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Seventh-grade students' audience awareness in writing produced within and without the dramatic mode

Dunnagan, Karen Lee, Ph.D.
The Ohio State University, 1990
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SEVENTH GRADE STUDENTS' AUDIENCE AWARENESS IN WRITING PRODUCED WITHIN AND WITHOUT THE DRAMATIC MODE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Karen Lee Dunnagan, B.A., M.A.

*****

The Ohio State University

1990

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College of Education
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1990
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CHAPTER I
THE NATURE OF THE PROBLEM

Introduction

Effective communication relies on the aesthetic use of the four traditionally recognized language arts: listening, speaking, reading, and writing. For forty-seven students at one middle school in Ohio, there is a fifth language art that unites the four—drama. In this chapter, the changing focus of drama in schools and the relationship between students' participation in educational drama and their development of audience awareness in written narrative and exposition will be explored. Additionally, the theoretically reciprocal relationship that is constructed between writers and their audiences will be introduced as the basic premise underlying this study of seventh grade students' writing produced in and out of dramatic role within traditional classroom settings.

A problem statement and three research questions will be posed. Definitions for terms will be provided, and limitations of the study will be delineated.

Background of the Problem

To examine drama as an element in the composing process, one must first consider the ways in which drama in schools has changed in the last four decades. Traditionally, drama in schools has been regarded by participants and spectators
as a performance product. In the United States, high school speech and drama coaches have purchased production rights to commercially successful scripts, rented professionally made costumes, constructed sets and scenery, and spent countless hours in after school try-outs, casting, blocking, and rehearsing in the effort to recoup their costs in ticket sales to parents and friends of aspiring young actors.

The extracurricular nature of many secondary level theatre arts programs is noted in the progress report of "Directions in Drama Education" (Jagerman, 1987). In addition to finding drama's placement outside the curricular structure of all of the U. S. high schools he surveyed, Jagerman notes the continued focus upon performance and production techniques to be pervasive in teacher education programs for secondary English and theatre arts majors, thus maintaining the status of drama as a performance medium tangential to the total educational curriculum.

Such an emphasis on speech and drama as an add-on of play production was not always the dominant thrust of drama in schools. During the 1950s, in an effort to move drama closer to the core of a child-centered progressive educational process, a form of theatre arts that came to be recognized as creative or improvisational drama was introduced to U. S. schools. Creative dramatics came to the fore as an adaptation of Peter Slade's focus on natural child play in the classroom to support personal expression and
development (Bolton, 1985, p. 153). Slade's method of "story-drama" employed the teacher as narrator for students as they represented the actions described in teacher-directed scenarios. Further explorations in self-expression were offered in Brian Way's 1960s incorporation of Slade's child-centered philosophy with method acting techniques and exercises in sensitivity and concentration. Way's concept of the "individuality of the individual" supported the use of drama in schools to help students "find themselves" (Bolton, 1985, p. 154).

In the 1970s, very little emphasis was placed upon drama as acting, but a great deal of attention was given to drama as "sensitivity training" (Bolton, 1985, p. 154). The modes of performance and dramatic play were often deemed by educators to be "poles apart" (Bolton, 1984), yet a point of common ground between the two was found by some drama educators in the work of Dorothy Heathcote. Heathcote cites the influence of Harriet Finlay-Johnson, a British school teacher during the late 1800s who viewed dramatic activity as a method for enabling students to grasp concepts central to the curriculum, as an impetus for her own explorations with classroom drama as a mode of inquiry (Bolton, 1985).

During the 1950s, Heathcote worked in British infant, primary, and secondary schools to bring dramatic experience into view as "a way of knowing." Through imaginative projection of the self into other roles, contexts, and times,
Heathcote harnessed dramatic imagination to the wheel of creative and critical thinking. Her reconceptualization of drama as a medium for learning, rather than solely as a performance mode for self-expression, placed drama at the core of the curriculum as a method of inquiry for supporting learners and teachers across the content areas (Johnson & O’Neill, 1984).

As it sometimes happens, however, in the translation of theory into practice, Heathcote’s vision for empowering learners in the classroom by engaging in drama as a heuristic paradigm was marked by distortions. In some U. S. schools, teachers trained in creative dramatics and improvisational drama interpreted Heathcote’s work (in light of their experiences in story-drama) as a performance medium for personal expression. Programmed exercises were published to promote creative dramatics, and teachers and students were encouraged to play simulation games and construct improvisations which had as their object predetermined consequences and psycho/socio-outcomes to be achieved (Bolton, 1985).

While such games and exercises were considered by some theatre arts teachers to be necessary as preparation for theatrical performance (i.e. script construction through improvisation, character development through simulation and role play), a great distinction was maintained between the type of dramatic play that occurred in the classroom and the dramatic performance that was presented on the stage. Both,
however, were usually conceived, directed, and evaluated by teachers in terms of production qualities—a rather large move away from Heathcote's notion of drama as a learning medium designed to "increase children's respect for science and the humanities as well as the other arts" (Johnson & O'Neill, 1984, p. 7).

The growing differences among theatre arts and drama educators precipitated a call for a meeting of the minds. In 1978, Riverside Studios in London was the setting for a conference of theatre directors and drama teachers entitled, "Theatre--Education: An Exploration." The aim of the conference was to establish the areas of commonality and distinction between the two foci of theatrical presentation and educational drama. The collected manuscripts presented by the conference participants were edited and published under the title, Exploring Theatre and Education, (Robinson, 1980). Of note in this collection is Heathcote's skillful contribution which combines the traditional elements of theatrical presentation with her conception of classroom drama—a view that relies on the innate human ability to project the self into the perspective of an imagined other in concert with the collective dynamic of the group.

Heathcote's imperative to work collectively rests on theories of the social construction of knowledge. In order to learn individually through dramatic experiences, one must become engaged with the collaborative imagination. "Drama is
not self-expression; it is a form of group symbolism seeking universal, not individual truths" (Bolton, 1985, p. 154).

Similarly, Cecily O'Neill refers to this dramatic move from the singular world of the individual to the collectively formed context of others as the "transcendence of the self" (1985, p. 159).

Heathcote expresses the move away from the self in her phrase "from the particular to the universal," and within her manuscript which bears that phrase as its title, she draws the realms of theatrical performance and educational drama onto the same plane as she describes what she calls "the four faces of dramatic activity" (Robinson, 1980, pp. 5-6). One "face" is representational theatre or "making plays for audiences." Rather than learning about plays, children should be allowed to function as artists--only then can performance expectations for children be meaningful. Another face of dramatic activity is the study of theatre history. Heathcote calls upon the knowledge of theatre to serve as a gateway into the broader spectrum of the study of the histories of all humans across cultural contexts.

Yet another aspect is that of "learning through making plays"--using the materials and conventions of representational theatre to allow children to move from the strictures of real events in actual time to imagined events in virtual time frames. Such a move supports reflection upon their changing perceptions of themselves and others. The
fourth aspect is the one which is central to Heathcote's work—"using the conventions of 'as if it were' to motivate study" (Robinson, 1980, pp. 5-6). This fourth aspect enables participants to move through the boundaries of past and future within the imaginative configuration of "now."

In her efforts to employ the conventions of representational theatre within her theory of classroom drama, Heathcote redesigns the relationships between product and process, feeling and form, thought and action, the real and the imagined to be one that is free-flowing and symbiotic. She employs theatrical stylistics as a way to shape imaginative experiences for the participants through their work in role. A key element in the desire and ability of participants to enter and reflect upon their experiences when working "as if" certain people and events were interacting in the "present" is one's acceptance of what Heathcote refers to as "the one big lie" (Wagner, 1976, p. 67). Unlike scripted productions which require the audience to "willingly suspend disbelief," educational drama depends upon the participants to build belief by agreeing to interact in accordance with the situations which arise out of contexts that they create with their own actions and words.

Such acceptance, however, is predicated on the participant's desire and ability to transcend the self and entertain alternative perspectives through dramatic role play. It is the symbolic nature of oral and written
communication that assures participants in dramatic role play of their ability to "be of two minds," for language enables humans to create alternative selves and construct multiple worlds through narrative (Bruner, 1986). As speakers relate anecdotes, they often seem to assume naturally the language patterns, physical characteristics, gestures, postures, and emotive stances of the subjects of their conversations. Yet, throughout their exchange, each speaker maintains a personal identity while expressing and reacting to the thoughts of another. This ability and desire to tell stories is modified in drama through what David Booth calls "symbolic duality" (1987, p. 16). One is part of the drama, experiencing it, thinking, feeling, expressing real emotions, while simultaneously recognizing that he or she is living through a fictionalized world and maintaining residence in an actualized reality. As Booth notes, "it is this balancing of the two experiences at the same time that allows one to make meaning, and it is this negotiated meaning that makes drama a learning opportunity" (1987, p. 16).

As participants maintain this delicate balance between personal identity and assumed role, expressive oral and written language is shaped not only by the participant's interpretation of his or her role within the situational context but also by expectations of others' roles and language constructions deemed requisite to the episodic progression of the dramatic experience. The narratives that
participants build within the drama are given form by the oral and written language that is perceived by participants to be purposive within their assumed roles and collectively imagined contexts.

It is this awareness of the "other" in conversation, story-telling, or drama that requires speakers to formulate messages in ways that will help listeners to understand and formulate appropriate responses within particular contexts. It is the author's awareness of the other in written narrative and exposition which forms the relationship between writer and reader. Though James Moffett does not refer to the work of Dorothy Heathcote in his book, *Teaching the Universe of Discourse*, an alignment between the two theorists may be seen in Moffett's perception of the communicative nature of all spoken and written messages when he asserts that "the starting point of teaching discourse is 'drama': interaction between communicants, . . . somebody with something to say to somebody else" (1983, p. 12).

Moffett notes the triune elements of discourse as "first person, second person, third person; a speaker, listener, and subject; informer, informed, and information; narrator, auditor, and story" (1983, p. 10). One might expand Moffett's extension of the purview of rhetoric to include three additional communicants in the structure of discourse: writer, reader, and text. Within Moffett's structure, discourse is changed when the relationships among persons are
changed through the use of symbolic reference. In Moffett's terms, "first and second persons are of a different order of reality than third person" (1983, p. 11). To paraphrase Moffet: "You" and "I" are mutually constructed on the same existential plane, but "he" and "it" are abstractions that are called into symbolic existence by participants in communicative contexts (1983, p. 11).

In a similar manner, participants who assume roles which they perceive to be appropriate to the context, action, and subject of a particular dramatic event are involved in the mutual construction of one another's identities. In drama, "you" and "I" are realized fictions called into being by the symbolic action of language. "He" and "it" are also fictions, but they are moved from linguistic abstraction into actualized presence through the agreement that participants make to build belief through imaginative experience in drama. Such imaginative constructions of persons and messages in dramatic role may, indeed, as Moffett notes, serve as the place where speakers and listeners and writers and readers can experience the changing personal relationships that comprise the communicative frame of discourse.

Young and Robinson (in Corcoran & Evans, 1987) consider the relationships that are constructed reciprocally between writers and readers as various texts are created and negotiated within the unique cultural and contextual constraints of classroom settings. Young and Robinson regard
the roles of writer and reader as distinct from one another, yet these roles can be considered to be interactive to the extent of being perceived as interchangeable because of the communicative nature of written discourse. Additionally, they refer to the composing process model for reading put forth by Tierney and Pearson (1983) to examine the roles a reader might play while "reading like a writer" (1987).

This interactive process would seem to involve the reader in moving between two 'selves': the real self, the person who has [made] the decision to read . . . and the self that the writer would have him or her become, the 'person' to whom the text is addressed . . . (Young & Robinson, in Corcoran & Evans, 1987, p. 156).

This concept of the reader's other self as a construction of the writer's imagination has been described variously by theorists as the "implied reader" (Booth, 1961 and Iser, 1974, 1976), the "mock reader" (Gibson, 1959), the "onlooker" (Harding, 1959), the "spectator" (Britton, 1959), and the "authorial audience" (Rabinowitz, 1987). Perhaps this idea of authorial construction of his or her readers is most clearly established by Walter Ong in his essay, "The Writer's Audience is Always a Fiction" (1977).

While Ong considers both writing and reading to be discursive in nature, he notes the distinction that must be made between the "present actuality" of spoken communication and the abstract realities that must be imagined in written communication. Ong poses the question: How does the writer
give body to the audience for whom he writes? In answer to his query, Ong provides the following scenario:

... envision a class of students asked to write on the subject ... 'How I Spent My Summer Vacation.' The teacher makes the easy assumption, inviting and plausible but false, that the chief problem of a boy or a girl in writing is finding a subject actually part of his or her real life. In-close subject matter is supposed to solve the problem of invention. Of course it does not. The problem is not simply what to say but also whom to say it to. Say? The student is not talking. He is writing. No one is listening ... Where does he find his 'audience'? He has to make his readers up, fictionalize them (Ong, 1977, p. 59).

Ong posits that the student writer will solve this problem of creating an audience by relying on his or her previous experience as a reader and write for whomever his or her favorite or familiar authors have written:

If the writer succeeds in writing, it is generally because he can fictionalize in his imagination an audience he has learned to know not from daily life but from earlier writers who were fictionalizing in their imagination audiences they had learned to know in still earlier writers, and so on back to the dawn of written narrative. If and when he becomes truly adept, an 'original writer,' he can do more than project the earlier audience, he can alter it (Ong, 1977, p. 60).

The possibility, perhaps necessity, for writers and readers to alter their relative personae is implicit in Ong's assertion that the author and reader both have to find roles to play (1977, p. 279). These roles, however, do not reside in pre-existing states waiting to be found as writers and readers negotiate texts but must be constructed mutually by writers and readers for actual or virtual contexts, texts,
and purposes through the conscious act of imaginative engagement. Similarly, Heathcote (1984, p. 49) notes that "dramatic activity is the direct result of the ability to [take on the role of another]; to re-live, pre-live, or identify with the experience of another."

Such assertions of a theoretically reciprocal relationship between writers and readers, and the perceived possibility of the transfer of audience awareness from spoken language to written narrative and exposition within and without the context of dramatic activity formed the basis of this investigation of the effects of educational drama upon writers' expressions of audience awareness.

Statement of the Problem

The purpose of this study was to examine how students' expressions of audience awareness in written exposition and narrative were influenced by participation in educational drama that invited role taking, collective construction of imagined contexts and events, and writing in role. This study sought answers to the following questions: 1) How is audience awareness demonstrated in seventh grade students' written exposition and narrative? 2) What issues related to audience awareness do seventh grade writers consider during the composing process? and 3) What effect does participation in drama have on seventh grade writers' expressions of audience awareness in their written exposition and narrative produced in and out of dramatic role?
To gain insight into writers' awareness of audience in their expository and narrative writing, a qualitative investigation of the composing processes for writing samples completed by students in two seventh grade developmental reading classes was undertaken during a seven month time span in the 1988-89 academic year. Data were gathered by the researcher using the following qualitative research methods: participant/observation; collection and analysis of six pieces of writing; interviews with selected focal students and with the collaborating classroom teacher; and document collection. To examine the manner and degree to which participation in dramatic role play and writing in role influenced writers' demonstrations of audience awareness in their exposition and narratives, a quasi-experimental study which employed an intervention of educational drama and writing in role was employed by the researcher in collaboration with the classroom teacher in a two-group, counterbalanced design.

Definitions of Terms

For the purpose of this study, the following descriptors and definitions were used. The term educational drama was selected to describe the approach to dramatic activity in the classroom which was devised by Dorothy Heathcote to serve students and teachers as a way of knowing (Johnson & O’Neill, 1984). Drama, dramatic activity, and work in role were terms used interchangeably to refer to the imaginative construction of contexts, events, and personae by participants working
together to build belief, explore particular subjects or themes, or solve problems which may be brought into a "mental state of existence" (Bolton, 1985). While the conventions of theatrical representation may be employed in the expression of participants' experiences within the drama, the function of symbolic representation is not to entertain an audience of spectators outside of the drama but to establish understandings among participants working in the drama. "Above all, drama is a mental state . . . even when expressed concretely in action, drama is essentially an abstraction" (Bolton, 1985, p. 155). "The essential nature of the dramatic medium is a liberating act of imagination, . . . a dual consciousness in which the real and fictional worlds are held together in the mind" (O'Neill, 1985, p. 159).

Role, work in role, role taking, and role assumption were terms used interchangeably to describe the mental shift that participants must make to move from their own perspective into the perspective of an imagined other. Role is directly related to task (Heathcote & Herbert, 1985). Role is constructed by the participant in response to the imagined persona's place and function within the drama context and situation, and in conjunction with the imagined persona's perceived attributes and relationships within the drama.

Teacher-in-role is a term devised by Heathcote to denote a teaching strategy for "inviting students to observe, respond actively, join forces, oppose, or transform what is
happening in the drama" (O'Neill, 1989, p. 156). The teacher works in role to unite students in critical reflection or to spur them into taking some action in response to the persona that the teacher has assumed. Teacher-in-role is not an entertainer, not an actor, but an instigator, a conspirator, a controlling force to be reckoned with, a mediating force which can empower students by affording them claim to what Heathcote calls "the mantle of the expert."

Mantle of the expert is a term used and described by Dorothy Heathcote in the following excerpt:

[It is a] system of teaching [which] involves a reversal of the conventional teacher-student role relationship in which students draw on knowledge and expertise of the teacher . . . When the mantle of the expert is used in drama, the teacher assumes a fictional role which places the student in the position of being 'the one who knows,' or the expert in a particular branch of human knowledge (Heathcote & Herbert, 1985, p.173).

For example, if one's educational purpose were to help students learn about the historical importance of medieval France, the teacher working in role as a monarch's magistrate may endow students with the roles of master craftsmen, architects, merchants, artists, soldiers, physicians, clergy, or other persons who might be consulted as the plans for the construction of a cathedral, or the preparations for a battle, or the rituals to ward off the black death are made. In these roles as experts, they function as though they have knowledge and understanding which allows them to collaborate and mentally build a medieval society. Outside of these
roles they may search out informational resources to support their growing understanding of the people and events that shaped and were shaped by this time in recorded history. The students in this study who accepted the mantle of the expert become responsible for activating each other’s background knowledge of medical professionals, paranormal psychologists, and family members as they acquired information that they determined necessary for them to function appropriately within the context and theme of the drama.

