama and L2 learning both flourish in a positive affective environment. Language register, non-verbal communication and cultural elements emerge and can be developed in dramatic contexts and drama allows for the holistic development of the individual.

The literature has shown that drama offers techniques and strategies which promote language growth and encourages psychological factors pertaining to language development; therefore, a study into the use of drama in several L2 classrooms should provide further insight as to the benefits of drama in L2 as an effective means of developing communicative competence.

DESIGN OF THE STUDY

This study was designed as a pilot study to determine teacher and student perceptions of whether the language production, both oral and written, of French immersion students appeared to show change or improvement as a result of engaging in dramatic experiences.

The Sample

The researcher randomly selected four classes of Grade 2 students in early French immersion. Students at this grade level are usually at a critical stage in the development of oral and written language competencies. In each class there were between 16 and 26 students. Each class contained boys and girls, as indicated in Table 1. During the period in question, there was some transfer in and out of 3 or 4 students. The students were 7 or 8 years of age and had been attending French immersion since Kindergarten. Instruction was primarily in French except for music, physical education and school assemblies, which were conducted mostly in English. Three of the schools involved were dual track and one was an immersion centre. The parents were, for the most part, professional or semi-professional working parents who showed a high interest in and concern for their children's education. As in most school groups, a small percentage of the children had behaviour or emotional problems, and some children were receiving counselling within the school setting. The children had little experience with drama in school apart from preparing skits for school assemblies or concerts. The sample was deemed to represent an average group of French immersion pupils for this level.

Table 1
Number and gender of students

	BOYS	GIRLS	TOTAL
CLASS A	12	14	26
CLASS B	9	11	20
CLASS C	12	6	18
CLASS D	12	13	25
TOTAL	45	44	99

Procedures

Before the experience with drama began, the researcher visited each of the classrooms and discussed the project with the classroom teacher. In these preliminary sessions, parameters for the study were established. It was decided that the researcher would conduct the drama experiences in each classroom in order to provide consistency in the types of experience offered the students since, as previously stated in Chapter 1, interpretations of drama in education vary from source to source. There would probably have been greater variation between the experiences of each group if the classroom teacher had been assigned this task. In addition, the researcher had had more experience with this type of instruction than the classroom teachers. However, it was also decided that the researcher should lead the dramatizations and make observations in close

consultation with the classroom teacher, who remained in the classroom during most sessions, and participated in some activities.

Four or five sessions were conducted with each Grade 2 class during the period from April to May, 1993. Each session lasted a minimum of two hours over a 10 week period with an Easter vacation towards the 8th week. Most sessions were slotted for an uninterrupted time period in mornings or afternoons, respecting school timetables and teachers' requests. Sessions were conducted entirely in French. Students were engaged in drama experiences through drama games, story telling, interviews, role-play and/or scenarios using the techniques of teacher-in-role, mantle of the expert and student-in-role. For the study, the techniques of drama in education such as role drama, story drama, improvisation as well as some drama games were employed. Drama from written script was avoided since the latter was found by the researcher to inhibit spontaneity in L2, interfere with pronunciation and intonation and generally to be performance-oriented. It was also found that scripted drama can limit the types of expressive language accessible through improvised drama.

At the end of each session students were asked to engage in a number of follow-up activities. A summary of these activities is given in Table 2. The work of the students was studied to determine any immediate effects resulting from the drama experience. The teachers also observed a selected six students in the class in order to see if there were any long-lasting effects. Teachers were interviewed and field notes and videotapes observed in order to discuss and evaluate the extent of the improvement in the language of the students and certain other effects such as motivation and self-esteem.

Teacher questionnaires were designed relating to the class as a whole group and another relating to the six individual students in each class, (twenty-four in all), pre-selected by the classroom teachers with the researcher. A student questionnaire was designed to find out students' perceptions as to the usefulness of drama. A summary of the activities in which the students participated follows.

Table 2
Follow-up activities completed by each class

CLASS	A	B	C	D
ACTIVITY	Booklet	Journal	Drawing	Story writing
	Drawing	Letter	Story writing	Booklet
	Journal	Story Writing	Letter	Drawing
	Story writing	Painting	Journal	Interview

First session

This session was used as a means of motivating the students and introducing them to the notion of using dramatic activities in the classroom. Desks were moved back and students sat on the floor and "imagined" themselves to be in various places, including on a desert island, getting into a boat, exploring the territory, enjoying the sun and rowing home. This initial "imag erie" and "visualisation guid ee"(Borowski, 1993) was felt to be necessary by the researcher to initiate students into the drama mode by evoking their

senses and imaginations.

Later in this session, the researcher and teacher went on a "Chasse au dragon", taken from an idea by Janine Tougas (la chasse au tigre). At the researcher's prompts, students chanted and marched in a circle, stopping to cross rivers, prepare lunch, climb mountains, admire the view, and finally find the dragon. Students readily participated, offering ideas and suggestions for lunch items, comments on vistas, and so forth. It was interesting to note that one teacher noticed students wanted to play this game frequently on later occasions, substituting for the chant "A la chasse au dragon", "A la chasse aux insectes", thus showing their ability to transfer the new language items to other situations.

Other drama games were used such as miming and guessing a profession or finding other uses for a ruler, including using it as a saw, shovel or ice cream. Students often enjoyed these games to such an extent they wanted to have several turns in order to prolong the fun of the game.

These games, not always considered "educational drama", were felt to be necessary by the researcher to begin to develop self confidence in the students and accustom them to the ways of working in drama which offer a certain freedom and spontaneity, but at the same time demand self-discipline, trust in others and respect for the medium. The games were easy enough to follow so that students realized the task was not beyond them. All students achieved some success; there were no wrong answers. It was judged by the researcher that imaginations were stirred; curiosity was heightened, and motivation to do more drama was instilled in most students at this point.

Session 2

During this session, the researcher conducted a story drama adapted from a Brecht parable (Hawksley, 1987). The story involved going on a journey to seek a magic potion for the prince of the kingdom who had a strange illness. Two kings (in this case, queens) were involved: the Queen of the South with the sick son and the Queen of the North with the magic potion. Using teacher-in-role, the researcher, dressed in cloak and crown, spoke as the Queen of the South, explaining how she had found the solution to the son's sickness in an old book in her "dusty" (talcum powder) library. The only solution to the problem was to obtain the potion from the Queen of the North. Since the Queen of the South could not leave her child to go on a trek up north, she asked the children what she should do. The children readily accepted the teacher-in-role and the dilemma and empathized with the Queen. A little extra tension was created by indicating that the Queen of the North did not get along with the Queen of the South. They were sisters with an unsettled dispute from the time of their childhood. The children offered to go and visit the Queen of the North in role as "les villageois". A long discussion ensued over what to take along in the way of supplies on the trip and what dangers might be encountered. During this brainstorming session, a letter for the Queen of the North was composed on a scroll and this was placed in a special ring which the sister was sure to recognize.

For reasons of safety, the researcher (out of role) led the children on the journey through the corridors and out of the school, questioning the children as they went as to what they "saw" on the trip. Dragons and knights in armour were mentioned, as well as

monsters, wide rivers, mountains and valleys. Armed with the letter and ring, the group arrived at the northern kingdom and spent much time persuading the Queen of the North (classroom teacher-in-role) to relinquish the potion. Some students were so caught up in the tension, they offered to give personal possessions in exchange for the potion. Finally, the Queen of the North entrusted the potion to a villager and the group returned home to tell of their adventures to the Queen of the South (researcher back in role). Students were then invited to draw a scene from the voyage and write the story from their point of view. Drawings and writing reflected good comprehension of the story and the dilemma and showed much creativity. Samples of this work may be found in Appendix D.

Session 3

Another group drama was presented on this visit, the problem of rats in the story of the Pied Piper of Hamelin. After retelling the story, the researcher invited the students to become "citoyens de Hamelin" and one of the students offered to be mayor. The researcher took on the role of a cook in the town, leaving the "mayor" with the "mantle of the expert". Some props were used in this drama, such as aprons for bakers, logs for carpenters or wood cutters, a cross on a chain for the "priest." Sometimes, it was difficult to find the prop to fit the profession suggested by the child. On one occasion a child decided to be an artist by merely finding two paintbrushes in the art corner. At the ensuing meeting, the citizens spoke of the damage caused by the rats, gardeners complained of plants being eaten, carpenters complained of damaged wood and children

of notebooks with holes from the rats. The "artist" said all her paintbrushes but two had been eaten and it was difficult to work with only two brushes. The "mayor" listened attentively, but could not offer a solution. Another student, in role as the Pied Piper, chosen because she could play the flute, arrived and offered to rid the town of the rats for a sum of money. The mayor said he would pay any amount and the children in role as rats followed the music of the piper. Later, the piper returned to demand payment and the mayor refused. The "piper" led the children off and the "villagers" reacted with sadness.