Audience awareness, or its interchangeable descriptor, sense of audience, despite the considerable discussion that takes place in the literature, was the most challenging term to define. While the temptation was to use the terms authorial stance, point of view, and voice to describe the ways in which sense of audience was expressed in students’ writing, these descriptions of the evidence of the multidimensional nature of audience awareness did not serve as a definition for the term. The interrelatedness of these constructs is noted by Bunbury (1984) who cites the work of Booth (1961) and Moffett (1968) to suggest that a writer uses point of view and voice to construct an implied audience within a story so the audience will see events as the writer does. Iser (1974) suggests that it is the interaction between the implied reader and the actual reader that sets up the chain of audience responses. Peter Elbow (1973) asserts that voice and audience are closely related: "I don’t know
how it works, but this voice is the force that will make a reader listen to you!"

For the purpose of this study, audience awareness was defined subjectively as the ability of a writer to construct a text in such a way that it was engaging to an unknown or generalized reader. This required writers to gauge their readers' identities, knowledge, perspectives, and interests as texts were developed. For a more objective measure, audience awareness was defined operationally through the analysis of writing samples by informed raters who established holistic scores for the overall measures of general quality and levels of audience awareness for students' writing samples. Additionally, informed raters generated categories to describe the six focal students' strategies for communicating their sense of audience in narrative and expository writing.

**Limitations of the Study**

The primary limitation of this study was the role of the researcher as the instrument of intervention and measure. Ideally, one would have preferred to function as an observer within a classroom where drama was incorporated in the curriculum by the classroom teacher in a thematic progression over the course of an academic year. Such a research setting was not available, however, and the researcher was required to move into the research site with not only a project that was additional to the curriculum but also with herself in the
role of intervening teacher. The researcher's level of expertise as a teacher employing drama as a learning medium, though not minimal, may not have been considered by some to be sufficient for the needs of this investigation. Though grateful for the opportunity to work with the participating students and their exemplary teacher, the researcher's focus was often diffused by the need to participate and observe simultaneously. The effects of this limitation were lessened by the use of audio and video tape-recording of the dramas. Extensive and frequent interviews with the collaborating classroom teacher in order to obtain her perceptions of the drama work and student responses were also helpful in widening the observational lens throughout the study.

This investigation was conducted in two seventh grade developmental reading classes that were taught by the same teacher. While comparability between the two groups was established on an initial writing sample (see Appendix A), and an attempt was made by the researcher to suggest that participating students were typical of the general population of middle grade students, the findings of this study may not be generalized beyond the research population. One cannot suggest that the writing samples, responses to participation in drama, and responses in interviews concerning the composing process could be viewed in any way other than peculiar to the participants in this investigation. It must also be noted that, at this middle school, within each total
population per grade level, those students who achieved the highest scores on standardized measures of reading proficiency were scheduled into honors reading classes, and those students who achieved the lowest reading proficiency scores were placed in specialized remedial reading classes. The developmental reading classes in which this study was conducted included only middle level achievers; thus, collected writing samples were not reflective of students with exceptionally high or low reading achievement scores.

The temporal and spatial organization of the middle school setting presented considerable difficulties in conducting this research. Limited classroom space forced teachers to be "mobile units" on the move from period to period with their utility carts full of teaching resources. Classrooms were made to seem small by wall to wall stationary desks which made the creation of intimate space for small group or dyadic work difficult. Moving desks around to accommodate a large circle was inconvenient because of the limited time available to reorganize the room before the next class period. Students found it difficult to organize themselves into configurations other than that of straight, forward-facing rows. Class periods of forty-five minutes duration limited opportunities for students to complete writing assignments in or out of role and to reflect upon the process of the drama. Sometimes it was not even possible to bring a dramatic episode to satisfying closure because of
school-wide interruptions. While dramatic activity does not rely on theatrical trappings, it does require space and time for development, and sufficient time for reflection out of role is vital for students to make connections between imagined and real contexts.

Small sample size was a limitation of this study for the purpose of quantitative data collection and analysis. All participants did not complete all of the writing assignments required for the regular developmental reading course, nor did all participants complete the voluntary writing that occurred in dramatic role. Consequently, data comparisons were made within and between paired subsets of scores from groups one and two since student non-compliance resulted in incomplete group data sets. Although samples of students' narrative and expository writing were collected on six different occasions over five months, the highly inconsistent nature of the quality of writing produced by these middle grade students within this relatively small number of samples did not readily submit to statistical analysis.

Additionally, the writing samples collected for analysis were generally initial drafts produced within the time frame of one forty-five minute class period. Content revision was evidenced in only four samples completed by students who took the opportunity to revise their writing outside of class. During the final writing episode, an extended time frame of two weeks was provided for student planning, revision, and
production of their stories in the form of picture books for younger readers. Again, some students actively revised their work, others did not. Collectively, the writing samples represented a spectrum of composing styles that moved from stream of consciousness productions without evidence of revision to carefully revised manuscripts. Consequently, the information concerning the six focal students' writing process protocols collected through interviews conducted after writing had been completed may not be representative of the larger group samples, and the reliability of de facto self-reports of cognitive processes is questionable.

The purposeful selection of the six focal students (three students from each of the two groups) was complicated by the extremely small number of students who had complete data sets of six writing samples. For many of the students, writing (or any course assignment) that was not completed during a single class period was not completed elsewhere. For some students writing assignments that did not count toward their grade were not submitted in final form, or were not submitted at all. No extraordinary measures could be taken by the researcher to ensure the completion or submission of writing assignments required by the classroom teacher for course evaluation or writing produced in dramatic role. Submission of any written work completed during the drama interventions was subject to student volition.
Summary

This investigation was based on the empirical and theoretical relationship that exists between writers' sense of audience and their ability to construct texts that engage generalized readers. The researcher sought to describe the manner in which students' constructions of imagined audiences within drama that included writing in role influenced their expressions of audience awareness in exposition and narratives composed outside of role. The study employed a drama intervention in a counterbalanced design in order to compare the degrees to which two groups of seventh grade students expressed their awareness of audience within written exposition and narrative composed before, during, and following their participation in educational drama. Data collection was accomplished by the researcher functioning in the role of participant/observer within a traditional middle school setting during seven months of an academic year, and qualitative and quantitative measures were employed in data analysis.

A discussion of related research is presented in Chapter II of this report. Chapter III sets forth the methods and procedures employed in this investigation. Chapter IV offers an analysis of the qualitative and quantitative data. Chapter V provides a summary of the findings and offers implications for classroom practice and future research.
CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

Considerations of audience awareness and writers' development of a sense of audience date back to the Classical Age of the Greeks (Ong, 1982). Recent theories of composition and instruction assert that the concept of audience is central to the act of composition (Roen & Willey, 1988). Yet, despite the long history of concern about the role of audience awareness in writing, knowledge of how writers develop and express their sense of audience remains unclear. To provide a focal point from which to consider audience awareness in narrative and exposition, each aspect of audience represented in this review was generated from the following observation made by B. J. Wagner in her examination of Dorothy Heathcote's work with middle grade students writing in dramatic role:

Most research in composition begins either at the point when writers are at the thinking stage for a particular piece of writing or even later, at the point of utterance . . . the process of writing begins far earlier . . . and improvisational drama can provide the types of experiences that writers must have if they are to be successful (1985, p. 171).

Further exploration of the use of drama that includes writing in role as a vital element in the composing process should inform research and pedagogy for supporting student
writers as they develop proficiency in communicating effectively with their readers. The following literature review will provide a selective background of theoretical and empirical information concerning the posited and observed relationships between writers and readers. Consideration will be given to the place that audience awareness, achieved through dramatic role creation and assumption, holds within the writer/reader relationship. The literature reviewed presents the construct of audience in the following postures: 1) audience as a communicant in suasive discourse; 2) audience as an imaginative construct; 3) audience as a realized recipient of information; 4) audience as a developmental socio-cognitive construct; and 5) audience as a projection in dramatic role play.

**Audience As a Communicant in Suasive Discourse**

A consideration of the writer/reader relationship begins in the realm of classical studies in rhetorical address. Aristotle's *Art of Rhetoric*, though it refers throughout to written argumentation, explores the art of the orator in discovering the available means of persuading an audience. Arguments were to be structured in accordance with the speaker's determination of the particular bent of his audience. The orator's perception of his listeners' immediate response to his speech was grounds for reshaping the argument and its mode of delivery to make a closer fit
between the speaker's stance and that of the audience. The ancient Greek rhetor used information he gathered about and from his audience in order to gain control over them and to achieve his own ends (Johannesen, 1971).

Implicit within Aristotle's notion of ethos was the ideal of the good man speaking well. The orator's concern for persuading an audience to his way of thought arose from a need to communicate the urgency of a situation. Rhetorical exigency "function[ed] as the organizing principle: it specifi[ed] the audience to be addressed and the change to be effected" (Bitzer, 1971, p. 387). Suasive oral discourse moved listeners to action within immediate contexts. The public forum demanded interaction between a speaker and his audience. Such political functions necessitated reciprocal participation because the way the audience reacted to the speakers determined to a degree the way the speakers performed and vice versa (Ong, 1977).

The fact that contemporary theorists refer to written texts as being communicative is an outgrowth of ancient Western culture's shift from immediate analysis of rhetorical effect in oratory to retrospective analysis of rhetorical functions of print. Such a shift was precipitated, according to Walter Ong (1982), by the Greek invention of a system of alphabetic writing which shaped the development of analytic logic. Symbolic script transformed the immediacy of the
speaker's forum to the "mediacy" of the reader'simaginative reconstruction of the rhetorical setting. "In this way, even orally composed speeches were studied not as speeches but as written texts" (Ong, 1982, p. 10). To move from focusing on speaker, subject, and audience in immediate contexts to attending to writer, text, and reader in imagined contexts is a monumental shift in perspective; yet these interactive components have come to be thought of as parallel functions and, as such, they serve as the theoretical bases for related studies cited herein.

Walter J. Ong, in his work, Interfaces of the Word (1977), explores the history of Western culture's transition in language from oral to written and printed communication, and, finally, to what he terms "secondary orality" of the electronic era. He presents his "history of the word" as the movement from the "open system" of primary oral communication to the "closed system" of printed communication. Ong notes that "writing is itself a closed system: a written text exists on its own, physically separate from any speaker or hearer, as no real spoken word can exist" (1977, p. 305). Yet the function of writing is no different from the oral language function; that is to say, communication of a message from one person to another.

It is this communicative intent implicit in the relationship that Ong constructs for the writer and reader
which serves as the premise for his concept of "secondary orality" as a way into the closed system of printed text. In describing the effect of viewing writing as a closed system, Ong refers to Roland Barthes's complaint against "writerly texts" and literary institutions which separate the author from the reader. Ong relates Barthes's plea for "readerly texts" to that of the open system of primary oral societies in which speakers and audiences function interactively as co-creators of performed texts (1977, p. 311). Through the writer's and reader's imaginative construction of interactive speakers and listeners, printed systems are re-animated. It is the vitality of the "animate" text that underlies the literature that represents the consideration of audience as an imaginative construct.

Audience As an Imaginative Construct

Ong expands his theory of the interactive, imaginative construction of relationships among writers, texts, and readers in his essay titled, "The Writer's Audience Is Always a Fiction" (1977, pp. 53-81). Within this treatise, Ong traces what he terms a "history of the ways that audiences have been called upon to fictionalize themselves." He asserts that such a record of continual casting and recasting of imaginary relationships among writers, audiences, and texts reflects the "history of literary genres" (p. 60). In his description, the stance or position a writer takes toward
an audience is also taken by that reading audience if engagement with the text is to be achieved. Ong begins his discussion of these imaginative constructions with an explanation of what he considers to be the implicit rules of the "game of literacy":

[T]he writer must construct in his imagination, clearly or vaguely, an audience cast in some sort of role—entertainment seekers, reflective sharers of experience . . . inhabitants of a lost and remembered world. [T]he audience must correspondingly fictionalize itself. A reader has to play the role in which the writer has cast him, which seldom coincides with his role in the rest of actual life . . . Readers over the ages have had to learn this game of literacy, how to conform themselves to the projections of the writers they read, or at least how to operate in terms of those projections (1977, p. 61).

Throughout this discussion of writer/reader/text relationships, Ong's "fictions" are similar in nature to Walker Gibson's concept of the "mock reader." As presented in his work, "Tough, Sweet, and Stuffy" (1966), this mock reader guides Gibson's exploration of prose styles of modern American writers who ask readers to assume positions within narratives. The author's construction and the reader's assumption of a fictionalized psychological position from which to approach and negotiate a text makes possible a close alignment between writers and their audiences through this mutually constructed role. In Gibson's scheme, Hemingway asks readers to join him as "comrade[s] in arms," yet these companions are not the reader and writer but fictionalized
characters in imagined contexts (Ong, 1977, p. 65). Equally fictional are the various roles readers are called to play with poets, dramatists, journalists, academicians, correspondents, and diarists. "Author and reader both have to find roles to play—even, or especially, when they both may be the same person" (Ong, 1977, p. 279). This is why Ong maintains that the imperative question to ask of any written work is: Who is saying what to whom? (1977, p. 274).

A reformulation of Ong's pressing question may be found in Kenneth Burke's "new rhetoric" as the inquiry is expanded to express a broader view of the rhetorical nature of all language and literature as "symbolic action" (Burke, 1969). In his concern for understanding thought patterns that may attribute motives to actions, Burke asks: What is involved when we say what people are doing and why they are doing it? He refers to his five principles for investigating the symbolic action of language in literature as the "key terms of dramatism": Act, Scene, Agent, Agency, and Purpose. Burke notes:

In a rounded statement about motives, you must have some word that names the act (names what took place, in thought or deed), and another that names the scene (the background of the act, the situation in which it occurred); also you must indicate what person or what kind of person (agent) performed the act, what means or instruments he used (agency), and the purpose (1969 p. xv).

When Burke's "dramatistic pentad" is employed in the rhetorical criticism of literature, readers may form
completely opposing views of what happened, where it occurred, who did it, how it was done, and why the action was performed, but each component of the pentad must figure equally in the reader's persuasion to adopt an attitude toward the text. Burke theorizes that individual readers form their responses to literature through "identification" or the ability to "join interests" with the text in a manner that he terms "consubstantial" (Pattison, 1977). In effect, the reader, while maintaining his or her unique identity, may be persuaded by the author to assume positions in the text that are "both joined and separate" (Pattison, 1977). For the writer and reader of narrative fiction "the primary means for creating identification comes through the narrator's point of view . . . as the narrator sees the action, [the reader] sees the action" (Pattison, 1977, p. 193). Passive reception is not possible within Burke's construction of the reader's relationship to the symbolic action of the text, because the search for writer/reader identities is continuous.

The function of the reader as "imaginary participant" is implicit in Louise Rosenblatt's (1978) notion of the text as a construction of co-creation brought about by the reader's active negotiation of experience expressed on the printed page. A similar function is ascribed to the reader within Mary Louise Pratt's (1977) consideration of printed text as
"conversational turn-taking." Pratt expresses the views of "speech act" theorists as she compares the writer/reader relationship to the conversational patterns of speakers and listeners. In working through her analogy, Pratt establishes the function of literature as the purposeful, dynamic communication of symbolized experience to an audience.

Wolfgang Iser (1978) posits the existence of a hypothetical or "implied" reader that is encoded within a given text. In a manner similar to that of rhetoricians and speech act theorists, Iser maintains that an interactive text can be called into reality solely through the process of its communication to a recipient. "Actualization" of a text is dependent upon the writer's or reader's "anticipation of the presence of a recipient." Iser notes:

[T]he concept of the implied reader designates a network of response-inviting structures which impel the reader to grasp the text. No matter who or what he may be, the real reader is always offered a particular role to play, . . . [the] reader's role [is both] textual structure and . . . structured act . . . The text must therefore bring about a standpoint from which the reader will be able to view things . . . (1978, pp. 34-35).

In these terms, the real reader may be compelled by the elements of the literary work to cast himself or herself in the role suggested by the implied reader in order to formulate responses to the text.

Clem Young and Esme Robinson consider "Reading/Writing in the Culture of the Classroom" (1987) in light of Smith (1983) and Tierney and Pearson (1983) as they frame reading
as an act of composition. They note that the "interactive process [of text negotiation] involves the reader in moving between two 'selves': the real self, . . . and the self that the writer would have him become, the 'person' to whom the text is addressed" (p. 156). Young and Robinson (1987) also refer to Wayne Booth's concept of the literary relationship that is called into existence by the imaginative interplay that occurs between the "idealized" or "implied" reader and the "implied" author (the author's second self who tells the story). The multiplicity of these roles is noted by Young and Robinson (1987) as they refer to the interaction between writer and reader in literary texts as a complex involvement of a number of roles in which the reader must be willing to participate (p. 157).

Robert Roth (1986) suggests that writers move through four stages of audience invention as they revise rhetorical compositions. Roth's study of skilled college level writers revealed strategies for audience invention that evidenced what he terms an "evolving audience." After expanding their constructions of audience to reflect their own perspectives, writers recast their texts for a generalized audience, read their products in the "role of the other" then shaped their pieces to reach readers who shared the writers' points of view. Roth's study of the evolution of writers' communicative strategies suggests that they come full circle:
in addressing invented readers, writers ultimately address idealized projections of themselves.

Peter Rabinowitz (1987) classifies all of the simultaneous roles that real readers must adopt as they approach a text under his term "authorial audience" (p. 20). Rabinowitz acknowledges that each real or actual reader negotiates text in a fashion unique to the self yet tailored to the textual demands that the author sets up for the hypothetical or authorial audience. He ties the notion of authorial audience to authorial intention, yet he attempts to move the discussion of intentionality away from traditional concerns with the search for "the author’s private psyche" toward a consideration of an author’s invitation to join a particular social/interpretive community. Once authors and readers accept the "communal nature of writing and reading" they give up their rights to idiosyncratic response. In describing the reader/writer relationship Rabinowitz notes:

[O]nce he or she has made certain initial decisions, any writer who wishes to communicate . . . has limited the [reader’s] range of subsequent choices. . . . Despite these limitations, however, there is still an incalculable number of possible authorial audiences; and since the structure of the work is designed with the authorial audience in mind, actual readers must come to share its characteristics as they read if they are to experience the text as the author wished (1987, pp. 24-25).