Reflection revealed understanding of the pain of losing a child as students recounted stories of being lost in malls. The students wrote letters, in role, to the mayor or journal entries explaining who they were and how their lives were affected. One class made illustrated booklets of the story, which they enjoyed and offered to finish after the session. Samples of their materials may also be found in Appendix D.

Session 4

During this session, improvisations were used from objects, such as feather dusters, a treasure box, jewellery (Davies, 1983). In small groups, students came up with a story from the object and acted it out for the other groups. Much imagination was shown in the use of the objects, such as deep sea divers finding treasure, a writer trying to work but being disturbed by a maid with a duster, babies finding stolen goods. Violent themes sometimes emerged, but these were discouraged by the researcher for reasons of

safety and also in order to avoid the "copycat" tendency children of this age sometimes display.

Following this activity, the researcher suggested some fairy tales children might wish to dramatize since the fairy tale is a theme currently used in Grade 2. Different tales appealed to different groups. Cinderella, Sleeping Beauty and Snowwhite were most popular and since students were all acquainted with the plot, they were ready with suitable responses in their roles. In Sleeping Beauty, students who did not have main roles were fairies or guards and in Cinderella everyone went to the ball. In the largest group, two "plays" were dramatized since parts in Snowwhite were limited. By changing roles, many students had a chance at a bigger part, but so many pupils wanted to be Cinderella it was hard to please them all. In Class C, with many boys, instead of Cinderella, they produced "Claude", the mistreated boy with four mean brothers and a male fairy godfather. This transformation of the tale both amused and challenged the students as well as bringing the realization that the problems of Cinderella are universal. Classes wrote journal entries from the point of view of the wicked sibling or drew a scene from the play. Interviews between a "reporter" and a character from the story were practiced and "staged" for classmates.

Session 5

This visit was partly devoted to completing the evaluation questionnaires and also to performing one of the plays from the previous visit for the classroom teacher who

prepared her questionnaire in another room while rehearsals went on. The children enjoyed this performance and seemed disappointed this was the last visit. The children also filled out questionnaires at this session.

DATA COLLECTION

Data with respect to the children's language development was collected in the following ways:

1. Field notes. These were made after each session by the researcher, noting any general observations, any particular successes with language or any problems.
2. Observation. Students were observed in class or on video engaging in drama in order to judge oral, written, grammatical, discourse and sociolinguistic competencies. Videotapes were made of the first two sessions by an assistant.
3. Children's work. Students were invited to write either stories, letters, journal entries or verse, following a session with the researcher and these were collected and retained by the researcher for later reference. Students were also invited to draw, paint or create artistically, following the drama session and some samples were kept by the researcher.
4. Interviews. These were conducted with classroom teachers on an informal basis, relating to the observations of teachers regarding the reactions of students to the sessions.

Data about the teachers' and students' perceptions about engaging in drama was collected through questionnaires. A questionnaire was developed for the four teachers

involved in the study. In the first part of this questionnaire, teachers were requested to rate student motivation, vocabulary development, sociolinguistic competence, self-esteem, error correction and prevention, artwork, oral production and acceptance of the drama techniques by the students.

In the second part of the questionnaire, teachers were asked to rate the benefits and drawbacks of using drama in French immersion

A second questionnaire was completed by teachers, specifically focussing on six students, pre-selected by the teachers. These students were rated by teachers to be fair, average or above average in ability. This second questionnaire rated grammatical accuracy, variety of vocabulary, effectiveness of message, interest level of text, appropriate use of language and coherency of text as well as any other noticeable traits.

A separate questionnaire was compiled and distributed to each student involved in the study. This questionnaire addressed such topics as whether the students enjoyed the drama activities, would like to do more drama in school, if they felt they learned more French and if they felt shy or embarrassed when engaged in drama. Students sometimes had a little trouble understanding what was required of them in filling out the questionnaires and at times found it difficult to formulate comments due to lack of familiarity with the written version of comments. Expressions such as "faire du théâtre" and "jouer un rôle" are not in students' everyday vocabulary and had to be explained. Chapter IV discusses the results of these questionnaires.

PRESENTATION AND ANALYSIS OF DATA

This is a qualitative study. Therefore, no detailed statistical tests were undertaken. In order to understand the nature of language development in French immersion classrooms, it is important to conduct ethnographic and qualitative studies in L2 contexts. The latter should reveal the process of language learning and perhaps the points at which errors could be prevented, thus possibly leading to the improvement of the production skills.

It is important to note that this is a pilot study and was conducted in order to show if it might be worthwhile to undertake more detailed research in the area.

In the sessions with the classroom teacher, the researcher assessed with the teacher the general level of oral and written language production of the students before the experience with drama began, in order to get a base-line assessment. This was accomplished by examining work folders of children, reading journals and stories written in the previous term and discussing the types and length of written samples children usually produced in Grade 2.

The writer also asked the classroom teachers to evaluate on a pre-determined scale:

- a. writing samples of the children's work
- b. children's artwork for detail.
- c. the oral production of students engaged in drama from the video or from personal observation.

The teachers were chosen from the French immersion teaching population. They had considerable experience teaching in French immersion classrooms and all had a background in the methodology used in French immersion, acquired from courses and institutes offered at various universities.

Based on the observations and evaluations, conclusions were made regarding the level of oral and written production of the children, with a view to assessing its grammatical, discourse and sociolinguistic competence. The samples of the written work by students were also compared informally with those generally produced by students at the Grade 2 level. The considerable experience as a French immersion teacher at this level, of the researcher and the teachers, as well as a broader view of French immersion children at the primary level gained by the researcher as French immersion Consultant (Kindergarten to Grade 6) in the province gave a strong basis for making judgements about the children's language.

Teachers' questionnaire: effects of using drama on students as a group

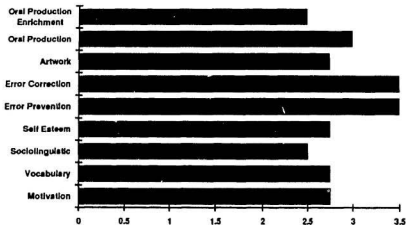
At the end of the sessions, a questionnaire was distributed to the four teachers involved with the study. This questionnaire consisted of two parts, plus room for teacher comments. The first nine questions were related to the effects on the students of participating in drama based on the teachers' observations of the children, the children's work, and from the video tape. The questions addressed such areas as: motivation, vocabulary development, sociolinguistics, self-esteem, error control and oral production.

Teachers' responses were rated on a scale of 1 to 4 where 1 represented little or

no change and 4 represented considerably enhanced.

The mean results for each question are depicted in Figure 1. As may be seen, while all categories showed some positive effect, the teachers perceived the greatest usefulness to be in the areas of error prevention, error correction and oral production.

Mean Score – Usefulness of Drama
Figure 1



In the area of increase in oral production of students during drama, two teachers found the latter to develop noticeably and one teacher noted oral production developed to a large extent. It is interesting to note that one teacher commented that the oral production of

the shy students increased noticeably. Oral production after drama (enrichment) was also positively affected.

Two of the teachers felt drama enhanced the students' motivation, vocabulary development and self-esteem.

Three of the teachers said the sociolinguistic competence of students (defined as appropriate use of language) developed as a result of drama somewhat and one teacher said sociolinguistic abilities increased "to a large extent".

Two teachers found the artwork produced by students during or following drama sessions to show noticeably more detail and one teacher said the artwork showed more detail " to a large extent"

Teachers' Questionnaire: Drama Techniques Used

Two drama techniques which require some expertise were used in the drama experience. Teachers' perceptions of the effectiveness of using these techniques were sought. The second part of the questionnaire was concerned with the effectiveness of the techniques of drama used in the sessions (i.e. Questions 10 and 11.).