This view, which suggests that writers actually create their audiences by constructing "places" for their readers to
inhabit, is shared by Barry Kroll (1985) who claims that audiences are formed through discourse as the writer shapes a "reading position" for the reader to assume. Additionally, Lisa Ede and Andrea Lunsford (1984) suggest that this process serves a dual function: writers create readers and readers create writers. Within this dual construction, however, Ede and Lunsford criticize the simplistic formulation of writers who cast roles for readers without recognition of the reader's "value" as an active participant rather than as a blank canvas for the writer's imagination: writers who wish to be read must often adapt their discourse to meet the needs and expectations of an addressed audience (1984, p. 165). This recognition of readers' needs anticipates the literature which represents audience as a realized recipient of information.

Audience As a Realized Recipient of Information

Barry Kroll (1984) addresses this perspective in his article, "Writing For Readers: Three Perspectives On Audience." This view, based on cybernetic models of information processing, assumes that the writer's goal is to transmit information to a designated receiver as efficiently and effectively as possible (p. 176). The writer's task is to construct a text which will be accessed and comprehended easily by the reader. Awareness of audience is mandated through pre-writing audience analysis exercises designed to
aid the writer in the organization of text. Such a seemingly "one-way" conveyance of messages would suggest that all of the decisions concerning drafting and revision of text rest with the writer's perception or analysis of his or her anticipated readers. The cybernetic model for communication, however, is represented by a recurring loop that is dependent upon feedback. Employment of the information processing model in composition requires ready access to an actual audience or readership for the elicitation of response, and the limited focus upon audiences' informational needs tends to inhibit writers in their choices for subject and genre.

While the seminal studies in young children's and adolescents' classroom composing processes by Lucy Calkins (1983), Donald Graves (1983), and Nancie Atwell (1987) would not be categorized among studies in information processing, there are certain components of their writing process models which rely on actual writer/reader interactions for the purpose of revision. In Calkins's view, revision is "audience-aware" and "reversible"... "it involves toying with options, ... shuttling back and forth between writing and reading, between involvement and distance, between looking back and looking forward" (p. 49). For Calkins's third graders, the need for revision rose out of their concern for audience and clarity, because they were writing
for actual and immediate listeners/readers who demanded manuscript changes.

Tierney, Leys, and Rogers (1986) suggest that children as young as eight are responsive to audience feedback and are able to revise their writing accordingly. The demands of real and ever-present audiences, however, (as in the classroom setting) may become a burden for the writer who finds himself or herself in a continual cycle of revision for clarity. Actual audiences' informational demands may override the more personally expressive modes or aesthetic elements of the writing process. Writing that is shaped and reshaped to meet the informational requirements of a closed or static audience may also prove ineffective in helping young writers address a broader, more generalized readership.

Graves (1983) suggests that "some children need to be taught through audience . . . [while] some children need protection from audiences, both in terms of information and skills" (p. 58). His caveat concerning audiences states:

Audiences can work for writers or utterly destroy them. When children first start to write (as in the five- and six-year-old range) their self-centeredness protects them against the comments of teachers or other children. . . . Toward the end of grade one or the sixth year, if exposed to a variety of audiences, the child gradually realizes that others have different opinions or misunderstandings about what is composed. . . . Audiences can also intrude too early in a first draft. Just when the writer is discovering or searching out a subject, exposing imperfect lines, poor spelling, etc., someone comes along and ignores the writer's intentions (pp. 265-266).
Graves and Calkins are very careful to support their developing writers in their interactions with responding audiences. They call on the teacher to serve as thoughtful mediator of the young writer's subjection of text and self to the critique of peers. Both suggest that the informational demands of readers must not constrain writers to amplify details for the idiosyncratic desires of specific realized audiences. Differences among students' abilities to discriminate between expressed needs of actual audiences and perceived needs of unknown audiences is an important component in the developmental perspective on writing.

Audience As a Developmental Socio-cognitive Construct

James Moffett refers to the work of Piaget and Vygotsky in his continuum of children's writing development:

... the early egocentric speech of the child becomes gradually 'socialized' and adapts itself to other people... [T]he movement is from self to world, from a point to an area, from a private world of egocentric chatter to a public universe of discourse (1981, p. 145).

This continuum is formed, Moffett notes, as the distance between the speaker and audience is increased:

The audience is, first, the speaker himself, then another person standing before him, then someone in another time and place but having some personal relation to the speaker, then lastly, an unknown mass extended over time and space. The activity necessarily changes from thinking to speaking to writing to publishing (1981, pp. 141-142).
In *The Development of Writing Abilities (11-18)*, James Britton et al. (1975) notes that, though writing is personally expressive, it also functions as a mode of social transaction. "The writer has to have a lively representation of his audience in mind—or, if he does not, he will fail in his intent" (p. 59). As Barry Kroll (1984) suggests, "writing for readers is, like all human communication, a fundamentally social activity, entailing processes of inferring the thoughts and feelings of the other persons involved in the act of communication" (p. 179). Kroll continues in his analysis to refer to Piaget’s developmental continuum in establishing the value of "decentering" as key in the novice writer’s growing awareness of audience. The ability to make the mental shift from one’s own perspective, or from the attribution of one’s own perspective to others, in essence to "escape from egocentrism," is vital if writers are to compose with their readers in mind.

Kroll (1984) cites studies by Lunsford (1978), Perl (1979), Maimon (1979), and Shaughnessy (1977) that suggest the "persistence of egocentrism" in college students’ writing as evidenced by their difficulty in "taking the reader’s view into account" (p. 179). While Kroll expresses doubt that college students remain egocentric (within the Piagetian schema for child development), he considers their inability to "decenter" in the composing process as an effect of "too
few opportunities to experience the social dimensions of writing" (1984, p. 180). Carl Bereiter (1980) notes "that egocentric writing in middle childhood and beyond does not result from an absolute inability to take another person's point of view [but] from an incapacity to take account of the reader and cope with all the other demands of writing at the same time" (p. 86). Moffett and Wagner (1976) suggest that the move beyond the limits of a singular point of view begins when writers share their texts with an audience and are made aware of listeners' differing responses to their written expression. They note that "even if [the writer] decides that a whole group is wrong except himself, at least he now knows he can't assume they share his mind set and that breaks his egocentricity" (1976, p. 34). If classroom practices encase the act of composition within solitude, or delimit the writer's focus to the unidimensional evaluative structure of student writing for teacher, they may retard the writer's development by closing off the social interactions vital to realization of "the sense of the other."

Developing a sense of the "other" in eliciting reader/listener response to one's composition is quite different from shaping text for efficient "information processing." As Atwell (1987) demonstrates, the purpose of classroom response to writing is not to revise or edit a student's work, but to offer reactions to the author that
will evoke a "sense" for the way the piece affects readers. In this way "independent writers can decide for themselves what's working and what needs work" (p. 88).

Linda Flower and John Hayes (1980) declare writing to be "the most complex of human mental activities" (p. 39). In their analysis of "Plans That Guide the Composing Process," they define writing as problem-solving and examine the planning processes of college level writers through "think aloud" protocols. They note that "good writers have a repertory of powerful heuristics which might include brainstorming, planning, or simulating a reader's response" (p. 40). In defining the nature of the difficulties posed by the demands of composition, they recognize two problems with which writers must contend simultaneously—knowledge and the communication of that knowledge to an unknown audience. Flower and Hayes note the composing dilemma writers face as follows:

On the one hand they must produce an organized set of ideas for a paper by selecting and arranging a manageable number of concepts from a vast body of knowledge. On the other hand they must fit what they know to the needs of another person, a reader, and to the constraints of formal prose (1980, p. 42).

Student planning practices for solving their composing problems were manifested in what Flower and Hayes termed "product-based" and "reader-based" prose. Students who wrote with the image of the final form of their writing in mind
(e.g., a traditional five paragraph essay) seemed to make decisions at the paragraph or sentence level, or at the outline level, based on their perception of how the completed paper should appear. Product-based plans were especially ineffective for the students in this study because, as the researchers note, "the writing process, like any creative process, is rarely straightforward or direct" (1980, p. 51). The recursive nature of planning strategies in view of known or unknown readers, is evidenced by writers who were aware of the communicative nature of composition.

Reader-based plans found in the Flower and Hayes (1980) study were developed by students who "spent time considering who their audience might be, what those readers might assume, object to, or need to know" (p. 48). They observed this planning to be recurring, because students did not accomplish such planning through initial audience analysis but through continual self-appraisal of their texts. Self-reflective comments were noted among these writers (e.g., 'that wouldn't communicate anything to anybody,' or 'that's not convincing'), and these writers also made plans to achieve communicative objectives for imagined readers. Flower and Hayes came to refer to this type of planning as "audience testing" or "role playing," and they found that such imaginative constructions had a marked effect on idea generation as writers were able to envision varying
perspectives on one subject tailored for different audience constraints (p. 48).

This concept of "role-taking" was used by Flavell et al. (1968) in an elaboration of Piaget's theories concerning requisite perspective shifts that speakers and listeners make in conversation. In his studies of children's abilities to infer internal attributes of others (their abilities, needs, interests, or perspectives), Flavell found that role-taking follows a developmental, age-related pattern and that the ability to take on another's point of view develops gradually from preschool age through adolescence, nearing maximum efficiency around age thirteen (Kroll, 1978, p. 272).

Developmental studies of children's conceptions of other persons have shown that as they grow older, children's characterizations of others' personalities as distinct from their own become "increasingly differentiated" (Kroll, 1984, p. 408). This growing ability to distinguish among others' differing personal attributes holds rich implications for researchers of audience adaptation abilities among children. Central to the study of sense of audience in writing development by Britton et al. (1975) was the hypothesis that development in writers' abilities to communicate their awareness of audience was essentially a differentiated process "dependent upon the capacity both to recognize
differences and to cope with the modification of utterance necessary to accommodate them" (p. 116).

Tamburrini, Willig, and Butler (in Cowie, 1984) based their study of "Children's Conceptions of Writing" on the Britton et al. (1975) model of language development. In this investigation, development of writing ability among ten- and eleven-year-old students was viewed as a measure of the pupils' abilities to differentiate functions of and audiences for writing. Overall, students in this investigation listed their teachers as the audience for whom they wrote most often; writing for the self was noted next in order of frequency; family members served as the third most frequent audience; occasionally peer group members made up the writers' audience; seldom did students consider a generalized audience. When students did write for varied audiences, they made no attempts to accommodate alternate readers--with the notable exception of writing for much younger children than themselves. Findings of this study suggest that "sense of audience is a two-stage process of reflection before and during the act of writing"; clarification of thinking is followed by "decentering to the point of view of the audience" (in Cowie, 1984, p. 198). These researchers, however, found "little evidence of decentering with a given audience in mind" (p. 198).
The most frequent approach to the study of children's development of audience-adaptation skills asks students to write the same messages to different readers. Smith and Swan (1978) asked students in sixth grade and college to rewrite texts from original kernel sentence forms for three types of audiences: adults, peers, and younger children. When texts were analyzed for changes in syntactic complexity, the researchers found that the sixth graders did not alter their texts significantly, but college students wrote significantly fewer words when writing for the younger audience. Crowhurst and Piche (1979) used syntactic complexity measures to analyze sixth and tenth graders' audience adaptations for best friend and teacher within narrative, descriptive, and positional compositions. No significant differences were found between sixth grade texts for the two audiences, however, tenth grade texts were syntactically more complex when addressed to the teacher than to a best friend.

Rubin and Piche (1979) also used syntactic complexity as a measure of audience adaptation, but they added the dimension of suasive appeals to audiences that would be considered well-known, merely acquaintances, and unknown as a generalized reading public. Students in grades four, eight, and twelve, as well as adults, were asked to write messages persuading readers to recycle glass containers. Analysis of writing samples composed by fourth graders suggested a lack
of interpersonal sensitivity and an abundance of requests and imperatives. Eighth graders appealed to audiences' economic motives and made some attempts to accommodate messages to specific audiences. Twelfth graders and adults used higher proportions of persuasion strategies based on their understanding of interpersonal relationships. Mature writers evidenced the greatest ability to consider readers' various information processing needs and culturally significant value structures.

Kroll (1986) studied the developmental nature of informative writing skills among students in grades five, seven, nine, eleven, and college level who were taught, through observing a film, to play a novel board game and then asked to write directions for playing the game. Written explanations were analyzed for relevant information, the sorts of rules that were explained clearly, orienting details for potential players, and the degree of abstract language used. Kroll found that fifth and seventh grade students were less informative in their explanations than were older students, relied on concrete or action-oriented statements, seldom provided orienting information, and addressed the unknown audience directly and informally as "you." Older writers offered more frequent and extended orienting information than did younger students, and they assumed a more formal language structure—producing "official" sets of
instructions. Such responses across a range of ages may offer support to the conception of role-taking as a process of developmental decentration, or they may be demonstrations of writers' different experience levels with regard to the "genre" of formalized directions for board games. It may be that the writers' audience adaptation abilities measured in Kroll's (1986) study represent the simultaneous development of "other" awareness along with regard to their experiences with various written genre.

Subject and context produced unexpected written responses from nine-year-old students who were asked to write persuasive letters to readers with various characteristics (Kroll, 1984). Kroll asked third graders to imagine that their dog had produced a litter of pups that must have new homes. The children wrote two persuasive letters—one to an unknown fifty-five year old farmer who was a neighbor of the writer's grandfather, and one to an unknown nine-year-old boy who lived in London. Photographs of the addressees were provided for the writers, and teacher prompting encouraged writers to include anything they could think of to make the recipient of their letter want to give a puppy a good home. The two letters were written one week apart. After students had "mailed" their first letters, the teacher asked them to "pretend" that an apologetic negative reply had been received, thus precipitating the need to write the second
letter to the alternate addressee. Kroll found that these students were indeed able to adapt letters both to their readers' needs for context and information as well as to their individual characteristics. He found few examples of gross egocentrism or blatant disregard for the readers' needs. Such findings, Kroll posited, may have been related to the carefully defined audiences, clear communicative purpose, and plausible reason for composing two messages on the same topic (1984, pp. 424-425).

Related studies (Kroll, 1984; Beach and Liebman-Kleine, 1987) examine how children are able to adapt messages as social and pragmatic contexts change. Based on the interactional socio-linguistic approach of Gumperz, Beach and Anson (1988) investigated writers' concepts of their contexts, audiences, and their own roles as they participated in role playing and writing. Their investigation suggests that audience awareness in writing may be related to an understanding of broader social roles which help define the self and the world of others.

The results of work from the developmental socio-cognitive perspective are inconclusive. It seems that the role of audience in writing to specified readers for specific purposes is directly related to socio-cognitive maturation, however, the relationship becomes more tenuous as generalized audiences are considered. Scardamalia and Bereiter (1978)
found that subjects of all ages were more likely to adapt messages to known readers, especially when feedback was forthcoming; however, they suggest that writers had to be quite sophisticated to be able to adapt messages to the supposed attributes or needs of unknown audiences.

In some ways, though, the demands of a given audience can increase the number of cognitive variables a writer has to handle at any particular time, and, as Kroll (1985) found, when an individual's information processing capacities are overtaxed, audience awareness may not be manifested in the composing process. Kroll's research does suggest that audience awareness is equally as important in the expressive mode of literary or personal narrative writing as it is in rhetorically persuasive writing. His assertion is a direct contradiction of Burleson and Rowan (1984), who maintain that audience need not be a concern for authors of expressive writing. Rubin (1984), in a copious analysis of audience awareness, asserts that writers under all circumstances actively engage in creating texts for real and imagined readers.

Both Kroll (1978, 1984, 1985, 1986) and Rubin (1984) suggest that the salient features of an audience may not be so important as the writer's ability to construct a mental representation of "another," either specific or generalized. In a similar manner, Beach and Anson (1988) propose that the
development of audience awareness is related to the writer's ability to define the self and project a role. Joan Tamburrini expresses best this interaction of socio-cognitive development and imaginative role projection when she notes that writing requires "the role-taking use of imagination: . . . the writer needs to distance himself psychologically, to 'decenter' in order to put himself at the point of view of his readers and of the characters about whom he writes" (Tamburrini, in Cowie, 1984, p. 41).

**Audience as a Projection in Dramatic Role Play**

While the body of empirical and theoretical literature suggests the importance of audience awareness to writers' abilities to produce engaging texts for generalized readers, literature which posits dramatic role play as a mode for developing the writer's sense of audience is limited. Although some studies might appear to employ role play, they do not encompass dramatic activity as it has been defined in this investigation. There remain in the field of educational drama diverse definitions for the referent "role play." Some theorists and practitioners use the term "role" to describe archetypes, some employ role as character assignment in socio-drama, yet others refer to role play as simulated activity. Much of the research in writing and role play employs simulation to place writers in imaginative stances from which to address specific audiences (e.g., students
might be asked to imagine that they are participants in an historical court case and write arguments in support of a particular opinion).

The relationship between writers' participation in simulation role play and their abilities to accommodate persuasive texts to specific readers' needs was explored in Troyka's (1973) study of college level students' exposition. Students were found to be able to produce successful adaptations of expository prose to particular informational needs of audiences that had been imaginatively constructed through simulation activities.

Role assumption through simulation was found to be effective in a study of memo writing conducted by Beach and Anson (1988). They examined developmental differences in adolescents' and adults' uses of rhetorical strategies in memos written during a role play session and found writers who participated in a simulated role play more able to use memos to present their role and establish a relationship with an audience than writers who did not participate. Wagner (1986) found that simulated role play and writing in role produced a significant effect in improving the persuasive letter writing skills of fourth and eighth grade students.

Perhaps the most extensive study of simulated role play and writing is found in Judith and Geoffrey Summerfield's Texts & Contexts (1986). These authors maintain that reading
and writing are both products of concrete social exchange. They assert that:

text production and text reception are a common process . . . both are functions of the social production of discourse . . . [Their pedagogy employs role as an] enabling constraint to bring students imaginatively to the texts of the self and those of the world, helping students see those relationships as ever-shifting, and bringing students to an awareness of the manifold structures those relations can and may take (pp. v-vii).

The Summerfields's work with role play (even though reference is made in their text to Heathcote's dramatic role work with younger children) is more akin to James Britton's constructions of participant and spectator roles as the generative frames for approaching the writing process. They rely on "what if?" propositions and "imagine you were . . ." conditions throughout their work, and they incorporate self-reflective journal writing with written responses to a vast array of authors and literary genre. Discourse analysis, close readings of texts, and straightforward requests for students to write and reshape pieces of writing into the voices (simulated roles) of altered personae fill their pages and support the Summerfields in positing the following hypothesis concerning the value of providing writers with an imaginative position from which to write:

Have the student take on a role in an established scenario . . . and whatever text he or she may produce will enjoy the benefits that accrue from having, also, a reader-in-role. The reader is no longer an indeterminate instructor or a hardly known peer but, rather, a recipient whose
relationship with the role-writer can be appreciated. Such reciprocity clears up, or wipes out, many of the uncertainties about 'readership' that retroactively make for uncertainties in the writer (1986, p. 204).

The writing required of children within the school setting is addressed by Britton et al. (1975) in the assertion that "success within this context is related to the development of audience awareness, because the school context almost always requires the child to write for a 'double audience system' comprised of an imagined or other audience as well as the teacher." If, as research suggests, audience awareness is related to the ability to define the self, project a role appropriate to real or imagined social contexts, and form a mental representation of another's perspective, then drama offers opportunities for its realization in the composing processes of developing writers.

In her article, "Voice and Role in Reading and Writing," Myra Barrs (1987) describes the function of dramatic role as:

another way of focusing--of taking up an attitude to [the writer's] material. Either a clear role or a clear sense of audience is needed for a writer to have a starting point, . . . What both offer is a viewpoint . . . from which to make the selection (p. 217).

While Barrs's assertion that either role projection or audience awareness provides writers with a beginning point for communicating a message to readers, it may be that the two are mutually constructed within the total context of dramatic activity.
Ken Byron (1984) notes the relationship between role and audience in his consideration of drama and language in the English classroom. Byron observes that dramatic experience supports children in oral language development as they recast their vocabulary and speech patterns to suit the roles they assume and accommodate the listeners whom they address within created contexts. He notes "the language must feel right if the drama is to feel right" (p. 131). Byron suggests that students working in dramatic role as medieval European villagers writing an appeal against a royal edict requiring the destruction of their homes would be "compelled by the logic of the drama" to attend to the following concerns:

Audience—What is likely to move the King?  
Content—What arguments do we use?  
Tone—Should we appeal through logic or feeling?  
Vocabulary—What words capture our meaning best?  
Style—Do we use the language of the King's edict? (Byron, 1984, p. 132).

Byron does not suggest that the questions children in role must consider are in any way hierarchical, but it may be that all of the questions could be subsumed under the concern for audience. In deciding what will be communicated and what form the writing will take, students are really defining the rhetorically critical question of who is speaking to whom. They are no longer children writing an essay for their teacher about what happened when a king was cruel to his subjects; they are villagers taking action to thwart an offense against their lives, and their appeal will be read by the King.
Drama in education enables participants to escape the limitations of the actual world through their creation of imagined roles in an artificial world. Yet, the escape from reality invites fuller participation in it through the dramatic transformation of perception (O'Neill, 1988, p. 7). Pat Enciso-Edmiston (1988), in her study of classroom drama and writing in role, discusses the power of drama to engage children in the imaginative dualities posed in the process of writing to influence change. Her analysis of one student's piece of persuasive writing completed in the role of city historian suggests an intense level of engagement in the immediacy of the dramatic situation as the writer pleads for the reader to "do something to help" in establishing a museum to celebrate the history of keelmen of 19th Century England. She notes that participants in drama share "in the knowledge of what has happened, what is happening, and what might happen" (p. 10). Enciso-Edmiston asserts drama's potential for "bringing events into the present" and posits the following relationship between drama and audience awareness:

If events [in drama] are happening 'now'
. . . a sense of audience can be brought into the present reality of events because the audience and the writer are seen (by the writer) to share a common concern for the future (1988, p. 10).

The possibility for the link formed between speakers and listeners within drama to effect a similar connection between writers and readers is expressed by David Booth (1987). He
suggests that as drama enables students to "work with problems and conflicts that they invent or meet, they begin to view situations outside themselves" (1987, p. 79). This gradual move from singular to multiple perspectives through multiple role shifts within drama frames parallels the developmental shifts recorded in the move from the self to the other. Students who recognize and respond to characters' needs with language and action appropriate to imaginative constructions within dramatic experiences may transfer those abilities to their composing processes outside of the dramatic mode. Booth notes that participants in drama who engage in writing in role "learn to express themselves not only in light of their own growth, [but] perhaps even with an understanding of the reading audience and its needs" (1987, p. 79). The roles that participants construct for themselves in the "present tense" of a drama determine whom they will address and how that address should be formed, and in this determination lies the relationship between dramatic role play and the development of a writer's sense of audience.

**Summary**

The theoretical and empirical literature included in this review suggests that audience is a multidimensional construct. It has evolved throughout the history of print cultures from the status of passive subjects, who must be
addressed and swayed to the writer's position, to the status of active participants in negotiating meanings for texts. The writer's audience may be called into being through rhetorical address, it may be invoked as an imagined construct, it may be actualized through classroom conferences and peer group feedback, or it may be sensed gradually through socio-cognitive development.

It may be that all of the possibilities for developing audience awareness may be realized in dramatic role play. The existing body of research in drama and composition does not offer sufficient data for determining the existence or nature of the posited effects that educational drama, which includes writing in role, have on the development of writers' awareness of audience. Further investigation of the ways in which audience awareness is developed and expressed in students' writing should be undertaken in order to inform educators' decisions for structuring language arts curricula that empower students as effective communicators.
CHAPTER III
METHODS AND PROCEDURES

Introduction

This study was designed to examine seventh grade students' expressions of audience awareness in written exposition and narrative and to assess the degree to which their sense of audience was influenced by their participation in educational drama that involved role play and informational and expressive writing in role. This chapter will provide an overview of the design of the study and the time frame in which the research was completed. Descriptions of the research site and participants will be offered along with overviews of plans and materials that were employed in the drama interventions. Data collection procedures will be outlined, and methods for data analysis will be described.

Research Design

A quasi-experimental study which employed an intervention of educational drama in a counterbalanced, two-group comparison design served to examine the manner and degree to which experience with drama and writing in role influenced students' awareness of audience in expository and narrative writing (see Figure 1). Site selection, classroom observation, and interviews and planning sessions with the participating teacher were conducted in the fall semester.
Two classes of seventh grade students enrolled in sections one and two of a required Developmental Reading course agreed to participate and served as the comparison groups for the investigation. Essentially, in the absence of a control population, the employment of drama intervention within the counterbalanced design frame afforded an important measure of control for making pre- and post-drama comparisons between groups one and two. Additionally, because the writing samples were collected over time, within-group measures reflected cumulative effects over time.

The classroom intervention and collection of writing samples was accomplished with groups one and two during the spring semester of the same academic year, and three focal students from each group were interviewed by the researcher during this same time period. Holistic evaluation of writing samples and generation of categories of strategies of
audience awareness took place concurrent with collection of writing samples. Qualitative and quantitative data were analyzed following debriefing sessions which occurred at the close of the academic year with the participating students and their teacher. A detailed chronology of the research time frame for procedures completed within the time span of August 26, 1988 to August 1, 1989 appears in Appendix B.

Research Site Selection and Access

On August 26, 1988, the researcher met with Blendon Middle School Developmental Reading teacher, Mrs. Jane Nichols, to discuss the possibility of her participation in the study described in this report. Mrs. Nichols was favorably disposed to participation since she and the researcher had already established a collegial relationship through previous graduate level study of the effects of educational drama on students' expressions of audience awareness in their written compositions. Mrs. Nichols (hereafter referred to as Jane) expressed interest in pursuing the possibilities she felt to be inherent in the use of educational drama as a learning medium.

Jane's interest and willingness to participate as the collaborating classroom teacher was the primary reason for selecting Blendon Middle School as the research site. Blendon M. S. serves a suburban population of 900 seventh and eighth grade students in Westerville, Ohio. Data reflecting private home ownership and residences in multiple family unit
dwellings in the attendance area suggest Blendon's population to be representative of lower- to median-range middle class professionals and upper-lower working class families. In the fall of 1988, approximately 7% of the student population was eligible for the federally funded free and reduced lunch program. Examples of extreme poverty or wealth were not evidenced in the total school population. While Blendon's racial and ethnic populations did not reflect the larger U. S. demographic information, 9% of the total school population were African-Americans, and 1% were of Asian and Middle Eastern heritage.

When compared with the more transient school populations of inner-city Columbus, Ohio, Blendon claims a population less affected by attrition than by accretion. Additionally, though Blendon Middle School participates as a site for local universities' student-teacher placement, participation in university-based research is infrequent, and no classes at the seventh grade level had participated in educational drama prior to the study reported here. Finally, the curricular focus in reading and language arts was upon the integration of reading and writing through a structured literature program that was flexible enough to include the drama intervention. All of these considerations figured in the selection of Blendon Middle School as a research site which was representative of a middle income, middle class, middle American, middle school with a naive research population.
Curricular Foci and Drama Intervention Constraints

While Jane expressed her willingness to participate in this study, she also noted the difficulties inherent in obtaining parental and administrative permission to conduct a research project that would be invasive to the established curricular objectives for the seventh grade Developmental Reading course. Jane described the scope and sequence of the Developmental Reading curriculum, noting its thematic arrangement for each nine-week grading period. The first nine-week grading period was devoted to individual vocabulary and reading comprehension skill development through activity modules completed in the reading laboratory. The mandated curriculum for this initial nine weeks was not subject to change and could not be interrupted by the drama intervention.

This initial nine-week unit was structured to help students adjust to the reading, writing, and scheduling requirements of the middle school structure. The bimester focus was upon writing in a personally descriptive and self-reflective manner to assess students' entry-level reading skills and record their progress. Jane organized interactive dialogue journals with each of her students through the use of the required school notebook in which daily assignments were recorded for each class. Students, teachers, and parents used these notebooks as records of course assignments. Each student recorded daily assignments with
their respective possible and actual earned point values to reflect personal achievement. Students in Developmental Reading classes earned points for using these notebooks as a study skill support.

Personal reading logs were also introduced during this initial nine-week period as a function of the reading lab focus on organization and study skill development. In addition to required non-fiction reading assignments used in the lab to support students in reading critically for main ideas and inferences, students selected one non-fiction book to read during the ten-minute time period for sustained silent reading (noted hereafter as SSR) in each forty-five minute class period. At the end of this initial grading period, students were required to present to the class an artistic project that represented a concept or theme central to the books they had read.

The second nine-week grading period Developmental Reading unit was focused upon "Sharing the Earth." In their study of humans and animals struggling to co-exist, students read The Incredible Journey in common for class study. Teacher-constructed oral and written questions focused on developing inferential thinking and analytical writing skills. Comprehension was evaluated via student compositions that summarized reading assignments throughout their study. These assignments were designed to move students from viewing writing as self-reflection directed to the singular audience
of the classroom teacher toward seeing writing as a way of organizing and expressing their critical thinking to a generalized audience. To accomplish this move, Jane specified audiences for writing assignments and encouraged in-class peer review, thus establishing an audience of real readers/listeners in addition to that of the teacher.

During this second nine-week grading period, students also selected novels related to the unit focus on humans and animals sharing the earth for their individual reading during SSR. These novels constituted the basis for students’ artistic book projects designed to interest others in reading selected titles. To encourage the move from analytical to expressive writing, Jane read aloud selected excerpts from the young adult novel, *Nop's Trials*, and invited class discussion and debate concerning the way animals affect and are affected by humans—especially with regard to the controversial topic of animal experimentation. The writing assignment related to the reading and discussion took the form of a letter designed to persuade a real or imagined reader to take action on an issue concerning the rights of humans and animals (see Appendix C). The daily schedule for this nine-week unit, subject to interruption by holidays, bookfairs, conferences, and teacher in-service days, was not considered by Mrs. Nichols to be suitable for intervention, thus, the persuasive letters concerning animal/human rights that were produced in response to the thematic focus for this
unit served as the initial sample for establishing comparability between class periods one and two (see Appendix A).

The second semester, or third nine-week grading period, began on January 23, 1989 and focused on "Personal and Global Disasters." Students were introduced to the genre of problem novels or realistic fiction for young adults. The selected title for common reading was S. E. Hinton's, The Outsiders. Students chose at least one other novel in this genre to read individually during SSR. The focused expository writing assignment was in the form of a newspaper report which highlighted some aspect of a major character or event in the novels that students read independently. Additionally, a narrative writing assignment required students to compose a story based on a personal disaster in their own lives or to place the protagonists from their individual reading in extensions of problematic situations.

The fourth, and final, nine-week thematic focus introduced students to the genre of science fiction/fantasy. The titles selected for common reading in class were, "Gilead," an excerpt from Zena Henderson's novel, Pilgrimage, and another excerpt from Henderson's, The People, called, "The Believin' Child," which Jane read aloud. The writing focus for this unit was upon the students' creation of a fantasy which could be presented in the form of a picture book for younger readers.
After considering the thematic progression of reading and writing requirements for the seventh grade Developmental Reading curriculum, the researcher planned with Jane to design the drama intervention in a way that would meet the established curricular goals. The themes and writing assignments noted for each bimester were incorporated in the drama lesson plans to meet Jane’s instructional objectives. Reading or writing assignments additional to stated course requirements could not be made for the purpose of this research. Writing completed in dramatic role was composed and submitted in a voluntary manner, because these activities could not be considered by Jane or the students in classes one and two to be part of their course requirements.

Classroom Setting

A large student population and limited classroom space required many of Blendon’s teachers to move from room to room for each forty-five minute class period. Jane transported all of her course materials from room to room on a rolling utility cart. The physical characteristics of each classroom did not vary significantly from one to another; each held thirty armchair desks aligned in five rows of six chairs that faced the blackboard located at the front, or near the entrance, of the room. Each room contained a desk and chair for the teacher’s use, located near the doorway in both rooms, and an interactive office intercom.
The two rooms in which Jane met periods one and two were located back to back and faced parallel hallways. Each room was located on an exterior wall of the north side of the building, and each had two small vertical windows. Both rooms were carpeted and held additional study carrels and listening areas (for use by all seventh grade students during the first nine-weeks of reading laboratory, and for continued use throughout the year by students assigned to remedial reading classes). Portable bulletin boards were also placed in each room as additional display areas.

Both rooms were decorated with teacher-made bulletin board displays in support of reading, commercially produced posters from Scholastic Reading Services, and displays of students' written work and artistic projects designed to accompany book reports and presentations for each of the three literature focus units. Student work from several different class periods was displayed around each room, and blackboard space was allocated for the classes that shared the rooms by teachers' designation of board space for posting daily assignments. Classroom sets of dictionaries, novels for whole class reading in common, literature anthologies, and single copies of titles for individual reading were arranged on shelves around each room. Although the rooms were large, the arrangement of the desks in a block of five rows surrounded by study carrels and the tables with metal folding chairs placed along three walls limited space and
flexibility for organizing alternative classroom seating or for movement in drama work.

Participants

Students All of Jane's Developmental Reading classes were observed, and Jane was consulted in the selection of two classes that were similar in terms of number, classroom climate, scope and pace of course assignments, and achievement. Comparability between the two classes selected through direct observation was determined by comparison of group means of scores achieved on standardized tests of reading achievement, along with a comparison of whole class grade averages achieved at the end of the fall semester (see Appendix D). Additionally, the initial writing samples were scored holistically as to quality in the manner described in this report. Histograms depicting score frequencies within each class appear in Appendix A.

Classroom observation and analysis of standardized measures of reading achievement indicated that students in class periods one and two were comparable across observable characteristics. The class grade average for the fall semester was 84.7% for period one and 84.3% for period two. The mean total reading score on the September, 1988 administration of the Nelson Reading Skills Test (grade 7, form 3) for period one was at the 6th stanine, with a normal curve equivalency score of 60.1, and a grade level equivalency score of 8.5, while the total mean score for period two
was at stanine 5.6, with a normal curve equivalency score of 56.5, and a grade level equivalency at 8.2.

Students in both classes were introduced to the researcher, who provided a verbal explanation of the purpose of the study. No attempt was made to deceive participants. Purposes and procedures for the study were explained in a letter inviting students to participate in the study. Included with the informational letter was a consent form issued to the parents/guardians of each student in class periods one and two (see Appendix E). While no parents/guardians withheld consent, and no students declined participation, two students (one from each class) were unable to participate because they were involved in the completion of class work and standardized tests that they had missed through prior absences. One student in group one was discontinued through transfer to another school, and one student's writing samples in group two were not included because the student's attendance did not begin until the final two months of the study. The total number of participating students in group one was twenty-five. The total number of participating students in group two was twenty-two.

As might be expected in a study of students who represent an average range of academic achievement, all of the participants in classes one and two did not complete all of the required writing assignments which were included in
the collected data sets. Additionally, writing completed in
the drama intervention was not considered to be part of the
required course work, thereby making completion and
submission of the two writing samples completed in role
totally voluntary on the part of each student. Some students
chose not to submit writing composed during work in dramatic
role. In group one, eight students had complete data sets of
six writing samples (four required assignments and two pieces
of writing completed in role); in group two, the number of
students who had complete data sets was five.

Classroom Teacher  Jane’s role in this study was
complex. Not only did she maintain her status as primary
instructor for both participating classes, but she also
established the researcher’s place in both classrooms as a
natural integration through team teaching during both drama
interventions. In many ways, Jane also functioned as a
participant/observer during the two drama experiences. While
working in the drama intervention, she participated as
teacher-in-role and as an informed observer of students’ oral
and written responses in role. Jane, a perceptive critic of
the researcher’s ideas and classroom applications, shared her
views in daily planning sessions.