Teacher-in-role

In reply to the question "Did the students accept the technique of teacher-in-role willingly?", all teachers found students had very little trouble accepting the teacher-in-role technique. This assessment was confirmed by the researcher who found that when she was in role students not only accepted the technique but seemed to enjoy it. The

researcher found she could be more drawn into the drama, yet at the same time observe it by being in role as well as employ certain vocabulary and language registers in a natural setting. The classroom teachers agreed willingly to be in role on the second visit, (as Queen of the North) and seemed to enjoy the technique. The teachers seemed at ease "dressing up" and rising to the demands of the role. On further, informal discussions with the classroom teachers, it was found they enjoyed using the technique of teacher-in-role and were agreed on the potential for directing language development it offered.

Mantle of the expert

In reply to the question, "Can students use the strategy of mantle of the expert with effectiveness?", two of the teachers thought that this strategy could be effectively used and two felt students could use this strategy to a certain extent. One teacher noted: "This is a good way for them to acquire vocabulary. They are required to use new words themselves, because it is part of their specific role".

The researcher noticed that some students were more reluctant than others to accept the responsibility of "mantle of the expert". Mostly outgoing and above average students offered to take on these roles as, for example, that of mayor, but the researcher judges that the number of sessions limited the possibilities for students to assume such roles; therefore, they were less comfortable with them. If more sessions had been held, it is likely that a larger number of students would have offered to take on roles carrying expertise.

Teachers' Questionnaire: Benefits of using drama in the French immersion classroom

The third part of the questionnaire (Questions 12-14) dealt with the benefits of using drama in the classroom. Questions relating to benefits addressed language development and motivation for language production. All teachers believed drama was generally motivating and motivated students to produce more and improved oral and written language. They also felt drama would help improve flow of language, expand vocabulary and result in more precise and more personalised use of vocabulary. It is interesting to note that one teacher stated that she believed drama helped students "function more productively in small groups" afterwards.

All teachers felt that the benefits of engaging students in drama lasted beyond the drama experience and two of the teachers explained how the children would prepare skits and role play at recess and lunch time, re-enacting scenes from the dramatizations as well as playing drama games between visits by the researcher and long after the sessions had finished. One teacher stated the children wrote plays based on the fairy tales explored in class and she felt the drama sessions had helped them achieve a higher level of success with the project. Another teacher said drama helped "draw out responses from reticent students" and found these students participating more than usual. A third teacher said some of her students were naturally more "open" to drama, since they were less inhibited and gained more from the language development potential of drama, especially in written work. However, this teacher added that if students were consistently exposed to drama, she felt they would all benefit more, as some need more time to "warm up" to the types

of activities experienced in the sessions. The researcher agrees with the classroom teacher for this particular group of students. In this group, a fair number of boys seemed to display "macho" kinds of attitudes and found some activities "cissy" at the first sessions. However, by the fourth session this attitude seemed to decrease and boys actually offered to take on traditionally female roles. It is the researcher's belief that more sessions would have lessened inhibitions even more.

It is worthy of note that, in this same classroom, one mother reported a positive change in her daughter's motivation for school following the drama sessions and enquired of the classroom teacher what was happening that was different at school. This type of response was also noted in two other classes; parents seemed pleased to see the motivating effects of drama on their children.

The researcher noted from her observations, as well as from the questionnaires, that the drama experience was generally a positive one for the students and the cooperating teachers. Teachers all found students to be motivated by the sessions and spoke to the researcher of many areas for improving the children's communicative competence through drama that had become evident to them while watching or participating in the sessions. These areas included such characteristics as: correct intonation, culturally accepted registers, idiomatic expressions, use of appropriate gestures and facial expressions.

Teacher questionnaire: effects of using drama on individual students

A separate questionnaire was distributed to the classroom teachers focussing on

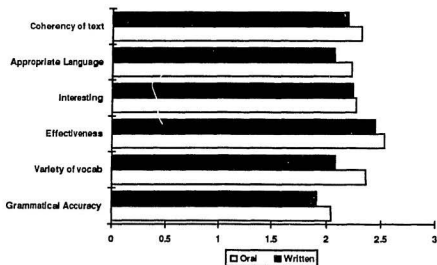
six students in each class, who had been previously designated, on consultation between the classroom teacher and the researcher. Two students at each level of above average, average and below average ability levels had been selected in each classroom for particular observation. There were an equal number of boys and girls in the sample and some consideration was given to not selecting naturally outgoing, extroverted students.

As explained in Chapter 3, a three point scale of fair, good or excellent was used for this questionnaire. In analyzing the results, fair was represented by 1, while excellent was represented by 3. Questions relative to the grammatical accuracy, variety of vocabulary, effectiveness (getting message across), interest level of text or speech, appropriate use of language and coherency of text or speech following drama were asked with respect to each of the individual students observed. These questions were asked for both the oral production and the written production of each student. Examples of these questionnaires may be found in Appendix E.

Figure 2 gives a composite summary of the teachers' perceptions of the effects of drama on the students. Effectiveness and variety of vocabulary used in oral production showed a noticeable improvement. Grammatical accuracy was the category where least progress was shown, though more progress was perceived in oral than in written production.

The majority of teachers rated grammatical accuracy as "good" for both written and oral production. In six cases, grammatical accuracy was deemed excellent for oral production and in four cases the written production was also deemed excellent. For variety of vocabulary used, more than half of the students were considered to have made

Effects of Drama on 24 Students
Figure 2



excellent progress in the area of oral production and two-thirds of the students made good to excellent progress in written production. Several students showed a "big improvement" in their written work. Teacher A noted about one child,

"This child was suddenly much more willing to take risks with the writing. Previously, this child was quite weak with reading and writing and has since shown much improvement in this area".

In the area of "effectiveness", more than half of the students were rated as

"excellent", both in oral and written production. One third of the students were rated as "good" and only in two cases were students rated "fair" for this area.

In response to the question on interest level of oral and written work, almost half of the students were rated "excellent" and an equal number were rated "good". Four of the twenty-four students were rated as "fair" in this area.

For "appropriate use of language", more than half of the students used sociolinguistically appropriate language during or after drama experiences and half used appropriate written language. One third of the students were rated as having excellent oral and written use of appropriate language. Only two were rated as "fair" in oral production, while five were rated as "fair" in written production.

On the question of text coherency, teachers rated over one third of the students as having excellent coherency for both oral and written production. Over half were rated good for oral production, and rated slightly less for written production. Only one student was rated "fair" for coherency in oral production and four "fair" in written production.

It is interesting to note that length of production also increased. Teachers noted some students wrote more than on previous occasions. One child, who usually wrote only several lines in his journal wrote for one page and a half following a dramatization of Cinderella. Another child took more risks with writing, being less concerned with the meaning of the language and was more creative in his work. Evaluations show all students' writing improved in length, although some more than others, particularly the students rated as average by the teacher.

Students' questionnaires relating to their motivation for drama and perceptions of its usefulness

A short, informal questionnaire was compiled in French, for all of the Grade 2 students participating in the project. A copy of this questionnaire is included in Appendix C. Since these students were only seven or eight years of age, and at different reading levels, and since the concept of a questionnaire was new to most students, the questions were read out by the researcher first. It was explained that one answer was to be circled for each question, the one that the students considered to be true for them. Some students still circled more than one answer and some left blanks. However, the majority of students did seem to understand the format of the questionnaire.

The eight questions on the questionnaire asked whether the students liked drama, would like to participate in more drama, felt they learned more French and if they found it easier to speak or write the language through drama.

In reply to the question "Est-ce que tu aimes faire du théâtre à l'école?", over ninety per cent of the students said "oui". It was explained to the students that "faire du théâtre" referred to all of the activities experienced in the sessions with the researcher including drama games, role plays, interviews, improvisations, and so forth.

In reply to the question "Est-ce que tu aimes jouer un rôle?", more than half of the students said they were very happy when playing a role. Nearly 40 per cent said they were happy playing a role and the remaining 10 per cent said they were embarrassed when playing roles. Regarding shyness, over half of the students said they were not shy when playing a role, while nearly one third said they were somewhat shy. Only fourteen

per cent said they felt shy when playing a role.

In reply to the question "Est-ce que tu penses que tu as appris plus de français en faisant du théâtre?", over two fifths said they believed they learned more French when role playing and thirty-five per cent felt they learned some French. However, about one fifth felt they did not learn much more French through drama.