Jane organized the writing assignments that students
completed during the regularly planned progression of the
course (see Appendix F), and she evaluated this written work
for the purpose of establishing each student’s measure of
progress in the structured sequence of the Developmental Reading curriculum. Jane did not, however, make any writing assignments for students to complete during their work in role, nor did she evaluate samples of writing completed in role, because neither she nor the students were allowed by the administrative staff to consider this written work to be part of their regular course requirements. Jane did not participate in the holistic scoring of writing samples collected for analysis, nor did she participate in audience awareness strategy category generation or strategy t-unit identification among the collected samples.

**Researcher** The researcher's combined function as a participant/observer was defined by the purpose of the study. The researcher maintained a written record of observations of classroom practices and student/teacher interactions in order to validate the selection of two classes, which served as intact comparison groups, and of the six focal students, who participated in interviews concerning their writing process protocols. The researcher planned, taught, and evaluated each drama lesson; selected and informed the persons who served as holistic raters for the writing samples; observed students in the classroom as they composed all of the writing samples included in the data set; and collected, typed, photocopied, and analyzed each writing sample.

**Focal Students** In an attempt to gain insight into students' considerations of audience in their writing, and to
achieve some understanding of what effects participation in
drama had upon students' expressions of audience awareness in
written exposition and narrative, three students from each
comparison group were invited to participate in interviews
that were conducted during the final phase of the study.
These students represented a "purposeful sampling" (Lincoln
and Guba, 1985) from the total group of students who had
complete data sets of writing samples that had earned
holistic ratings at or above the rank of 4, who were deemed
able by Jane and the researcher to talk about their writing
processes, and who were self-selected through their consent
to participate in the interviews. Relevant data collected
through analysis of focal students' writing samples and
interview responses are provided in Chapter IV.

Informed Raters  In addition to the researcher, four
persons were asked to rate writing samples holistically for
quality and sense of audience and to participate in audience
awareness strategy identification. The raters represented
the following positions: tenured public elementary classroom
teacher for grades 2/3, tenured public elementary classroom
teacher for grades 4/5, certified children's librarian, and
certified English teacher for grades 7-12. Persons
represented by the positions noted were judged by the
researcher to be experienced and trustworthy in evaluating
student writing samples, and all raters participated in a
modified training session for holistic scoring procedures.
Materials and Plans for Drama Intervention

Informal discussion and collaborative planning between the researcher and Jane led to the decision to design a drama intervention in a manner that would be considered by Jane’s students, parents/guardians, and administrators to be as non-invasive as possible. Every attempt was made to plan drama lessons that were responsive to the goals of the Developmental Reading curriculum, that related thematically to the unit plans for the third and fourth nine-week grading periods (reading and writing about young adult problem novels that dealt with personal and global disasters and science fiction/fantasy), and that were complementary to the classroom writing assignments already in place within Jane’s unit plans for Developmental Reading. Essentially, Jane’s objectives for periods one and two were incorporated in the objectives for the drama intervention designed for each group.

The plan from which both interventions were developed was based on a drama lesson titled "Mystery Pictures" designed by Cecily O’Neill and Alan Lambert and published in their text, Drama Structures (1987, pp. 154-162). A copy of the visual stimulus used in the researcher’s application of this lesson is included in Appendix G, and detailed descriptions of the drama lessons with researcher commentary for groups one and two are provided in Appendices H and I, respectively.
Composition assignments completed by students working in role were designed to parallel the writing assignments structured by Jane, which students completed out of role to meet the goals of their planned course of study. For example, while students in group two completed a traditional assignment of reading news articles and studying specific terms related to newspaper reporting (see Appendix F), students in group one participated in an intervention of dramatic activity which required them to converse and write in role as news reporters (see Appendix H). In sum, all reading and writing activities completed for meeting course requirements and earning points for course evaluation were held constant for both groups. Writing assignments in the data sets common to both groups were noted as Narrative I, "The Outsiders"; Narrative II, "Disasters"; Exposition, "Disasters"; Narrative III, "Fantasy." The two writing samples completed in dramatic role were noted as Drama Exposition, "Tabloid Articles" (for group one); Drama Expressive Writing (for group two); and Drama Clinic Reports (for groups one and two).

Data Collection

Initial Observation During the week of November 14, 1988, all of Jane's seventh grade Developmental Reading classes (with the exception of one honors reading class for advanced students) were observed for the purpose of selecting two comparable classes for participation in the study. Jane
introduced the researcher as a "visitor from O. S. U. who is interested in learning more about how students write," and described the researcher's activities as "taking some notes to help her remember what she sees." Field notes were compiled (see Appendix J), and these data were used to determine which class periods seemed most similar in composition, focus, and observable response patterns. Class periods one and two were selected as most similar in aspect, and review of standardized test scores and formal teacher evaluation supported the decisions made concerning the two groups' perceived levels of comparability (see Appendices A and D).

**Continued Observation** The researcher maintained daily classroom observation of periods one and two from November 28 to December 16, 1988, in order to document Jane's consistency in teaching practices and interactions with students in periods one and two and to gather information about both groups which would aid in planning the drama interventions. During this time, the researcher became familiar with classroom patterns of interaction between Jane and her students and among the students themselves. Jane and her students became familiar with the presence and function of the researcher as an interactive observer. Classroom reading and writing practices were noted, as were group social structures and individual personality functions within each class.
Writing Sample Collection Procedures  Following the completion of each writing assignment, Jane collected and evaluated student compositions. The researcher photocopied the samples before typing each one for ease of analysis and returned the originals to Jane for class dissemination. All samples were typed in a manner which maintained each writer's mechanical and grammatical constructions. In order to assure student anonymity and unbiased scoring by raters as to the effect of the drama intervention, student names were replaced with assigned identification numbers and group identities were concealed. Writing completed in role was collected (but not evaluated) by Jane and was prepared by the researcher for holistic scoring as described above (group identities could not be concealed for writing samples completed in role).

Initial Writing Sample "Animal Rights Letter"  To determine group comparability on the measure of quality, students in both classes were observed composing their responses to the "Animal Rights Assignment" (see Appendix F). Students who had read and participated in the discussion of the short story adaptation of the novel, Nop's Trials, were given the option to write letters to real or imagined friends, or to real or imagined authorities, persuading them to respond to resolutions concerning animal vs human rights.

All letters were composed during one forty-five minute class period. Students' individual total composing times varied from approximately ten to twenty minutes between the
times of initiation and completion. In group one, out of the twenty-two students present on this day, all submitted the writing assignment. In group two, twenty-one students were present, and each one submitted the assignment.

Pre-drama Narrative I "Outsiders" On February 27 & 28, 1989, following class discussion of their common reading selection, The Outsiders, students in periods one and two viewed a videotape of the film based on this novel. On March 2, students in both classes were given a writing assignment that required them to imagine Hinton's characters as they might appear in 1989, twenty years older than they were at the close of the novel. Jane spent time orally computing what each character's age would be in 1989, and students talked together in pairs to discuss what might have happened to their favorite characters from the novel during two decades of time. Students were encouraged to talk with a partner about their decisions, then students wrote stories which extended the lives of one or more of Hinton's "outsiders" into the present (see Appendix K).

Total class time allotted for this writing assignment was twenty-six minutes in group one and twenty-four minutes in group two. Students were requested to complete their responses during this single class period. Of twenty-two students present in group one, fifteen completed the assignment during the class period, while two students obtained permission to complete the assignment outside of
class and turned in their stories the following day. Of the fifteen stories written in class period one, two papers evidenced students' attempts to construct an initial rough draft. All other papers appeared to be single draft samples with minimal revision.

Of the twenty-one students present in group two, seventeen submitted the assignment during class, and two students received permission to complete their stories outside of class. None of these samples evidenced pre-writing plans or first drafts; any revisions noted were mechanical in nature.

**Drama Intervention—Group One** During the week of March 6-10, and on March 16 & 17, group one participated in a drama lesson. To meet the curricular goals for this unit, the first portion of the week was devoted to the development of skills for writing news articles. Students worked in role as celebrities and popular news reporters (see Appendix H). The remainder of the sessions were an outgrowth of this introductory activity. Based on the drama lesson "Mystery Pictures" (O'Neill and Lambert, 1987, pp. 154-162), the drama which developed offered students opportunities to assume and write in multiple roles.

**Drama Exposition "Tabloid Articles" and Drama "Clinic Reports"—Group One** Of the twenty-five students who participated in dramatic role play as news reporters and celebrities, twenty-four submitted tabloid articles written
in role. Of the twenty-five students who participated in dramatic role play as health care professionals and significant others, eighteen submitted clinic reports written in role.

Non-intervention—Group Two  At the same time that group one was experiencing the drama intervention, group two was engaged in formal study of expository forms for writing news articles (see Appendix F). Jane directed students in reading news articles, viewing educational film strips and videotapes about newspaper reporting, identifying professional terminology, and drafting newspaper articles based on models which they had read and discussed in class. In order to maintain a similar time frame for assignment completion for both groups, while group one was completing their drama, group two was given additional time in class for SSR of their chosen young adult realistic novels for this nine week unit on "personal and global disasters."

Exposition "Disasters"—Post-drama. Group One: Pre-drama. Group Two  On March 22, students in groups one and two were asked to write news stories based on characters or events presented in the novels of young adult realism that they had read during SSR. This assignment gave students the choice of writing about a fictitious personal or global disaster in the form of a straight news story, feature article, or an editorial. Class time for planning and composing on March 22 was approximately thirty minutes for
both groups one and two. Students were then encouraged to work on their articles at home so that they could be completed, polished, and submitted for evaluation on March 23. Both classes were encouraged to refer to copies of the local newspaper that were in the room before they began writing their own stories. Students in group two were also advised to refer to the formal guidelines that they had studied for news article construction during non-intervention.

In group one, sixteen of twenty-two students present on March 22 submitted the assignment. In group two, only ten of eighteen students present submitted the assignment. Students who had completed their articles were asked to read each others' papers before they were submitted for evaluation. Jane read selected articles aloud to elicit comments critiquing style and content and expressing interest for reading the books about events or characters highlighted in the articles.

Narrative II "Disasters"--Post-drama, Group One; Pre-drama, Group Two Following the students' return from spring vacation, and during the last week of classes for this third nine-week grading period, Jane asked students in groups one and two to write a story based on a character or event in their young adult realistic novels. This assignment allowed students to rely on personal narrative styles for framing their compositions while requiring them to incorporate
information from their novels that would entice others to read the books that they had chosen for SSR. This writing assignment was to have been completed during the forty minutes of class time provided on April 6. Sixteen of the twenty-one students present in group one submitted the assignment. Eighteen of the twenty-two students present in group two submitted the assignment.

Drama Intervention--Group Two The drama intervention for group two took place from May 1 through May 9 during the nine-week focus on fantasy and immediately followed the common reading assignments of fantasy selections from Zena Henderson's novels The Pilgrimage and The People. The beginning point for this dramatic activity was the visual stimulus for the drama lesson "Mystery Pictures" in group one (see Appendix G), yet this drama developed in a direction much different from that of group one (see Appendices H and I for drama plans with researcher comments).

Drama "Clinic Report" and Drama Expressive "Messages"--Group Two During this drama, students were given opportunities to write clinic reports in role as doctors and to write expressively in role as the young girl who was the subject of the drama focus. Of the twenty-two students who participated in the drama, eighteen submitted clinic reports and sixteen submitted expressive messages composed in role.

Non-intervention--Group One At the same time that group two was experiencing the drama intervention, group one was
engaged in teacher-directed discussion of the elements of fantasy. In order to maintain a similar time frame for assignment completion, students were given additional class time for SSR of their chosen young adult fantasy novels.

**Narrative III "Fantasy"—Post-drama, Groups One and Two**

The writing assignment for groups one and two during this final nine-week grading period was the production of a children's fantasy picture book. In preparation for this assignment, both classes were shown children's picture book fantasies. Jane shared examples of picture books created by previous students, provided a formal planning guide for story construction (see Appendix F), and organized the book making by setting weekly goals for completion of the assignment. Students were provided in advance with an evaluation checklist so they would know how their products were to be graded.

Students began their work on this assignment on May 10 with class analysis of the fantasy story "Gilead." After reading and discussing the story, Jane employed her story construction guide in the form of an overhead transparency so students could plot the elements of this particular selection in preparation for their own pre-writing phase. From May 11-19, students worked in class to plan, write, and revise their fantasies. Students shared their stories with one another for peer review and submitted their writing to Jane for editing before they began work on illustrations, title and
copyright pages, and notes about the author. Picture books were completed and submitted May 22.

Of the twenty students in group one who were in attendance for this assignment, eighteen submitted samples. Of the twenty-two students in group two who were in attendance for this assignment, eighteen submitted samples.

Selection of Focal Students After the collection of writing sample Narrative III, the sixth and last sample in the data set, Jane and the researcher collaborated to make a purposeful selection of six focal students, three from group one and three from group two, and to invite their participation in interviews concerning their writing process protocols for the six writing samples. Students were selected for participation in the interview on the basis of the following criteria: the student’s submission of a complete data set of six writing samples (three narratives, one expository piece, and two writing samples composed in role) evidencing ratings at or above level four on measures of quality and sense of audience; submission of a signed letter of parental consent for participation; and the student’s verbal agreement to participate in the tape-recorded interview.

Interviews With Focal Students Interviews were conducted with the six focal students during the attendance period of May 23 to June 7, 1989. Each interview was completed during two consecutive class periods of forty-five
minutes each. Students read their writing samples aloud and responded to interview questions concerning their writing process protocols (see Appendix L). Tape recordings of each interview were transcribed for analysis.

Debriefing Formal debriefing was not required because the participants had not been working under any form of deception, but a final class period for each group was given over to discussion of the drama work that had been completed. Students were reminded of the researcher's purpose in looking at what and how they wrote in order to get some idea of how their writing showed "that [they] were thinking about their readers."

Exit Interview With the Classroom Teacher An exit interview was conducted with Jane and served as a summative evaluation of her participation in and response to this study. The interview was tape recorded and transcribed for use in analysis of data.

Data Analysis

Qualitative Analysis To determine how audience awareness was demonstrated by seventh grade writers, students' writing samples were assessed on measures of quality and sense of audience. To gain insight into their consideration of audience during their composing processes and to assess the impact of participation in drama that included writing in role, specific audience awareness strategies were identified and applied in the analysis of
focal students' writing samples, and interviews were conducted with focal students to determine self-perceived writing process protocols and drama effects.

Holistic Scoring Measures of quality and audience awareness were established by raters who were trained to employ holistic scoring procedures as described by Mary Fowles in the Educational Testing Services publication, "Basic Skills Assessment" (1978, pp. 9-15). Procedures observed in scoring each of the six comparison group writing samples on measures of quality and sense of audience are described in the ensuing sections concerning anchor paper selection and holistic scoring.

Anchor Paper Selection on the Measure of Quality As each of the six writing samples was collected, the raters worked individually to read a combined set of all of the papers from groups one and two (except for the samples completed in role which remained separated by group). After reading all of the papers in a particular sample, the raters collectively selected one paper which represented attributes of highest quality among that combined sample. That paper was then assigned the rank of six and served as the model for any other papers in that sample which might be ranked at the same level in terms of overall quality. Next, the raters collectively selected a paper which evidenced the lowest level of quality in the sample, and that paper was assigned the score of one. Raters then selected a paper that
reflected the middle range of writing quality and assigned to it a score of three. Papers were then selected to represent levels five and two in terms of relative quality within the range of quality levels for that sample. Inter-rater agreement for anchor selection across writing samples on the measure of quality was 100 percent and was achieved through negotiation (e.g., when two of the three raters assigned a score of three to a paper, and the third rater assigned a score of two or four, that paper was automatically assigned the score of three; if raters’ scores moved beyond the margin of one score above or below the score assigned by two raters, agreement was negotiated by referring to the anchor papers to challenge or support reasons for assigning a particular ranking). The papers that were selected by all three raters to represent quality levels one to six served as the anchor papers for individual rater assessment of the remaining papers in each sample.

Anchor Paper Selection on the Measure of Audience Awareness The holistic scoring procedure used in ranking papers within each writing sample on the measure of general quality was also employed in assessing levels of audience awareness. Raters were provided with the definition for the term audience awareness used for the purposes of this study before selecting a paper from a particular sample which communicated the writer’s sense of an unknown or generalized reader. Initially, raters worked individually to select
anchor papers and make written notations of any element in the papers that suggested the writer's awareness of a reader outside the self. Raters then worked collectively and selected one paper that communicated the highest level of a writer's sense of an unknown audience and one paper that did not indicate the writer's awareness of an outside reader. Working within the framework of these two ends of the spectrum for sense of audience, raters collectively selected a paper that represented a median level of audience awareness before selecting papers that were assigned levels five and two. Raters then worked individually to score papers from each of the six samples of groups one and two from least aware (level one) to most aware (level six) on the measure of audience awareness. Inter-rater agreement was 100% on the measure of audience awareness and was achieved through negotiation in the same manner employed for reaching agreement on the measure of general quality. The researcher consistently participated in the ranking of the anchor papers for general quality and audience awareness levels. The other four raters participated in the anchor selection for each of the six writing samples on a rotating basis. Anchor papers representing levels one to six on the measures of quality and sense of audience for Narrative I, "Outsiders" are included in Appendix K.

Generation of Categories of Audience Awareness Strategies Generation of categories was achieved in an open-
ended manner. As a result of the process of holistic scoring for audience awareness, and based on raters' written notations of elements in each paper that suggested the writer's awareness of a reader outside the self, a recurring pattern of strategies exhibiting writers' attempts to communicate with unknown readers emerged. Examples of phrases or sentences that had been noted by each rater as an element in expressing audience awareness were then organized into groups of related thought-units as categories of strategies for expressing sense of audience. A thought-unit or t-unit (Hunt, 1977) consists of a main clause along with its related modifying phrases or clauses. Example t-units for each of the identified categories of audience awareness strategies are presented in Chapter IV. These categories were employed by the researcher and two informed raters to analyze the six writing samples completed by the six focal students. These analyses are presented in Chapter IV.