Eighty percent of students said they would like to do more drama in school and twenty-seven per cent of these said they would like to do a lot more drama in school.

Nearly three quarters of the students believed it was easier to speak French when playing a role as found in the responses to "Est-ce que tu penses qu'il est plus facile de parler en français quand tu joues un rôle?" Sixty per cent of students also believed that it was easier to write after participating in drama.

Comments from students

Many students enjoyed the drama games, dramas based on fairy tales, when the teacher was in role, making little plays in groups and making the booklets based on the role drama of the Pied Piper. The vast majority of students enjoyed the particular role they played. As one stated, "j'ai aimé quand j'étais le joueur de flûte," and another said "j'ai aimé quand j'étais cuisinier". Many students said "J'aime quand j'ai joué un rôle" and two students said "J'aime tout!" No students stated that they disliked any of the activities. The researcher noted students did appear highly motivated during drama sessions and participated willingly. Often, many students offered to take on the same role and some selection had to be made, but in most cases, especially in the role dramas, parts

were available for all students. In conclusion, it appears that students would like to have more drama in school. To some extent they believed that they learned more French when engaged in drama, and most found it easier to speak French during drama and somewhat easier to write the language afterwards.

Drawbacks of using drama in French immersion classrooms as perceived by teachers

The researcher also wished to try to find out why drama is not used more widely in schools. Therefore, questions on this topic were incorporated in the general questionnaire given to the teachers. The results indicated that one teacher felt she needed professional training in order to use drama more. Two teachers felt lack of time was a factor and numbers in classes were felt to be a drawback by two teachers. Two teachers said the physical arrangement of the classroom was a drawback. One teacher stated she would like to use drama more but lacked confidence to "use it extensively". Noise level did not seem to present major problems to teachers and three teachers stated there were no major drawbacks to using drama in the French immersion classroom.

The researcher has to concur with the opinion of the teacher who believed more training was needed; some training in using the techniques and strategies in drama would definitely be of assistance to teachers unfamiliar with the approach. More expertise would most likely produce more confidence in the teachers' desire to use drama more extensively. Lack of time is not deemed a valid reason for not using drama by the researcher as drama was easily integrated into themes currently explored at the Grade 2 level. Education in drama use might help teachers to perceive this. Although large

numbers make some drama activities more difficult to control, group drama was used quite effectively with the larger group of 26 students. The physical arrangement of the classroom can be a drawback but, in fact, a few minutes sufficed to move desks out of the way to provide an adequate working space for the types of drama explored in the sessions with the researcher.

Researcher's comments regarding the data

Results of the questionnaires generally show positive effects from the drama experiences. It is the researcher's judgement that if the drama sessions had been extended to twenty periods instead of five, results would have been even more positive. It actually took at least two sessions for the researcher to get to know the students well enough to inspire in them the kind of confidence and trust needed to be willing to open themselves to the demands of drama. It is believed by the researcher that in this respect the classroom teacher would have a distinct advantage. By working with the students in advance, the teacher would know which students would be ready, for example, to assume the responsibility of "mantle of the expert", which students would benefit from taking on a specific role and which students would need more time due to emotional difficulties, family or personal problems. The classroom teacher would be able to avoid always assigning big roles to dominant personalities.

In the same way, a shy student could be given special credit for making an extra effort and an aggressive child might find a means of controlling his or her behaviour through being in role. The researcher did not have time to find out enough about each

child to look for particular areas of development, whereas drama would give the classroom teacher a special chance to observe and make anecdotal notes on such areas as social interaction as well as linguistic development and areas for correction. The rapport needed for attention to individual needs is not as accessible to the drama researcher as the classroom teacher using drama. The researcher speculates that the classroom teacher, or the drama teacher would need to hold frequent sessions in drama throughout the year, incorporating drama into the themes and subject areas of the curriculum in order to exploit the potential of drama to the fullest extent, especially for the language development it offers.

The researcher also noted that, during dramatizations, students quickly learned new vocabulary, language registers and idiomatic expressions or special culture-specific expressions such as "O miroir, gentil miroir, dis-moi qui est la plus belle?" Students were not always acquainted with such structures, yet adopted them into their stock of language with ease. Thus, the researcher judges the dramatic context to be one that would be flexible and open to new vocabulary acquisition and development. Teachers also felt the oral production of students was enriched through drama, one teacher finding this enrichment to be considerable.

It is also the researcher's belief that grammatical accuracy might also have shown more improvement over a longer period of time, particularly if the errors noted from one session could have been addressed at later sessions and incorporated into role plays or improvisations initiated by the teacher. It became apparent that, if one wished to address the common error of "j'ai allé", for example, the leader could devise a drama relating

to a theme where the past tense of the verb "aller" had to be used, use the drama game "Je suis allé à Paris et j'ai acheté.." or do a collective drama with the class which emphasized the correct past tenses. Journal entries could also be made using the past tense.

As previously stated, Lyster (1990) stresses the importance of providing different contexts for students to interact and role play; these contexts can offer time and space for error prevention and correction.

Since the principal aim of the researcher was to evaluate the improvement in communicative competence through motivation and by providing contexts for drama, error correction was not an area specifically addressed. Flagrant errors noted in speech were incidentally corrected, but time did not allow for extra work on this area.

It is the researcher's opinion that scripted drama might provide an avenue for error prevention and correction in L2, where difficult structures arise. For example, a student who repeats "Vive le roi" or in role as leader says "Que tous les citoyens viennent au palais" would be using grammatical structures, verb forms and registers not at their fingertips, as might a student in a first language situation. The L2 student would benefit from the example and repetition of such forms. Thus, theatre, per se is not rejected by the researcher, rather it is thought to limit the type of spontaneous and natural language development offered through the use of drama in education. However, the purpose of this study was to look at ways in which drama in education could develop communicative competence in L2 situations.

Results can be summarized as follows:

1. Teachers' perceptions

The greatest usefulness, as perceived by the teachers, was in the area of error correction and error prevention, then increased oral production. Other areas in which drama was deemed useful were in motivation, self esteem of students, increase in vocabulary and more detail shown in artwork.

2. Individual students.

The area of most usefulness, according to the teachers, was in effectiveness of message, then variety of vocabulary used and coherence of text.

3. Students' perceptions

Students perceived drama as likeable, would like to participate in more drama, especially drama games and role play. The students did not perceive themselves as particularly shy at playing roles and most felt they learned more French.

4. Drawbacks

The biggest drawback in drama seems to be lack of teacher confidence with the medium due to limited experience with the techniques and strategies called into use. Physical difficulties cited such as space, time and numbers do not appear to be major areas for concern.

Summary

The data examined by the researcher seems to show a positive attitude towards the usefulness of drama in the French immersion classroom on the part of the teachers in the areas of error prevention and correction and oral production. Drama is also useful in

motivating students, boosting their self-esteem, developing vocabulary and detail in artwork. For individual students drama was useful in improving the effectiveness of the message, expanding the variety of vocabulary and improving coherency of text.

Students also appeared to have a positive attitude towards drama, would like to be involved in it more and did not feel particularly inhibited or shy when role playing. Most students felt they learned more French through drama.

The next chapter will examine these results in more detail.

DISCUSSIONS, CONCLUSIONS AND RECOMMENDATIONS

For this study, ninety-nine students from four Grade 7 French immersion classrooms in an urban setting were exposed to drama experiences over a 10 - week period. Five sessions of approximately two hours' duration were conducted by the researcher, using the techniques and strategies of educational drama. The classroom teachers observed, and at times participated, in the activities. Students participated in drama games, role dramas, story dramas, role plays and interviews, using such techniques and strategies as "mantle of the expert" and "teacher in-role". Both the researcher and the classroom teacher used the technique of "teacher-in-role" during the role dramas. Videotapes were taken for two of the sessions and field notes were taken by the researcher, based on the sessions, videotapes and work samples of the children. Students were invited to write journal entries, letters, stories or make booklets, as well as to draw or paint during or following a drama experience.

After the sessions were completed, several evaluative instruments were used to determine the perceptions of students and teachers of the usefulness of using drama in the French immersion classroom to aid in developing communicative competence. The four classroom teachers were interviewed informally and each teacher completed two questionnaires. One questionnaire rated students' motivation, oral and written production, sociolinguistic competence and addressed the benefits and drawbacks of using drama in the French immersion classroom. The second questionnaire evaluated the effects on each of six students from each class who had been selected previously for particular

observation. Two of the students in each group were judged by the teacher to represent above average, average or below average oral production skills at the beginning of the sessions. At the end of the sessions, each student was observed and rated for grammatical accuracy, variety of vocabulary, appropriate use of language, effectiveness, interesting text and coherency of text in the work produced during and after the drama sessions. A separate questionnaire was completed by all students in the study which requested information on whether they enjoyed the drama activities, whether they would like to do more drama activities, if they felt embarrassed by playing roles and whether French seemed easier to speak during or write after the drama experience.

The results suggest the following conclusions:

Oral Production

Results showed teachers perceived some improvement in all areas. This change can be broken down as follows:

- a) grammatical accuracy: The results would indicate that grammatical accuracy does improve a little and with more time would probably have improved more.
- b) variety of vocabulary: Teachers indicated that the variety of vocabulary used by students following drama sessions did improve.
- c) effectiveness of getting message across: Regarding the effectiveness of getting message across, teachers expressed the belief that since drama created a greater need for conveying a message, the students became more effective in this area.

- d) level of interest: The interest level of the children's work was felt to increase, possibly due to similar reasons as for effectiveness of message and variety of vocabulary; the greater need created in drama resulted in more interesting work with richer vocabulary use.
- e) use of appropriate language: The appropriateness of language used by students was deemed to show improvement following drama sessions, again probably due to placing students in authentic situations, requiring specific vocabulary.
- f) discourse coherency: The coherency of language used by students was also believed to improve, according to teachers' ratings.

In reply to the question as to whether teachers perceived any change in the written production of students with respect to the categories of grammatical accuracy, variety of vocabulary, effectiveness of getting message across, interest level, appropriate use of language, discourse coherency, the results were also positive. Some improvement was noticed in all categories but this improvement was not as much as for oral production. The possible reason for this result is that writing skills take a longer period of time to show improvement; therefore, more sessions would have allowed more chances for written expression to improve.

In reply to the question related to whether teachers perceived that the use of drama in the French immersion classroom might be useful in improving: sociolinguistic competence, motivation, self-esteem, error correction, error prevention and artwork,

the results were generally positive. Teachers stated that all of these areas might be improved through the use of drama, especially motivation, error prevention and correction.

Certain other points about the drama experience may be made. It may be stated that the effects of drama last beyond the drama experience.

Engaging in drama generates more use of language in informal times such as recess.

The use of drama may assist in developing more effective group work as students take more risks in the language. Engaging in educational drama does affect positively the discourse competence of students. Teachers noticed longer and more complicated sentences and paragraphs. In this study, above average and average pupils showed greater improvement but over a longer period of time, those students whose language improvement was slower might have shown improvement in this area.

In response to the question "Do teachers perceive any impediments to the more generalized use of drama in the French immersion primary classroom?" This question revealed that teachers were primarily concerned about not being acquainted with the techniques employed in educational drama. Class size seemed to be of some concern although the noise created during dramatic activities was not. The time factor was felt to be of some concern to teachers which is possibly because drama is viewed as a separate subject area and not an integrating medium. The physical arrangement of the classroom was also seen to impede the types of movement needed in drama. Training and experience would probably lessen much of the reluctance teachers have about the use of drama.

Discussion

This study shows similar results to two previous studies regarding language growth in L2 following experiences with drama. Vitz (1983) found that ESL students made "significant gains over the control group in the number of words spoken and length of utterances" after drama experiences and significant language growth resulted for Mexican-American children using creative drama to improve their English skills (Hendrickson and Gallegos (1972).

The Grade 2 immersion students in this study also were found to develop their vocabulary in variety and effectiveness, as well as to develop coherency of text. In the two aforementioned studies, sessions were conducted three times a week, for shorter sessions, and were, in all of longer duration than the present study. However, findings do indicate areas of similarity in results.

Stern (1982) found students felt dramatic activities helped them gain self-confidence and spontaneity in English. They enjoyed the dramatic activities and were motivated to participate in more drama. Stern also noted that improvisation, in particular helped students express themselves more confidently and reduced their nervousness and embarrassment. Intonation and expression were noted to improve both by the students and the researcher. Students had no problems taking roles or identifying with the characters in the dramatic experiences.

This present study also confirms the high motivation evident in L2 students participating in drama and gives support to its potential to lower the affective filter, allowing for more spontaneous and relaxed communication.

Shacker (1991) found that, in one Grade 3 French immersion class, students' language improved in the expressive mode. This study is more recent and was undertaken in Canada. High motivation and language growth was also noted, especially in the expressive function and decontextualised language. Utterances in group drama increased in length. The study also supports claims that students use a variety of language functions and registers similar to the results of the present study.

Lyster (1990) proposes that analytical and experiential teaching need to be integrated in order to improve the grammatical competence of French immersion students' production skills. Rebuffot (1993) reinforces this viewpoint. By providing meaningful contexts, drama enables students to practice certain language items without using drills or exercises. Teachers can ensure that drama encompasses certain grammatical forms just as they can guide the drama to certain scenarios requiring problem-solving. Students willingly use discourse that is grammatically challenging if that is what is needed in the meaningful, highly motivated world of drama. This present study indicates that the use of drama may be a teaching strategy which would assist in combining analytical and experiential teaching.

Summary of conclusions

The following conclusions can, therefore, be made regarding the effects of using drama in primary French immersion classrooms:

From the study drama is perceived as highly motivating in the immersion classroom by both teachers and students alike.

The techniques and strategies of drama in education can be used as a means of improving communicative competence in the area of oral language growth, and to a certain extent for written language growth for students in early French immersion.

Students of varied abilities can benefit from the drama experience in improving their grammatical accuracy, variety of vocabulary, appropriate use of language, coherency of text and effectiveness of message, especially in the area of oral production.

Shy and reticent students seem to particularly benefit from the drama experience.

Drama may be a suitable medium through which to address the areas of error prevention and correction.

Drama can be used as an integrative factor in the curriculum.

The benefits of drama appear to be long-lasting, and have subsidiary effects in the areas of improved group participation and constructive use of recess time.

Recommendations

The foregoing results and conclusions appear to indicate that the use of educational drama in French immersion classrooms would be an effective teaching device for assisting in improving the communicative competence of students in the French immersion programs. Therefore, teachers in L2 settings should be made aware of its benefits.

Students in L2 settings should be given more opportunities to participate in drama experiences. Teaching guides should suggest drama activities in all subject areas.

Since the lacunae noted in L2 learners' linguistic competence pinpoint "authentic

or real dialogue" as particularly lacking, students should be engaged in improvisation, role play and drama games to improve oral competence. The writing of skits, plays, dialogues and interviews exposing learners to more "real" communicative situations would also be recommended. Drama provides the "opportunities to talk" advocated by Netten and Spain (1989) and should be used to its maximum potential in classrooms in order to improve communication.

Teacher training

The following recommendations are also made relating to teachers and teacher training:

1. Classroom teachers need further training in educational drama and in particular the techniques and strategies available to them from the field of drama. It may be suggested that a course in the use of educational drama should be included as a compulsory part of the language arts training of French immersion teachers.
2. A course, or courses should be offered at Memorial University level in the area of drama in education with a particular focus on the approaches and benefits of using drama in L2 contexts.
3. Workshops and/or inservices should be offered by the Department of Education and School Boards to teachers in French immersion in order to inform them of the benefits of using dramatic techniques in the L2 class.
4. L2 teachers with special interest or training in educational drama should be brought together with drama specialists in order to list curriculum objectives

which can be attained by using the medium of drama in L2 settings. Since time is cited by some teachers as a drawback to using drama, knowledge of the integrative power of drama might eliminate the time factor as being a drawback.

5. Peer counselling or the use of teacher coaches should be encouraged at the Board level in order to assist new teachers in integrating drama into their class.
6. Drama in education should be given more prominence in the Program of Studies for the primary level.