Analysis of Focal Student Interviews Interviews with the focal students were conducted, recorded, and transcribed in order to provide information in response to the three research questions posed in this study (see Appendix L for the structured interview questions). Comments which illustrate how students demonstrated sense of audience in their exposition and narrative and which reveal the issues concerning audience that students considered while composing each narrative or expository text appear in Chapter IV.
Additionally, transcripts of these interviews were coded for evidence of focal students' recognitions of any relationship between their participation in the dramatic intervention and their conscious decisions concerning planning, writing, and revising with specific or generalized audiences in mind. Pertinent transcript excerpts suggesting the focal students' levels of engagement in dramatic role play and their conscious decisions to employ the identified audience awareness strategies were compiled and are included in the analysis of writing samples and process protocols presented in Chapter IV.

Quantitative Analysis To determine the effect of seventh grade students' participation in drama upon their expressions of audience awareness in writing produced in and out of dramatic role, means were computed for paired subsets of holistic scores on measures of quality, sense of audience, and total numbers of t-units. T tests were computed on paired subset means within and between groups one and two. (A description of the two methods of subset determination appears in the ensuing section.) The one-tailed t test was applied to related measures within groups, and the two-tailed t test was applied to independent measures between groups. Analysis of these data appears in Chapter IV.

Subset Determination For reasons cited previously in this report, there were complete data sets of six writing samples for only eight students in group one and five
students in group two. Such small numbers in the total samples precluded the use of the time-series method of data analysis and necessitated analysis of variance among paired subsets of holistic scores for computing the \( t \) test to determine significant differences for quality, sense of audience, and total numbers of \( t \)-units per sample.

Holistic scores included in the paired subsets for comparison of related measures represented those students who submitted completed drafts for any two writing samples being compared (i.e., to compute the \( t \) test for differences within group for a comparison between writing samples A and B, students' scores were included in the comparison only if they had scores in both subset A and subset B). For example, group one student \#009 completed and submitted Pre-drama Narrative I and Post-drama Narrative II. A comparison was made between these two writing assignments; therefore, student \#009's scores appeared within that comparison. On the other hand, group one student \#014 completed and submitted Pre-drama Narrative I, but did not submit Post-drama Narrative II; therefore, this student's scores could not appear within this comparison. This criterion was applied to all students' scores across all six writing samples in order to determine paired subsets of scores for comparison of related measures. This method of subset determination resulted in a variation in group composition for each of the following paired subset comparisons: Group
One—Pre-drama Narrative I with Post-drama Narrative II (n=14), Pre-drama Narrative I with Post-drama Narrative III (n=15), Post-drama Narrative II with Post-drama Narrative III (n=12); Group Two—Pre-drama Narrative I with Pre-drama Narrative II (n=15), Pre-drama Narrative I with Post-drama Narrative III (n=15), Pre-drama Narrative II with Post-drama Narrative III (n=14).

The t test for independent means was computed on subsets of group one and two scores (which varied in size and composition according to which students completed and submitted the writing samples in the comparison) for the following writing samples: Group One—Post-drama Exposition (n=16) with Group Two—Pre-drama Exposition (n=10); Group One—Post-drama Narrative II (n=18) with Group Two—Pre-drama Narrative II (n=18); and Group One—Post-drama Narrative III (n=15) with Group Two—Post-drama Narrative III (n=15).

Determination of Distribution and Frequency of Category Use in Focal Student Writing Samples As an additional measure of drama intervention effect, the writing samples produced by the six focal students were analyzed to determine the audience awareness strategies used and to measure the distribution and frequency of the strategies employed. The total number of t-units (Hunt, 1977) and the total number of audience awareness strategy t-units was determined for each of the thirty-six writing samples. The ratio of the total number of audience awareness strategy t-units to the total
number of t-units was computed for each sample to express
shifts in type or quantity of strategies employed for each of
the strategy categories identified. These data are presented
and analyzed in Chapter IV.

Summary

This quasi-experimental study employed a two-group
comparison design with an intervention in a counterbalanced
time frame to investigate the effects of educational drama
upon seventh grade students' expressions of audience
awareness in exposition and narrative composed in and out of
dramatic role. In order to examine the manner in which sense
of audience was shaped and communicated in students' writing,
the researcher, in the role of participant/observer,
investigated the three research questions posed in this
study. First, to determine how writers expressed their sense
of audience, samples of students' writing were collected
before, during, and following an intervention of educational
drama and evaluated holistically by informed raters on a
scale from one (least effective) to six (most effective) on
the measures of quality and sense of audience. Strategies
for communicating with a specific or generalized audience
were identified during the scoring process, and from this
procedure, categories of strategies were generated.

Second, to gain insight into seventh grade students' audience awareness during the composing process, interviews
were conducted with three focal students from each group. Structured interview questions were employed to elicit writers' reflections concerning writing process protocols. Transcriptions of these six interviews were analyzed to discover points of commonality among respondents with regard to their conscious structuring of text for specific or generalized audiences.

Third, to determine the influence of dramatic role play and writing in role upon students' sense of audience in written exposition and narrative, procedures were completed as follows. Holistic scores for measures of quality and sense of audience were assigned by informed raters to individual writing samples collected from groups one and two. Significant differences in mean holistic scores on the measures of quality and sense of audience were determined by computing t tests within and between subset means of pre- and post-intervention writing sample scores. Additionally, writing samples of six focal students were analyzed through the application of the categories of audience awareness strategies identified by the informed raters. Significant shifts in audience awareness strategies related to participation in drama were established by comparing frequency counts of t-units within the strategy categories evidenced in writing produced by the six focal students before, during, and after their participation in the drama intervention.
Findings and interpretation of qualitative and quantitative data compiled from field notes, drama lessons, writing samples, and interviews are presented in Chapter IV. Implications drawn from the results of data analysis are reported in Chapter V along with recommendations for classroom practice and additional research.
CHAPTER IV
ANALYSIS OF DATA

Introduction

Qualitative and quantitative analysis of data collected during this investigation will be presented in this chapter in response to the three research questions posed in this study. Qualitative analysis of data will examine the ways in which audience awareness was demonstrated in seventh grade students' written exposition and narrative produced in and out of dramatic role within a traditional classroom setting. This analysis will pertain to issues related to audience awareness identified in the collected writing samples and expressed in the composing process protocols of six purposefully selected focal students from the two intact comparison groups. Quantitative analysis will determine the measurable effect that the intervention of educational drama had upon students' awareness of audience. Finally, qualitative analysis of focal students' writing process protocols and debriefing sessions will provide insight into their self-reported perceptions of the manner and degree to which participation in educational drama and writing in role influenced their expressions of audience awareness in written narrative and exposition composed outside of dramatic role.
Analysis of Data Demonstrating Audience Awareness: Research Question One

Qualitative analysis of complete data sets of six writing samples produced by three focal students from each of the two comparison groups provided information in response to the first research question posed in this investigation: How is audience awareness demonstrated in seventh grade students' written exposition and narrative?

Overview of the Six Writing Samples Collected Working within the counterbalanced research design and time frame described in Chapter III and detailed within Appendix B, six writing samples were produced and collected from groups one and two. In this chapter, collected samples will be referred to by the descriptors noted in Figure 2.

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<tr>
<th>Group One</th>
<th>Group Two</th>
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<td><strong>Sample 1:</strong> Pre-drama</td>
<td><strong>Sample 1:</strong> Pre-drama</td>
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<td>Narrative I &quot;Outsiders&quot;</td>
<td>Narrative I &quot;Outsiders&quot;</td>
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<td><strong>Sample 2:</strong> Drama Exposition</td>
<td><strong>Sample 1:</strong> Non-intervention</td>
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<td>&quot;Tabloid Article&quot;</td>
<td>&quot;Tabloid Article&quot;</td>
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<td><strong>Sample 3:</strong> Drama &quot;Clinic Report&quot;</td>
<td><strong>Sample 2:</strong> Non-intervention</td>
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<td>&quot;Clinic Report&quot;</td>
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<td><strong>Sample 4:</strong> Post-drama</td>
<td><strong>Sample 3:</strong> Pre-drama</td>
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<tr>
<td>Exposition &quot;Disasters&quot;</td>
<td>Narrative II &quot;Disasters&quot;</td>
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<tr>
<td><strong>Sample 5:</strong> Post-drama</td>
<td><strong>Sample 4:</strong> Drama &quot;Clinic Report&quot;</td>
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<tr>
<td>Narrative II &quot;Disasters&quot;</td>
<td>&quot;Disasters&quot;</td>
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<td>Non-intervention</td>
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<td><strong>Sample 6:</strong> Post-drama</td>
<td><strong>Sample 5:</strong> Drama</td>
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<td>Narrative III &quot;Fantasy&quot;</td>
<td>Expressive &quot;Messages&quot;</td>
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<td><strong>Sample 6:</strong> Post-drama</td>
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<td>Narrative III &quot;Fantasy&quot;</td>
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**Figure 2.** Overview of Collected Writing Samples
Overview of Categories of Audience Awareness Strategies

From the analysis of 243 compositions collected from groups one and two, four informed raters identified students' expressions of audience awareness as strategies for communicating with a generalized audience. These identified strategies were organized into ten categories and are listed with brief descriptions in the following non-hierarchical order:

Category #1: Setting—establishing a sense of place or a time frame for building a context in writing produced with a sense of audience outside the writer's self.

Category #2: Imagery—using the five physical senses to describe events and characters for the audience to experience through kinesthetic memory.

Category #3: 2nd Person—acknowledging the audience directly through use of second person narrative voice.

Category #4: 1st/3rd Person—acknowledging the audience indirectly through the use of first or third person narrative voice and dialogue descriptors.

Category #5: Language—appealing to the audience through descriptive or literary language constructions.

Category #6: Clarifying—providing additional explanatory information about an event or character for an unknown or generalized audience.

Category #7: Insight—providing the audience with additional information concerning characters' motivations or insights into characters' feelings.

Category #8: Selective Disclosure—inviting the audience to become engaged in the text and fill in details through the selective disclosure of information.
Category #9: Empathy—calling on the audience to respond to events and characters with feelings that reflect the emotive energy of the text.

Category #10: Closure—providing the audience with a sense of story completion.

Category Generation for Audience Awareness Strategies

Informed raters, employing the procedures for holistic scoring described earlier in this report, ranked all samples on the measure of audience awareness along a scale from one (least aware) to six (most aware). As raters assessed each sample, they indicated those specific portions of each text that, in their estimation, communicated writers' awareness of an unknown or generalized audience beyond that of the writer's self. The portions of text that were identified as being indicative of the writers' attempts to engage a generalized audience, were classified into ten categories of audience awareness strategies on the basis of their similarities in function, structure, or perceived intent.

The first category of audience awareness strategies to emerge was one that might be the most immediately obvious—use of the second person (you) to speak directly to a reader. Acknowledging a specific or generalized reader through direct address occurred when the writer employed first person narration (e.g., "In our next issue I will tell you some of the other lies"). Direct address through the use of second person appeared parenthetically as humorous asides to the audience (e.g., "If you've ever seen anyone trip while wearing a suit of armor, you know it is not a quiet thing").
It also appeared when students wrote in third person (e.g., "One thing you must know is that these dragons are not just ordinary dragons, as the townspeople soon found out").

Initially, the raters distinguished between writers' uses of first, second, and third person narrative on the basis of dialogue constructions (e.g., "'You know him?' I asked" or "'Here it comes,' one of the elves called"). Though writers frequently moved in and out of first, second, and third person within one composition, the raters and the researcher agreed that direct address through the use of second person was so distinct from writers' use of dialogue to establish characters as speakers within a text that it warranted recognition as a separate category.

Students' uses of first and third person narrative voices were determined to be interchangeable throughout their expository and narrative writing samples; therefore, these two categories of audience awareness strategies were collapsed under the heading of acknowledging the reader indirectly through first/third person narrative dialogue descriptors (e.g., "I stepped next to her bed, I sat down and asked, 'What's wrong Lisa?'" or "'My name is Barney,' he said cheerfully, 'I am one of the master elves'"). Strategies that addressed an audience directly through second person narrative voice or indirectly through first or third person narrative voice, were the first categories to be identified by the researcher as tangible evidence of students' awareness
of an unknown or generalized audience, and they appeared consistently across all six writing samples. Such explicit strategies for expressing the writer's sense of audience, however, were not unexpected findings and were noted as developmentally appropriate storytelling conventions that middle grade students would recognize and use easily in oral and written discourse.

After generating these initial categories of conventionally explicit strategies for communicating audience awareness, raters continued to consider those constructions within each sample that expressed writers' attempts to engage an unknown reader's attention, interest, and imagination. Eight additional categories were identified as implicit or integral to structural and stylistic elements of writers' sense of audience. Raters identified t-units that established a setting or created a specific context for events and characters as an audience awareness strategy for communicating with a generalized reader. In narrative and expository texts this strategy typically included references to time and place (e.g., "In the morning, the sun was shining brightly over Klendarious" or "Ponyboy Curtis is sitting at his typewriter while the noise of his two children and his wife Miriam fill the room around him").

Raters agreed that writers also tried to communicate with their readers through the use of sensory imagery (e.g., "Everything was silent around the house except for a faint
weeping sound" or "One foot went through, then the other"). Some writers moved beyond images related to the five physical senses to appeal to readers’ appreciation of what the raters agreed to term descriptive or literary language. These t-units were noted by one rater as having been transported from traditionally stylized oral language constructions of storytelling (e.g., "In the forest lives a rare and exotic bird" or "The shovel broke through, and light shown round about"). Though there was considerable over-lapping of sensory imagery and literary language among the samples, the researcher felt these strategies were used to serve writers' purposes in different ways that required representation by two distinct categories.

Writers’ efforts to provide information for readers outside the localized context of the classroom or the group’s knowledge-base were also noted as expressions of sense of audience. Specifically, raters cited those t-units which suggested writers’ awareness of unknown readers’ needs to understand motivations for characters’ feelings and actions, to see the importance of a sequence of events; and to anticipate or be intrigued by the suspense of plot structures as strategies vital to the construction of an engaging text. Raters consistently cited writers’ expressions of characters’ private thoughts and feelings as a strategy for "letting the reader in" on what was happening in the text (e.g., "In spite
of her age, she was still an adventurous child" or "He was crushed by the news").

Raters identified t-units that clarified information about an event, character, or circumstance as expressions of audience awareness (e.g., "'Yes Daddy we will, but isn't that your sixth book?' said Richard his youngest son, and the baby of the family").

Related to the writer's inclusion of information to "bring the reader up to speed" in a story was the writer's perceived need to withhold some information in order to build readers' suspense. Students' attempts to share just enough information to invite readers to continue their involvement while filling in details imaginatively was expressed under the category heading of selective disclosure of information. Determination of writers' intentions to disclose information selectively was influenced by the raters' considerations of the placement of "leading disclosures" within an entire text. When such t-units introduced an event or character, they were thought to have been placed purposefully by the writer as "hooks" designed to intrigue readers. For example, the t-unit "I was frightened at first, but something inside me pushed me upstairs" was interpreted as selective disclosure because it preceded a description of what a character found when she went upstairs. The t-unit "in the distance she heard a humming sound" was likewise identified with this category because it was followed by the narrator's third
person description of a search for the source of the strange sound which the character heard emanating from a mysterious underground world.

Though none of the writing assignments was structured as suasive discourse, all of the raters noted t-units which seemed to "call out" for readers to respond empathically to characters or situations. Calls for empathy occurred in both exposition and narrative and were expressed in both first and third person narrative voice (e.g., "I don't think I can stand this, I hope tomorrow is better" or "The doctors had done everything they could, but it wasn't enough").

Finally, the raters cited the use of conventional devices of story completion as an audience awareness strategy (e.g., "And ever since, they have lived happily ever after"). Included also in the category for closure were t-units that summarized events or created a sense of satisfactory completion for the text (e.g., "Soda's life turned out pretty good").

Classifying t-units by strategy category involved complex analysis, because the participants in this study used written language quite economically. Their strategies were often assessed as incorporations of multiple categories; thus, it was necessary to consider some t-units as representations of several categories of audience awareness simultaneously. For example, the t-unit "in the distance she heard a humming sound" was considered as a strategy for
expressing sensory imagery as well as selective disclosure of information. For this reason, percentages of t-units comprising each category for audience awareness strategies were computed as portions of total strategies identified rather than as portions of total t-units produced for each sample.

Establishing Inter-rater Agreement for Analysis of Focal Students' Writing Samples After the ten categories of strategies of audience awareness had been generated through the initial analysis by informed raters, inter-rater agreement was established among the researcher and two informed raters in analyzing Sample 6: Post-drama Narrative III "Fantasy" completed by the focal student from group two who was assigned identification number 120 (see Appendix N for sample writing and coding of t-units by strategy categories). The raters, relying on the list of category descriptions with example t-units, worked independently to classify each t-unit that communicated the writer's sense of audience. Initial inter-rater agreement on the independently scored sample was 90%. Agreement was reached in assigning t-units to nine of the ten categories of strategies for communicating audience awareness, but the strategy category that prompted diverse interpretations among the raters was Category #8: selective disclosure of information. For example, in analyzing the t-unit, "People say that anyone who goes into the forest very seldom returns," consensus among
the three raters was difficult to achieve, because, as one rater stated, "This is something I know good writers do, but I’m not sure if this student is leading us on by design or by default."

A final analysis of t-units by category for student #120, Sample 6: Post-drama Narrative III "Fantasy," was achieved collectively through negotiation, and 100% inter-rater agreement was reached. The researcher and two raters completed the analysis of the thirty-five remaining focal student writing samples by applying the categories of audience awareness strategies in order to code strategy t-units (see Appendix N for coding sample). Tables representing strategy t-unit frequency distributions among the ten categories of audience awareness strategies for the six focal students’ data sets appear within this chapter.