Recommendations for further Research

1. Further qualitative studies of this type should be conducted at various grade levels by other teachers or researchers in order to see to what extent the findings can be replicated. (particularly elementary and high school levels).
2. Further investigation should be conducted regarding the impact of educational drama on the prevention and correction of errors in the oral and written production of L2 students in order to see if drama might help reduce the number of errors found to occur in immersion students' oral and written communicative competencies.
3. Further studies, involving more drama sessions should be conducted in order to provide a firmer basis on which to make assumptions and or draw conclusions regarding the effects of drama on L2 student's performance.
4. A further study of this type using a control group might provide a more concrete basis on which to make observations and draw conclusions regarding the use of

drama in L2 situations.

5. Studies conducted in the L1 setting can sometimes be replicated in the L2 setting, or parallels drawn from which teachers in L2 might gain insight into the benefits of drama in education for L2 students.
6. Further studies should be conducted into the way culture might be taught through drama in L2 classes, including culturally-related aspects of communication, such as non-verbal behaviour.

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APPENDIX A
QUESTIONNAIRE FOR TEACHERS
RELATING TO A GROUP REACTION

Questionnaire for Teachers Involved in Drama Project

Please answer the following questions by circling the appropriate response. N.B. These questions refer to the group reaction as a whole.

Key is as follows:

1. very little
2. somewhat
3. noticeably
4. to a large extent

1. Did you find that students' motivation increased as a result of participating in drama?
1. 2. 3. 4.
2. Did students' vocabulary develop as a result of drama experiences?
1. 2. 3. 4.
3. Did the sociolinguistic competence of students (i.e. appropriate use of language) develop as a result of drama?
1. 2. 3. 4.
4. Was there any change in the self-esteem of students as a result of participation in drama?
1. 2. 3. 4.
5. Does it appear that error prevention can be addressed through the techniques of drama?
1. 2. 3. 4.
6. Do you feel error correction can be effectively practiced through participation in drama?
1. 2. 3. 4.
7. Does the artwork of students show more detail after participation in drama?
1. 2. 3. 4.
8. Did students' oral production increase during participation in drama?
1. 2. 3. 4.
9. Was the oral production of students more enriched after participation in drama?
1. 2. 3. 4.
10. Did students willingly accept the technique of teacher- in- role?

11. Can students use the technique of Mantle of the Expert (i.e. student plays role demanding special knowledge) with effectiveness? 1. 2. 3. 4.

1. 2. 3. 4.

Comments: _____

12. Do you believe students would benefit from frequent participation in drama would benefit students in any of the following ways. Please write Yes or No.

- a. improvement in flow of language _____
b. expansion of vocabulary _____
c. more precise use of vocabulary _____
d. more personalised use of language _____
e. correction of errors _____
f. general motivation _____
g. higher motivation for language production (oral) _____
h. higher motivation for language production (written) _____
i. other; please specify _____

13. What would you see as major drawbacks to the use of drama by the classroom teacher in the French immersion classroom? Tick as appropriate.

- a. need for professional training _____
- b. amount of time _____
- c. numbers in classes _____
- d. noise level _____
- e. physical arrangement of classroom _____
- f. other; please specify: _____

14. Does it appear that the benefits of engaging students in drama last beyond the drama experience? Yes No

**APPENDIX B - PROFICIENCY SCORING SCHEME FOR
INDIVIDUAL STUDENTS**

This part of the questionnaire refers to the six students selected on consultation with the researcher. One sheet must be completed for each student.

Student number:

Please place appropriate number in the space provided for each category. Key is as follows:

1. fair
2. good
3. excellent

Criterion	Oral Production	Written Production
Grammatical accuracy	___	___
Variety of vocabulary	___	___
Effectiveness (gets message across)	___	___
Interesting	___	___
Appropriate use of language	___	___
Text flows coherently	___	___

Any other noticeable traits. Please specify:

APPENDIX C - QUESTIONNAIRE POUR ETUDIANTS

Encerle la réponse que tu choisis...

1. Est-ce que tu aimes faire du théâtre à l'école?
oui non
2. Comment te sens-tu quand tu joues un rôle?
géné content très content
3. Es-tu timide quand on fait du théâtre?
oui un peu non
4. Est-ce que tu penses que tu as appris plus de français en faisant du théâtre?
pas beaucoup un peu beaucoup
5. Aimerais-tu faire plus de théâtre à l'école?
non un peu plus beaucoup plus
6. Dis-moi ce que tu as aimé quand on a fait du théâtre.

7. Est-ce que tu trouves qu'il est plus facile de parler français quand tu joues un rôle?
oui non
8. Est-ce que tu trouves qu'il est plus facile d'écrire en français quand tu joues un rôle?
oui non

**APPENDIX D - EXAMPLES OF TEACHERS' RESPONSES TO
QUESTIONNAIRES ON INDIVIDUAL
STUDENTS**

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: 61

Please circle as appropriate. Key is as follows:

1. fair
2. good
3. excellent

Criterion	Production	Rating
	Oral	Written
Grammatical accuracy	<u>3</u>	<u>2</u>
Variety of vocabulary	<u>3</u>	<u>2</u>
Effectiveness (gets message across)	<u>3</u>	<u>3</u>
Interesting	<u>3</u>	<u>3</u>
Appropriate use of language	<u>2</u>	<u>2</u>
Text flows coherently	<u>3</u>	<u>3</u>

Any other noticeable traits:

(It noticeable) progression in interest and in productivity.
is liked to write, but tends to be brief: journal entries
are usually only several lines. entry for the
"Cinderella" activity is a page and a half.
Used new vocabulary (e.g. magical, fully-active) in
written activity. Pictures with great detail.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: 36

Please circle as appropriate. Key is as follows:

1. fair
2. good
3. excellent

Criterion	Production Oral	Rating Written
Grammatical accuracy	<u>1</u>	<u>1</u>
Variety of vocabulary	<u>2</u>	<u>1</u>
Effectiveness (gets message across)	<u>2</u>	<u>1</u>
Interesting	<u>2</u>	<u>2</u>
Appropriate use of language	<u>2</u>	<u>1</u>
Text flows coherently	<u>2</u>	<u>1</u>

Any other noticeable traits:

Writing more, likes telling the story from another
perspective. Attempts spelling of unfamiliar words.
Enjoyed partaking in role-play & was more vocal
than usual.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: 94

Please circle as appropriate. Key is as follows:

1. fair
2. good
3. excellent

Criterion	Production Oral	Rating Written
Grammatical accuracy	<u>1</u>	<u>1</u>
Variety of vocabulary	<u>3</u>	<u>2</u>
Effectiveness (gets message across)	<u>3</u>	<u>3</u>
Interesting	<u>3</u>	<u>2</u>
Appropriate use of language	<u>2</u>	<u>2</u>
Text flows coherently	<u>2</u>	<u>2</u>

Any other noticeable traits:

Great attention paid to proper spelling.
More productive. New vocabulary used in proper
context (eg - maladie bizarre) correct sequence of
events.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: 95

Please circle as appropriate. Key is as follows:

1. fair
2. good
3. excellent

Criterion	Production Oral	Rating Written
Grammatical accuracy	<u>2</u>	<u>1</u>
Variety of vocabulary	<u>2</u>	<u>1</u>
Effectiveness (gets message across)	<u>2</u>	<u>2</u>
Interesting	<u>2</u>	<u>2</u>
Appropriate use of language	<u>2</u>	<u>2</u>
Text flows coherently	<u>2</u>	<u>2</u>

Any other noticeable traits:

Writing was brief. Could retell story in proper
sequence using more vocabularised attention paid to
substance structure. Pictures detailed, with two scenes
and a subject. Write a summary of the story's
principal parts.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: G3

Please circle as appropriate. Key is as follows:

1. fair
2. good
3. excellent

Criterion	Production	
	Oral	Rating Written
Grammatical accuracy	<u>2</u>	<u>1</u>
Variety of vocabulary	<u>3</u>	<u>2</u>
Effectiveness (gets message across)	<u>3</u>	<u>3</u>
Interesting	<u>3</u>	<u>3</u>
Appropriate use of language	<u>1</u>	<u>2</u>
Text flows coherently	<u>3</u>	<u>2</u>

Any other noticeable traits:

Written text more detailed longer than
usual. More varied vocabulary. More effort put in
punctuation.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: G2

Please circle as appropriate. Key is as follows:

1. fair
2. good
3. excellent

Criterion	Production	Rating
	Oral	Written
Grammatical accuracy	<u>3</u>	<u>2</u>
Variety of vocabulary	<u>3</u>	<u>3</u>
Effectiveness (gets message across)	<u>3</u>	<u>3</u>
Interesting	<u>3</u>	<u>3</u>
Appropriate use of language	<u>3</u>	<u>3</u>
Text flows coherently	<u>3</u>	<u>3</u>