Analysis of Focal Students’ Writing Samples In essence, the analysis of focal students’ written expressions of audience awareness involved counting total numbers of t-units produced in each sample and identifying examples of audience awareness strategy use by assigning the sequentially numbered t-units to audience awareness strategy categories. This information was recorded first on graph paper to form thirty-six rough bar-graphs of raw data expressing the writers’ strategy usage on each of the six samples. These data were then entered into a Micro-soft Excel Version 1.5 Statistical
Package to generate thirty-six column-graphs representing raw numbers of t-units by category, student, and sample.

Information illustrated by the column-graphs was reframed in pie-charts to reflect the percentages of strategy t-units in each category out of the total number of t-units identified as audience awareness strategies in each writing sample (not as percentages of total t-units per sample). Percentages were so expressed because, as discussed earlier, identified categories were not exclusive in nature. Some t-units were assigned to multiple categories, while those t-units which did not express any of the identified categories were not included in the computation of percentages of strategies per category out of the total number of audience awareness strategy t-units. Analysis of these data indicated which categories of audience awareness strategies evidenced the highest frequency of use per sample.

Findings reported here include analysis of the six focal students' writing samples and are represented as percentages of audience awareness strategy t-units in each of the ten categories out of the total number of audience awareness strategy t-units across all six samples. These percentages have been rounded to the nearest whole number and are reported in Tables 1 and 2. Additionally, excerpts from structured interviews concerned with writing process protocols among the six focal students are included to support observations about the ways in which participation in
drama influenced trends or shifts in students' strategy usage across the samples. Within this report the six focal students are referred to by identification numbers assigned for the purposes of this study. Focal students from group one (class period one) are noted as #003, #004, and #016; students from group two (class period two) are noted as #106, #114, and #120.
## Table 1

Ranges of Percentages of Audience Awareness Strategy T-Units by Category out of the Total Number of Audience Awareness Strategy T-Units Across the Six Writing Samples in Group One*

<table>
<thead>
<tr>
<th>Sample</th>
<th>1</th>
<th>2</th>
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<td></td>
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<td>Nar.I Expo. Clinic Drama Drama Drama</td>
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<td></td>
<td></td>
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<td>Category</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#1 Setting</td>
<td>4-6%</td>
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<td>0%</td>
<td>3-7%</td>
<td>0-2%</td>
<td>1-12%</td>
</tr>
<tr>
<td>#2 Imagery</td>
<td>0-17%</td>
<td>11-23%</td>
<td>16-17%</td>
<td>0-3%</td>
<td>3-23%</td>
<td>7-24%</td>
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<tr>
<td>#3 2nd Per.</td>
<td>0-11%</td>
<td>12-20%</td>
<td>0-4%</td>
<td>0%</td>
<td>0-8%</td>
<td>0-4%</td>
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<tr>
<td>#4 1st/3rd</td>
<td>0-33%</td>
<td>0-10%</td>
<td>0%</td>
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<td>9-37%</td>
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<tr>
<td>#5 Language</td>
<td>0-3%</td>
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<td>0-5%</td>
<td>0%</td>
<td>0-12%</td>
<td>5-10%</td>
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<tr>
<td>#6 Clarifying</td>
<td>6-20%</td>
<td>0-20%</td>
<td>18-23%</td>
<td>18-36%</td>
<td>9-18%</td>
<td>4-8%</td>
</tr>
<tr>
<td>#7 Insight</td>
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<td>20-55%</td>
<td>5-11%</td>
<td>0-35%</td>
<td>12-20%</td>
<td>10-17%</td>
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<tr>
<td>#9 Empathy</td>
<td>0-25%</td>
<td>0%</td>
<td>19-25%</td>
<td>16-22%</td>
<td>19-35%</td>
<td>10-17%</td>
</tr>
<tr>
<td>#10 Closure</td>
<td>9-12%</td>
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<td>6-12%</td>
<td>4-6%</td>
<td>0-11%</td>
<td>3-9%</td>
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</tbody>
</table>

*Group One Percentage Ranges Represent Focal Students #003, #004, and #016.
Table 2
Ranges of Percentages of Audience Awareness Strategy T-Units by Category out of the Total Number of Audience Awareness Strategy T-Units Across the Six Writing Samples in Group Two*

<table>
<thead>
<tr>
<th>Sample</th>
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<td>Pre- Drama</td>
<td>Pre- Drama</td>
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<td>Drama</td>
<td>Drama</td>
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<td>Nar. II</td>
<td>Nar. III</td>
<td>Nar. III</td>
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<table>
<thead>
<tr>
<th>Category</th>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
<th>#5</th>
<th>#6</th>
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<tr>
<td>Setting</td>
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<td>2-5%</td>
<td>8-15%</td>
<td>0-10%</td>
<td>1-9%</td>
</tr>
<tr>
<td>Imagery</td>
<td>0-15%</td>
<td>0-11%</td>
<td>6-20%</td>
<td>16-35%</td>
<td>0%</td>
<td>15-25%</td>
</tr>
<tr>
<td>2nd Per.</td>
<td>0-5%</td>
<td>0%</td>
<td>0%</td>
<td>0-4%</td>
<td>25-40%</td>
<td>0-10%</td>
</tr>
<tr>
<td>1st/3rd</td>
<td>3-11%</td>
<td>2-8%</td>
<td>6-19%</td>
<td>0%</td>
<td>0%</td>
<td>5-16%</td>
</tr>
<tr>
<td>Language</td>
<td>0-6%</td>
<td>0%</td>
<td>1-20%</td>
<td>0%</td>
<td>0-11%</td>
<td>6-15%</td>
</tr>
<tr>
<td>Clarifying</td>
<td>25-50%</td>
<td>20-49%</td>
<td>5-25%</td>
<td>35%</td>
<td>5-13%</td>
<td>10-30%</td>
</tr>
<tr>
<td>Insight</td>
<td>10-13%</td>
<td>8-16%</td>
<td>7-12%</td>
<td>0-24%</td>
<td>0-8%</td>
<td>8-15%</td>
</tr>
<tr>
<td>Disclosure</td>
<td>9-16%</td>
<td>3-16%</td>
<td>14-22%</td>
<td>10-22%</td>
<td>21-37%</td>
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<tr>
<td>Empathy</td>
<td>5-25%</td>
<td>11-28%</td>
<td>5-20%</td>
<td>5-15%</td>
<td>0-24%</td>
<td>1-5%</td>
</tr>
<tr>
<td>Closure</td>
<td>4-9%</td>
<td>0-12%</td>
<td>0-8%</td>
<td>0%</td>
<td>0-12%</td>
<td>3-5%</td>
</tr>
</tbody>
</table>

*Group Two Percentage Ranges Represent Focal Students #106, #114, and #120.
The percentage ranges reported in Tables 1 and 2 indicate that the six focal students evidenced use of all ten categories of strategies to communicate with a generalized audience. Among these students, although patterns of strategy use reflected individual writer's unique styles and idiosyncratic responses to narrative and expository writing assignments, points of commonality were evidenced in their audience awareness strategy usage. Out of 1885 total strategy t-units evidenced across the six writing samples collected from each of the six focal students (thirty-six samples in all), 71% were classified within five of the ten strategy categories:

Category #6—clarifying information (19%);  
Category #8—selective disclosure (15%);  
Category #2—imagery (13%);  
Category #9—calls for empathy (12%); and  
Category #7—insight (12%).

The remainder of the categories were used by the focal students in the percentages indicated:

Category #4—1st/3rd person (10%);  
Category #5—language (6%);  
Category #10—closure (6%);  
Category #1—setting (4%); and  
Category #3—2nd person (3%).

Summary of Findings in Response to Research Question One

Through qualitative analysis of narrative and expository writing samples collected from two intact comparison groups of seventh grade students, and from a purposeful sampling of three focal students from each group, awareness of audience was found to be demonstrated in the following ways:
1. Student writers expressed their awareness of audience through the use of language strategies that were identified by informed holistic raters and organized into the ten strategy categories of setting, sensory imagery, 2nd person narration, 1st/3rd person narration, descriptive language, clarifying information, insight into characters' feelings, selective disclosure of information, calls for empathy, and closure.

2. The range of audience awareness strategy usage among the focal students was found to cluster in the following manner across the six writing samples:

   a) most used strategies were those of clarifying information, selective disclosure of information, sensory imagery, calls for empathy, and providing insight into characters' feelings;

   b) least used strategies were those of 1st/3rd narrative voice with dialogue descriptors, descriptive or literary language, creating closure, and establishing setting.

3. Notable differences in strategy use between focal students in groups one and two were found across the six samples in two areas:

   a) selective disclosure of information was used more often initially by group one focal students, and they continued to use this strategy more often than did group two;
b) clarifying information for a generalized audience evidenced the highest percentage of use by group two focal students in the initial sample, and it remained their most frequently used strategy.

Analysis of Focal Students' Writing Process Protocols:

Research Question Two

For the purpose of this study, a structured interview was employed (see Appendix L) to elicit focal students' thoughts about the decisions they made as they composed each of the texts collected for analysis in the course of this investigation. Structured interview questions were designed to reveal focal students' writing process protocols and determine how their considerations of audience influenced their decisions as writers. Analysis of these interviews provided information in response to the second research question posed in this study: What issues related to audience awareness do seventh grade writers consider during the composing process? The structured interview question, "Who do you usually write for?" elicited the following comments from the focal students:

#003 "Myself. Sometimes my sister and I—we're real close, so we kind of share stories together a lot... I don't mind other people reading my writing."

#004 "Probably myself, just to write and just to do it."

#016 "Everybody. It's just a general people, just generalizing who I want to read it. It doesn't really matter who they are I think. Sometimes I get into writing something and I hand it in to Mrs.
Nichols and ask her if she can read it for me and tell me what I can change and what’s good in it and she does that a lot. I like that."

#106 "When I think of something I write it down and sometimes--it is usually for my family. They like to hear things I do and that really got me into writing."

#114 "I’m not sure. I guess just people of all ages. It depends. Sometimes you write children’s books and sometimes you don’t."

#120 "Juniors that might be interested, adults, usually. I just write down a paragraph or sentence and then thoughts come into my mind about what I should write."

Within the contexts of Jane’s Developmental Reading class, periods one and two, each of these students exhibited high levels of confidence in their writing abilities. They were recognized as "good writers" by their peers as well as by Jane. In informal conversations with the researcher, they expressed future plans to "become a famous writer," "study journalism or go to law school," "maybe be a teacher of writing," "write reality novels like by Cynthia Voigt," "write books for little kids, like picture books and things," and "write horror novels sort of like Stephen King only better." They each spent time writing outside of the school setting, and they each expressed personal enjoyment in the texts they created.

Their initial comments about audience represented an interesting range of understandings that reflected individual personalities, levels of writing development and style, and common classroom experiences in writing for teacher-specified
audiences. The tentative nature of some of their comments suggested, as the students noted in their debriefing session, that they were familiar with school writing assignments designed for certain purposes or audiences, but they had not really considered the identities of those for whom they wrote prior to the interviews. Their answers to the question about generalized audience suggested that audience concerns were not of prime importance in shaping the content of their texts, yet they recognized the position that readers play in evaluating the merit of their work.

During the individual two-session interviews which lasted for two consecutive class periods of 45 minutes each, students were asked to read each of their six samples aloud before responding to structured interview questions. After students shared descriptions of their planning, composing, and revising procedures, they were asked to consider the question: As you were writing this story, who did you imagine would be reading it? The following responses to this question were compiled from the six focal students' interview transcripts and are included for the required in-class writing assignments completed outside of dramatic role (i.e., Narratives I, II, and III, and the Expository sample).

Focal students' considerations of audience for Sample 1: Narrative I "Outsiders" (pre-drama for both groups) are expressed in the following excerpts from the structured interview:
(R: As you were writing this story, who did you imagine would be reading it?)

#003 "Mostly kids my age. I thought they might like the story.

#004 "Oh, just anyone that had read the original story, The Outsiders." (R: Who would actually read this story besides you?) "I don't know, well, the teachers and everyone." (R: Would the other people in class read it?) "I don't think so, because we wouldn't be exchanging papers." (R: Does that ever affect the way you write, knowing who is going to read it?) "Sometimes, if I know the teacher is going to look it over, I try to make sure I don't misspell anything." (R: What about when other students are going to read your work?) "I can just write it as it is, and if I have some trouble understanding something, I'll try to go over and work that out."

#016 "Young adults, probably 13, 14, 15. In a magazine like Teen or Seventeen or something like that. I thought about me meeting an actor that played someone when he was younger and going through the experience and putting myself in the place of it, and I figured this would be me meeting him, and it would be a great experience, and it was funny. I laughed when I was writing it. I guess I figured it would be published if I was a person that already knew me, sent it to a publisher or something like that. I don't really know."

#106 "I don't know, I think when I start to write I just forget all other things. Just start to write and after I'm done, I think about that kind of stuff." (R: When you wrote that last sentence, who were you thinking would be contacted?) "I guess the people who were reading this. They would want to know what happens." (R: So were you thinking about the readers? Where would this appear?) "Like I said the real article would end up in the newspaper, and then people would be interested in it."

#114 "I don't know. I guess just people of all ages."

#120 "Juniors that might be interested. Like people, like in the book all that happens is he writes a story, and it doesn't say what happens later in his life, so I just got an idea of what
would happen later in his life—how he’d be a writer, and the book was mentioned for middle school people, for that age." (R: When you were writing you had in your mind middle school people who would be reading your story?) "Uh huh." (R: Did you have anyone else in mind who would be reading it?) "Maybe parents might read it to their kids." (R: Anyone else?) "Adults." (R: Did you consider Mrs. Nichols or me?) "No." (R: Did you think of other people in your class reading it?) "Middle, yeah, that’s what I planned it for."

Awareness of audience was evidenced in the following comments concerning group one and two focal students’ composing processes for their common assignment, Sample 4:

Post-drama Exposition "Disasters" for group one and Sample 2:

Pre-drama Exposition "Disasters" for group two:

(R: As you were writing this article, who did you think would be reading it?)

#003 "Kids my age and adults. A lot of adults like the Accent section or feature stories, so I thought maybe I could put opinions in there or write something that might get across to an adult that not all children like that are retarded."

#004 "It was supposed to be in the form of a newspaper article, so I wrote it like it was for people who would be reading the paper." (R: Who did you think would actually read it?) "The teacher."

#016 "Just anybody that would read the paper."

#106 "Well, we were supposed to write it like a news article, with a byline and everything, I guess I was thinking about whoever would read the paper."

#114 "It’s just like out of the book, Lottery Rose, and it just tells about what happened to Georgy in the beginning and what his mom’s boyfriend did to him, so, I don’t know. [pause, shoulder shrug] (R: Your assignment was to write a news article about . . .) "About the book we read." (R: As you were writing this article, who did you mention in the beginning?) "I read this, like, we were supposed to, to write an article,
like, just so, I guess anybody who reads the paper."

#120 "Adults. Not a lot of middle school people or children read the newspaper."

Awareness of an audience for Sample 5: Post-drama Narrative II "Disasters" for group one and Sample 3: Pre-drama Narrative II "Disasters" for group two is reflected in the following focal students' comments:

(R: As you wrote this article, who did you think would be reading it?)

#003 "Adults, mostly, yes."

#004 "Just people who would be reading the newspaper."

#016 "Hmmm, [extended pause] maybe someone who cares about people and cares about life and cares how teenagers feel about this kind of thing." (R: In this first sentence, "I wanted to tell you a little bit about myself, my life." Who is the "you." Is it somebody in particular?) No, just anybody who reads it might think it would be good. I don't really think I've hit the general people who would read it like to publish it in a magazine or anything like that."

#106 "Well, we were supposed to make it like a real disaster, so I guess just the people who would want to read something sad." (R: Who did you think would really read this story?) "Mrs. Nichols."

#114 "Well, I thought the class would read it and the teacher." (R: Anybody else?) [Shakes head to indicate "no."]

#120 "Little kids." (R: Do you often write for younger people?) " Mostly, because I have a younger sister." (R: Does she read your work?) "No." (R: Do you ever read it to her?) "Sometimes. I wrote a mystery story for her."

After the drama intervention had been completed in group two, both groups one and two read excerpts from the fantasy novel The Pilgrimage, by Zena Henderson prior to writing
their own children's picture book fantasies. The construction of a picture book for a teacher-designated audience of younger readers was an assignment which Jane made traditionally to culminate the academic year, because students always seemed to enjoy the project immensely and because it served as a measure of how well students could tailor their writing to a specified audience. The following comments concerning audience awareness for Sample 6: Narrative III "Fantasy" (post-drama for both groups) were offered in response to the structured interview question: Who were you writing this story for?

#003 "Mostly people that might have lost someone close to them or kids my age that might feel that same way." (R: Was it a teenage audience?) "Mostly." (R: Did you think about the teacher at all as you were writing?) "Not really. I just kind of thought how someone might feel if they had lost a father or even a mother."

#004 "Anyone who would be interested in this story, or even small children." (R: Did you write this story for small children?) "Yes, I did. This was supposed to be a small children's fantasy book." (R: Did that change any of the things that you wrote or the way that you wrote?) "I don't think so except I wouldn't use as large a words as I would have otherwise." (R: Would you make any changes in it now knowing that younger children were going to read it?) "No."

#016 "Probably, maybe. Oh, [surprised exclamation] this is for little children! It's suppose to be a picture book for young children." (R: Do you think children would read this with an adult or would an adult read it to them?) "They might have an adult read it, because adults can do the expressions that I feel."

#106 "My family, my mom always wants to read everything I do and some people at school, but I sure wouldn't let just anybody, I wouldn't want my
relatives to read it because they like something that’s really nice and that I really like a lot to show to my relatives." (R: Do you think about your classmates? People in the room reading this story?) "No." (R: Mrs. Nichols? Me?) [Shakes head to indicate a negative response] (R: Knowing who would be actually reading this story, did you make any changes with those readers in mind?) "Not really anything."

#114 "For little kids, about six or seven." (R: Knowing that, did that change the way you wrote your story?) "I had to make it easy to understand so that anybody could read it."

#120 "Well, my sister, when she did this, she had it for, she read her stories to little kids like kindergartners, first grade, so I just wrote for something like that." (R: You wrote this for younger children?) "Uh huh." (R: How did that affect the way you wrote?) "It didn’t really." (R: So in thinking about younger children reading this story you didn’t do anything different than what you normally would when you write?) "No." (R: Why was that?) "Well, I have a little sister and I know what she reads because I read her lots of stories so I take ideas from the different stories—something what I’ve known about other stories."