Any other noticeable traits:

Shows much more detail than in journal writing.
Very imaginative: told the story from a new
and very successful. Did not detail anything.
Was very confident "in perfect use" spoke with
much expression.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: F1

Please circle as appropriate. Key is as follows:

- ① fair
2. good
3. excellent

Criterion	Production Oral	Rating Written
Grammatical accuracy	<u>2</u>	<u>3</u>
Variety of vocabulary	<u>3</u>	<u>3</u> ^{big} improvement
Effectiveness (gets message across)	<u>2</u>	<u>2</u>
Interesting	<u>2</u>	<u>1</u>
Appropriate use of language	<u>2</u>	<u>1</u>
Text flows coherently	<u>2</u>	<u>2</u>

Any other noticeable traits:

This child was suddenly
much more willing to take notes with
the writing. Presumably this child was quite
weak with reading & writing and has since
shown much improvement in this area.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: F²

Please circle as appropriate. Key is as follows:

- ① fair
- 2. good
- 3. excellent

Criterion	Production Rating	
	Oral	Written
Grammatical accuracy	<u>1</u>	<u>2</u>
Variety of vocabulary	<u>1</u>	<u>1</u>
Effectiveness (gets message across)	<u>2</u>	<u>2</u>
Interesting	<u>2</u>	<u>1-2</u>
Appropriate use of language	<u>2</u>	<u>1</u>
Text flows coherently	<u>2</u>	<u>1</u>

Any other noticeable traits:

This child has experienced difficulty concentrating during the year. He did enjoy all drama activities but continued to be distracted at times. In oral production he showed a good grasp of form. For written production his difficulties in this regard seemed to continue to prevent him from willingly continuing.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: F³

Please circle as appropriate. Key is as follows:

1. fair
- ② good
3. excellent

Criterion	Production Oral	Rating Written
Grammatical accuracy	<u>2</u>	<u>2</u>
Variety of vocabulary	<u>3</u>	<u>2</u>
Effectiveness (gets message across)	<u>3</u>	<u>3</u>
Interesting	<u>3</u>	<u>3</u>
Appropriate use of language	<u>3</u>	<u>3</u>
Text flows coherently	<u>2</u>	<u>2</u>

Any other noticeable traits:

This child occasionally required extra encouragement to get started. However, once able, s/he do well. In class, s/he drag this child was eager to participate in the role play and oral activities but reluctant writing the written activities that followed and completion of forms, etc... This is not unusual.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: F4

Please circle as appropriate. Key is as follows:

1. fair
- ②. good
3. excellent

Criterion	Production Oral	Rating Written
Grammatical accuracy <i>seeks correction given</i>	<u>2</u>	<u>3</u>
Variety of vocabulary	<u>3</u>	<u>3</u>
Effectiveness (gets message across)	<u>3</u>	<u>3</u>
Interesting <i>though brief</i>	<u>3</u>	<u>3</u>
Appropriate use of language	<u>3</u>	<u>3</u>
Text flows coherently	<u>2</u>	<u>3</u>

Any other noticeable traits:

This child was quite motivated by the language activities and demonstrated initiative by bringing her own story during free time. During the time of writing etc... she wanted work production was occasionally hampered by her concentration on the appearance of her work - which I don't discourage unless it gets out of hand.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: F5

Please circle as appropriate. Key is as follows:

1. fair
2. good
- ③ excellent

Criterion	Production Oral	Rating Written
Grammatical accuracy	<u>2</u>	<u>2</u>
Variety of vocabulary	<u>3</u>	<u>3</u>
Effectiveness (gets message across)	<u>3</u>	<u>3</u>
Interesting	<u>3</u>	<u>3</u>
Appropriate use of language	<u>2</u>	<u>2</u>
Text flows coherently	<u>3</u>	<u>3</u>

Any other noticeable traits:

This child was particularly
interested in taking part in the fairy tales.

Proficiency Scoring scheme for individual students

This part of the questionnaire refers to the six students selected in consultation with the researcher.

Student number: 56

Please circle as appropriate. Key is as follows:

1. fair
2. good
3. excellent

Criterion	Production Oral	Rating Written
Grammatical accuracy	<u>3</u>	<u>3</u>
Variety of vocabulary	<u>2</u>	<u>3</u>
Effectiveness (gets message across)	<u>3</u>	<u>3</u>
Interesting	<u>3</u>	<u>3</u>
Appropriate use of language	<u>3</u>	<u>3</u>
Text flows coherently	<u>3</u>	<u>3</u>

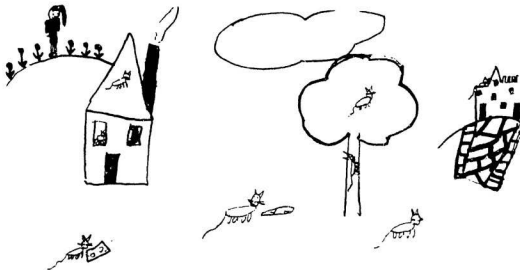
Any other noticeable traits:

Very enthusiastic about the role plays and wanted to play a variety of parts. This child is normally quiet and shy. He did enjoy the activities a great deal.

APPENDIX E - SAMPLES OF CHILDREN'S WORK
(See Pocket)



Il étoit une fois un potion magique que le prince a
besoin. Met le reine ne cest que ~~est~~ un jour le reine Va a
la bibliothèque. Elle a trouvé un livre de potion Il avait
un page avec un potion pour gens le prince
un jour de reine dit a cest cheval Il a tenu le
cheval de terre Reine & Royaume du Nord
Le autre reine a dit Non Met a peur que on a
dit Cest per le prince Elle a dit Oui Maintenant
le Prince ne pas malade. fine



Le jour du flûte, Il était une fois des rats et les rats eter partout dans les maisons, des magasins, les écoles, et tout les place au les personnes travaille. Les personnes eter très foché avec les rats ils ons mangé le vêtements, et tout de la nourriture. Tout les personnes n'a c'est pas c'ava fore abe ils avé des idées d'avoir un réunion. ils etait la poure Seurer et ils ons panisé et panisé. "Quelle-qui'un a dit que-ans va besucins que-elle que chous mas qua." Et pui que-elle une a venir et dit je sais queman de fait disparu les rats et je vais le faire le pour saide mon. 10000 piere. Il a fait disparu les rats pare jouet la flûte et il a dit. "OK ons est ma largen." HaHa! Ha! On est ma largen. Metenon je vais fait quelle-que chous de très mechen tourn la page

Il a jouer la flûte et les enfant a lui souve
jusqu'au montan. Les enfant a vu la plus belle
plus que son samir vu.

la fin!

Il était une fois une reine
et sa prince. la fil a un

Maladi. Eisure con la fin

va au Bibliotage Elle trou

un vieille livre les chevaux
charche potion-magique au château.

ils va dans la forêt sure

les montagne. se la nuit ma t'on
dit un chevalier. on va dans lure tante

le reine du nord et maichante con le chevalier
arrive au le château il dit éss:que Je ps à

potion-magique le reine dit Non le chevalier dit oui

le chevalier donne un Baige au reine le reine donne
le potion-magique

Handwritten text at the top of the page, including a date and a title, which is mostly illegible due to fading. The text appears to be:
Date: _____
Topic: _____



L'histoire du poton magique



Il était une fois... Un prince qui
avait une maladie bizarre. Et person-
ne ne sait comment le guérir. mais une
journee quand la reine ete dans sa
bibliothèque elle aperçoit une vieille livre.
dans le livre il-y-a une carte dedans
et on a dit oui le carte a dit d'aller

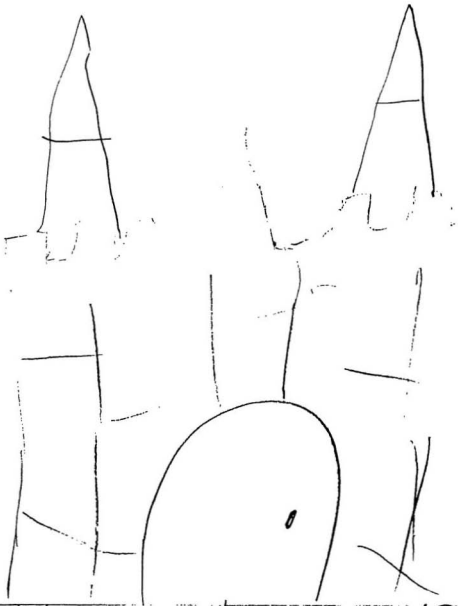
et on a trouvé la potion magique et
et le prince est q'... la fin



Il était un fois en prison
mais quand le père jura dans la
fret il tombé just come sa
la reien était très triste
mais se ruit elle est dans le
Bibliothèque elle a trouver un très
vieux livre ou re le très vieux livre
elle trouve un paper au dit
que la fiction est dans la chambre
du père de la mort la reien de
la mort est un méchant



elle s'est que Elle ne veut
pas aller. Elle dit a der chevalier
les chevalier passe la forêt.
Il arrive au château. toc toc
toc. un gardier. ouvre la. Qu
se que tu veux. C'est veux voir.
la reine. da core dit le gardier
Qu se que tu veux dit la reine

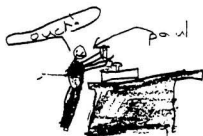


On veut la potion Magie
pouoit demander la reine
pour la fils de la reine. Il
est très malade. d'acor dit
la reine. La fin.

Je suis un enfant à la ville
de Hamelin. J'ai 6 ans. J'ai un
sœur qui s'appelle Julie. J'aime
un ou deux rat mais pas quelque
chose comme 2000 rat! Moi et
ma sœur ne peut pas même
marcher à l'école avec tout
c'est rat! Ma mère est un
bûcheron elle ne peut pas
couper le bois avec tout ses
rat! Mon nom s'appelle Katarina et
Moi et ma sœur veux que les
rat partent

06 Avril 1893

Mon nom est Ludwig
Je suis cuisinier à la ville
de Hamelin. J'ai 20 ans. Je
suis pers... et je n'ai pas
d'affaires. Dans notre ville il
y-a un gros problème de
rats! ils mangent notre
pain!



le joueur de flûte
Il y avait un gros problème
ien Hamelin... Des rats!
Tout les soirs tu regardes, il y a
des rats partout, alors il y avait
une grande réunion tout les personnes
est là le bâbaccou, une dame,
le contamine (etc) la f Le joueur
de flûte est venu il a dit
« si tu me donne une mille pièce d'or
je vais fait sortir les rats »
et la Marie dit « si tu fait
sortir les rats jete donne 50 mille
pièce d'or et il le fit. →

Pas d'argent pour les

Le 21 avril

18.93

Je suis le musicien
J'ai un idée pour
trouver les enfants.

On peut trouver un
autre joueur de
Flut. ou on
peut avoir une
recherche pour
trouver les enfants.
chez le musicien

Je 6 avril 1893

Je suis charpentier
à la ville de Hamelin.

J'ai 30 ans et j'ai pas
d'enfants Je ne suis pas marié

Je m'appelle Ludwig.

Je construis des maisons,
et d'autres choses.

66 Avril 1893

Je suis une secrétaire,
à la ville de Hamelin.

J'ai 30 ans.

J'ai deux enfants

J'habite dans une petite
maison. Je écris beaucoup.

de chose. Les rat mangent
ma crason. J'ai pas am s'a
rat.

6 avril.
Je suis le joueur de flûte.

J'ai 25 ans.

Je joue la flûte.

Je chasse les rats.

Je n'ai pas d'enfants.

mercredi, le 21
avril 1873

Votre honneur

Je veux mais 7 enfans et je
veux que dès prsson
achter de nourriture.
Je suis triste presque mais 7
enfans a disparu. J'ai vu un
trase de les sawich de les
enfans.

Je vous prie de croire,
chère madresse, à mes meilleurs
sentiments,

par: Le Chfe
Votre citoyen,

mercredi, le 21 août
1985

: Votre honneur

J'ai parce-que perdu mon travaille
parce-que le problem des rats.

J'ai pas d'enfant mais tout le
mond dit a moi « aller chercher
mes enfants » et je dit « Je doit
faire mon travaille chercher les rats
même. Je doi faire des bonbons »

Par:
bonbon

Vendeur de

le 30 mai 1393.

Cher M. aive

Je, suis le secrétaire de hamelin.

il. y a une greau problème avec

Les rats Les rats était mangé le fin.

et Les rats a fait tou Les

toutes les choses. ! - - - - -

la fin!!!!

5000000000

83 Hamelin Street (A1A 1T3) ^{Postal code}

école St Patrick date:

date recritee 21
avril 1983

Je suis la epiciere
Je veux revoir les enfant
Soit un problem, Les rat
Son ~~un~~ problem aussie.
Tu peux demander a tout le
monde de regarder pour les
enfants.

Je vous pris de
croire chere Maitresse a mes
meilleur sentiments votre citoyen,
la epiciere,

St Jean de
terre Neuve
A1A 1A1

le 22 avril
1993

Votre honneur
il ya trop de fumée, ^{je veux voir} un jeu de hockey,
trop de monde en grève, et
pas assez de terrains de jeu,

J'aime ma ville mais je veux ces
< changements.

Veuillez agréer

St Jean
Terre-Neuve

le 22 avril, 1993

Votre honneur

Il y a trop de déchets
et je n'aime pas ça.

Il y a trop de personnes qui
fument. Les personnes jettent
des vidages dans les rues. S'il
vous plaît faites quelque chose
gentille à notre ville.

Veillez
à agréer

vendredi le 23 avril

VOTRE HONNEUR

Il y a trop de déchets dans les rues,
et trop de personnes qui fument. Il y a trop
de personnes qui n'ont pas de maison.

J'ai remarqué qu'il y a trop de trous
dans les rues et ça cause les accidents.

Il y a trop de monde en grève, les citoyens pensent
que la ville est poubelle

Veuillez agréer

5 mai

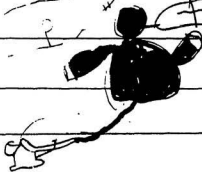
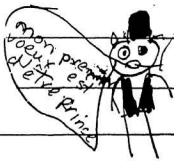


Si j'avais 3 vœux

Je voudrais être

le plus fort

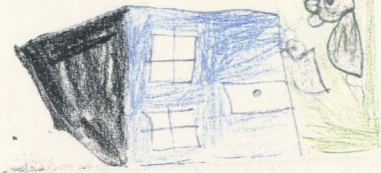
le plus vite dans le monde

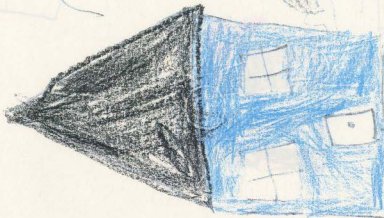


le 1^{er} vœux

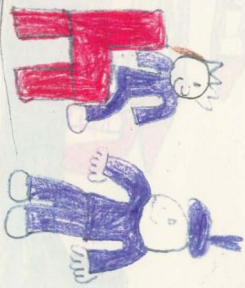
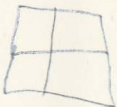
la ville
de Hamelin

m m





Il éto un fois dans
la ville de Hamelin.
Il éto un gron
nocturne. Sa les rat.



Le joueur de Flute
dit pour 1000 \$ Je va
Chasser les rat Bord
Voila Pa' a chasser les rat
Fu n n a



VA être ASSEMBLÉE

l'Assemblée doit dir

es problèmes

sercheron d'if. Les

nt ma...

tu dois chercher dans le
château. Il a fait un

bon travail. Il a trouvé le

château. Il a dit "es-tu sûr
que ça va à la poterie

mayy". Elle a dit "oui".



Il était une fois un prince il
était très malade. La reine devré
avoir la potion magique. Tu puez la trouvé
à la château du nord, mais la
reine dit je ne puez pas ales
lana parquoï D le sorcier. Ma sure
est la Ba tu Doi arvoier des chevalier
alor je va far sa. ar voyage les
chevalier raqon+re un dragon
les chevalier sore sest épéc le
dragon est mort est môténon, Il a le
potion magique le prince est bien. la fin

le 30 Mars
1893
la jardini



Cher Mame. j'etes just plante mes
legumes est les rats on manges me
otre legumes.

Faija