Examining composing processes in retrospect was difficult for the students to do, but their compliance with the researcher’s request to do so produced an interesting variety of comments about their awareness of audience for the first sample collected in this study. The mention of the teacher, classmates, and middle/secondary school students as intended audiences for this writing sample was expected. Students in Jane’s classes were accustomed to giving and receiving peer critique after completing writing assignments in class. This review, however, was not usually directed toward revision but, rather, toward editing mechanical constructions. Students checked each other’s spelling and
punctuation, but comments concerning content were not expressed. Students were usually quite complimentary of one another's work, and Jane's positive and supportive responses to her students' writing encouraged many of them to seek her out for additional advice.

Jane's commitment to supporting writing development in her reading classes was expressed in her continual attempts to help students create contexts and find audiences for their writing. During classroom writing, Jane was heard to ask students repeatedly, "What do you want your readers to think when they read this? How do you want them to feel?" Jane often set assignments which specified audiences for students in the belief that this focus would help them shape their messages with clear purposes and audiences in mind.

Editorial letters were one of Jane's preferred writing assignments, because "they establish audience, usually call for persuasive argumentation, can be structured during a single class session, and allow for very quick turn around time in the evaluation process." (Time was always limited for writing because the major portion of class time had to be devoted to meeting the curricular goals for reading development.) Jane's responses to students' writing were always prompt, positive in nature, and extensive in terms of actual written teacher comments on the page. With such a supportive school-based audience serving as anticipated readers for their texts, the focal students' comments
reflected their awareness of an immediate audience system with the noted addition of their equally closed readership of family members.

The responses to the question of intended audience for Narrative III indicated that the focal students were aware of the teacher-specified audience for this writing assignment, but their awareness did not manifest itself in conscious decisions about shaping and revising their writing for young children. Their intellectual understanding of the intended readership for picture books was firmly in place, but they were unable to demonstrate that understanding through their writing or in their reflection on their writing processes. The fantasies they wrote were written for themselves, their peer group, and, ultimately, their teacher.

Although the structured interview questions were designed before audience awareness strategies had been identified, some of the interview questions concerned with writing process protocols were found to parallel some of the audience awareness strategy categories that were generated though initial data analysis. The following analysis of focal students' writing process protocols is related directly to structured interview questions concerning audience awareness and is organized according to selected audience awareness strategy categories.
Category #1: Setting. Interview questions directed toward eliciting focal students' comments concerning their conscious decisions to establish a setting in the common assignment for groups one and two, Sample 1: Pre-drama Narrative I "Outsiders," evoked the following responses to the question: How did you let your readers know where and when the story was taking place?

#003 "Well, I kind of said he became a model and moved to California. I kind of said it, that they moved there."

#004 "Where? I told them Gary meets Two-Bit while walking down the street. They end up in a restaurant to talk things over. And when? [pause] I just made it happen any time, just some twenty years after."

#016 "Where? [extended pause as student reads story silently] I ended up in my friend's driveway and [deep sigh, brief pause] I guess I didn't figure out where it was. It was in a little town, and I had barely seen the person, and I guess it was just—I don't really know [giggle]."

#106 "I don't think I did. [extended pause while student scans the page] I was thinking where I was when I was telling the story. I know he was living on the coast. [brief pause] I don't know."

#114 "I wrote the date, February 9, 1989, and I told them about his ranch down in the south part of Texas, and [pauses to look briefly at the page] I guess that's it."

#120 "It started with him at his typewriter in a room by himself writing, and all of a sudden noise broke out, so it was probably in a city where there's a lot of noise."

When asked to share their thinking about establishing setting in Sample 4: Post-drama Exposition "Disasters" for
group one and Sample 2: Pre-drama Exposition "Disasters" for group two, focal students noted the following concerns:

#003 "I basically, um, I think they could just, well by reading it know that it would be today, in 1989. I put 'they lived near Chesapeake Bay' so they might know that area."

#016 "Well, it says in the headline that she moves to London, and since she just left two days ago it's probably a pretty up to date story."

#106 "Well [extended pause] it says when he was taken to the school on February 30, 1989." (R: Is that when this article was published?) "No, it’s going back to the happenings in the story. (R: So how did you let your readers know when and where the article was based?) "I guess I didn’t, I, since it’s a news article it’s probably like right now?"

#114 "I put [pointing to text] 'last night' and 'his mother's apartment.' It has a byline on it." (R: How did you know to do that?) "Well, we learned that in class. I put stuff like it tells where and when and how and stuff. That's what we should do, answer those questions."

Regard for establishing setting in Sample 4: Post-drama Narrative II "Disasters" for group one and Sample 3: Pre-drama Narrative II "Disasters" for group two was expressed in the following student comments:

#003 "I let them know it was ten years later so it could be now. Maybe in the seventies he got put in jail, and I didn’t really say where. I guess they’d just have to think of somewhere."

#004 "I didn’t put the exact date, but I said, 'This is how I woke up two days ago,' and they would have to know it’s the Middle East by the town of Jalahlabad."

#016 "No, because it doesn’t use any names in it, I would say no. Well, I guess I did because of my age. I put down my age, I guess I did. I didn’t put any school names in it. I guess I was just writing and didn’t think about it when I was writing it."
"I said [reading aloud] 'I came home from baby sitting' and that had to be in our house. I said 'it pushed me up the stairs.' They would know it's in a house, but it doesn't give any clue where the house is located.

"Well, I told them that it was in Michigan and that they were going to Hawaii and this all happened in one day, 'today.'"

Considerations of attempts to establish setting in
Sample 6: Post-drama Narrative III "Fantasy" (for groups one and two) elicited the following responses:

"I said in her diary it was June 12, 1988, so I let them know that was one year ago, so it was 1989. I let them know it."

"Where I described where the town was, the cave, [pause] and when the dragon, well that kind of suggested Medieval times. So I used that."

"I think they know it by the fantasy. Because of the frog and the unicorn. I didn't really, when I was writing it, pick the time period. I just wrote it down." (R: It could be any time?) "Yeah. It could be right now. I'm reading The Lion, the Witch, and the Wardrobe and the children go to Narnia no matter what time it is, and it's like this, Meredia is there no matter what."

"I said she was in the garden, [extended pause] probably just in the present time, [extended pause] it was kind of like, probably like going back in time because the mountains and the castles [shrugs shoulders]."

"I told them I was on the planet Zimbo and they don't really know when. It could be any time, it doesn't really matter."

"Well, I said they were on a farm, and it was way out in the country." (R: Was the time period important?) "Not really, because farms really haven't changed that much."

These excerpts suggest that students' limited conscious regard for establishing setting in writing produced outside
of dramatic role varied little across the samples. These students did, however, express a higher level of de facto conscious decision-making concerning establishing the setting for a generalized audience as they moved through the process of the interview. These students did not report previous experience in verbalizing the decisions they made about their writing before participating in this interview session. As the students read their stories aloud and then responded to the interview questions, it seemed as though they were reading their papers for the first time with enough temporal and editorial distance to enable their assumption of a critical stance for reviewing and reflecting upon their work. Initial responses were tentative as each student tried to figure out what the interviewer might want to hear, but their confidence and comfort in expressing reflective thought grew as the structured interview progressed in the two one-hour sessions.

While student comments evidenced more directed or conscious focus for creating setting in Sample 6: Post-drama Narrative III "Fantasy" than in Sample 1: Pre-drama Narrative I "Outsiders," this subtle change might have been a response to the interview or, more likely, an expression of genre effects. Student #016 mentioned the expected effect on audience awareness of setting in the Sample 6: Post-drama Narrative III "Fantasy" assignment: "I think they know it by the fantasy, because of the frog and the unicorn . . ."
Nothing in the writing process protocols implied that participation in drama influenced students in actively constructing contexts or settings for generalized readers. It might even be suggested, as evidenced by analysis of t-units establishing setting in group one, that working and writing in role tended to impede these writers’ perceptions of readers’ needs for descriptions of setting, particularly if they were writing within an immediate imagined context where the world was shaped through collaboration with other participants in the drama. Category #2: Imagery and Category #5: Language. T-units expressing these categories of audience awareness strategies represented an unexpectedly small portion of the total number of identified strategy t-units across the six writing samples. Examples of sensory imagery and descriptive or literary language were so rare that the researcher could call students’ attentions to such phrases only in Narrative III samples. Questions concerning Sample 6: Post-drama Narrative III "Fantasy," elicited the following comments from the focal students in response to the question "Why did you choose these particular words in this part of your story?":

(R: He was mistreated and then the frog came out of "a clear blue pond." Why did you choose those words here?)
#016 "Well, the frog was a prince, and I’d say a prince has to have everything perfect, and a clear blue pond had to be perfect."

#106 "Well, because it explains how old she was and all these details that I didn’t give for most of the other characters. Also in Barney, I told
"Well, because it explains how old she was and all these details that I didn't give for most of the other characters. Also in Barney, I told about his appearance, what he looked like and his pipe and his pudgy face. In the first part I've always tried to get a lot of detail in there to keep building up the story." (R: Where did you get this idea for the beginning? The old woman digging a hole. Where did that come from?) "I don't know." (R: I love it! Can you think back to where it might have developed?) "The scenery and everything? We have this old friend and he's eighty-one or eighty-two, and he has three acres of land, and I always like to run over there in his yard, and he has a garden in his yard, and it kind of reminded me of him, because she is old, and she has a garden."

"I loved the line where you said, "the dragon's eyeball was the size of his own foot." Why did you choose those words there?" "Well, I tried to describe them and tell about what they did and told about the dragons, and how they kind of took over the whole planet, and I drew pictures."

The ability to engage generalized audiences through sensory imagery and literary language was a vital concern for the informed raters as they noted elements in the writing samples that "reached out" to them and pulled them into the text. The focal students' comments suggest their understanding of the importance of using sensory imagery and literary language to "build up" a story, but they may not have developed the ability to move out of their own personally vivid visualizations to describe them for others. The classroom assignment figured prominently in the students' focus on constructing actual illustrations for their "picture book" fantasies rather than on building images through language structures.
Category #3: 2nd Person Narrative Voice and Category #4: 1st/3rd Person Narrative Voice. Focal students' attempts to use narrative voice as a strategy to communicate their awareness of audience was indicated in the following remarks made in response to the interview question: How did you let your readers know who was telling the story?

Considerations of narrative point of view, expressed by the use of direct address through second person narrative voice and indirect address through first/third person dialogue descriptors, are included in the following comments in regard to Sample 1: Pre-drama Narrative I "Outsiders" (for both groups):

#003 "I said 'Soda Pop became a hot model.' I kind of let them know it was from my point of view. I was telling them what happened to Soda."

#004 "I said in the beginning when 'Gary is about 44 now.' It's more to the point, like you're speaking directly to your audience. (R: Is that what you usually do in your stories?) "Sometimes, yeah, in the beginning I'll explain everything, where everything is, and who everyone is."

#016 "I used a lot of 'I's and put my name on it so they'd know it was me probably, and I used a lot of 'I's. Because I have 'I asked, I stuttered, I exclaimed,' so really I guess I should have mixed up the words a little."

#106 "They should know I was the interviewer because Ponyboy is getting all these facts down, and you have to know somebody was telling it besides him." (R: Is there anything that you put in your story that would give people clues that you were doing the interviewing?) "Well, the last sentence, it's really good because it says, 'We'll keep you contacted, and we'll see later what happens later to Ponyboy and Sherry."
"Well, I didn’t really. I made it like a reporter telling it or something. It’s not like him telling it, because Ponyboy says his name. I guess you just figure that a reporter told it."

"I don’t know." (R: Did you think about it?) "No." (R: Who is telling the story?) "Me." (R: Would people know that if they read it?) "Possibly." (R: How?) "I explained. If it just comes in and explains what a person is instead of having the person telling the story, then it would probably be the author that’s writing it."

Considerations of narrative point of view in Sample 4:

Post-drama Exposition "Disasters" for group one and Sample 2:

Pre-drama Exposition "Disasters" for group two are noted in the following comments:

"I let them know I was telling the story by using their names and not saying I or anything like that." (R: So who were readers to think was writing the story?) "The reporter."

"Well, it’s a newspaper article, so it’s the reporter telling the story, it’s the narrator."

"Well, I didn’t put my name. I used 'I' so they should know that the person that was telling the story was me."

"It’s like first person. It’s like an editorial, because I put my own opinions in [reading from text] 'I believe . . .,' and 'I think . . .'. When you put in your own opinions, it’s like the author is talking."

"We had to put our names, and who wrote this story. It just says my name on it, and then they figure out the reporter is writing the story."

"By explaining what is happening, and there is no one else telling the story but me."

In response to questions concerning point of view in Sample 5: Post-drama Narrative II "Disasters" group one and Sample 3: Pre-drama Narrative II "Disasters" for group two, the following comments were recorded:
"I said, 'I'm William Cox,' so I let them know up front who was telling the story."

"It's a first person story." (R: Is it your story or the story of a character?) "It's a character, but I wrote it like I was the character in the story."

"Well, I didn't put in my name. I used 'I,' so they should know that the person that was telling the story was me. It's a personal story."

"It's like first person, I said 'I' a lot, like [reading from text] 'I sat and wept.'"

"That his child is telling it. This is the father, Jenny is his daughter, we made her telling the story."

"It starts, 'Once upon a time . . . ' If it didn't start out 'Once upon a time,' like 'Not so long ago a boy named Jay and his dog named Rover' it would probably still be me talking, but like if it started out with Jay doing something and then talking to the people as I did on my other story, then it wouldn't make much difference." (R: So, who is telling this story?) "Me." (R: And your readers would know that?) "Well, [deep sigh before reading script] 'Once upon a time not so long ago lived a boy and his dog Rover.'" (R: So it's you speaking instead of a character in the story?) "Yeah."

Students' decisions about assuming and expressing a narrative stance for Sample 6: Narrative III "Fantasy" (for both groups) are reflected in the following excerpts:

"I had a first person point of view, I came right out and said my mom was telling me."

"I did it in the third person."

"I don't really think that I put a certain person down. Like I said, it just came to my mind, and I think I just started talking like I was Berneice." (R: The storyteller is Berneice?) "Yeah, no, I really don't think I did it from Berneice's point of view, I did it from anybody's point of view." (R: Could it be your own?) "Probably."
"Well, there's a narrator, I didn't use like first person 'I'" (R: Do you ever write stories in first person?) "I don't really write stories in first person because I don't like the words 'me' doing these things. I picture other people doing these things."

"Like it doesn't say anything like 'I' or 'us' or 'me,' so that makes people realize it's being told by a narrator, you know how they do those."

"By starting out with the person talking with Professor Qua. He says [reading text] 'Hi. My name is Professor Qua. A serious thing happened to me when I was little.' And then he goes and explains what happened." (R: And that's different from how you usually write, is that correct?) "Yes, because usually I write it as me telling it." (R: This is an adult telling about something that happened in his childhood?) "His life, since he was the professor."

These comments reflect the students' high levels of awareness of the importance of establishing a point of view in their narrative and expository writing, but their understanding of the functions and the various manners in which narrative voice may be expressed is still developing. They have learned to talk about the distinguishing features of first and third person, but their confusion over the differences between a reporter's or author's position for voicing personal feelings and a narrator's position for expressing character's feelings is evident in the comments concerning the use of the personal pronoun. The "I" of the writer's self is very difficult for these students to differentiate from the "I" of the invented speaker of the text. Yet, their self-reported conscious decisions to frame their writing in a particular voice offers evidence of their
awareness of constructing a message for an audience other than themselves.

Category #6: Clarifying Information. Structured interview questions which elicited focal students' comments regarding their conscious attempts to clarify information were generally stated as follows: What sort of information did you think your readers already knew? Were there any parts of your story that your readers might find confusing or hard to understand? Did you make any changes in your story to give your readers more information? Comments regarding students' decisions to clarify information for Sample 1: Pre-drama Narrative I "Outsiders" are included in the following excerpts:

#003 (R: Which part of the story do you think your readers might find a little difficult to understand?) "Sandy dying. They might not understand why I put that in, but I think I put it in to make it realistic." (R: What sort of information did you think your readers already knew?) "Soda and Sandy getting married. I think they knew that. In the book and in the movie he mentions Sandy. In the book more he mentions Sandy, and in the movie he mentioned her once in a while." (R: Would a reader have to have read the book or seen the movie to understand your story?) "I think so, because they might not know who Sodapop Curtis was." (R: And you wrote this thinking that people had already read that?) "Uh-huh." (R: Did you make any changes in your story in order to give your readers more information?) "Let me see, I don't think so, I just kinda ... I think the part about Soda bringing in the money, because they were always kinda poor, so I thought I should have him bringing in enough to support both of them." (R: Anything else?) "Well, when I said the business got off to a slow start, because I couldn't just say business started booming. I thought I should explain that most businesses get off to a slow start. I put, 'Once a week he'd go
to visit Sandy's grave.' I wanted to tell when he
would go, not just every once in a while, he would
go often because that tells he was really committed
to her.'

#004 (R: What sort of information did you assume
your readers already had?) "That Gary knew Steve
and Sodapop from reading the original story and the
cancer from the cigarettes." (R: Did you make any
changes in your story in order to give your readers
more information?) "I added the part about
Sodapop, when he got married, I added that because
I forgot to put any part about him."

#016 "If they saw the movie I'm sure they knew
what he looked like and how old he was and sort of
what time period he was in and he was, just that I
guess. It was just in the movie I guess, I don't
really know." (R: When you were writing were
there places when you thought to yourself, "hmmmm,
my readers need to know this bit of information" so
you put that in?) "Not really, it was sort of like
a story about, I have always thought about writing
the first person and how I exclude stuff like that,
about how I develop it, how I write about my age."
(R: So in order to understand this story, what
would readers need to know?) "Have to see the
movie, definitely. If they don't see the movie,
they didn't read the story."

#106 "That he liked where he was living because
that's what he liked to do, and he liked to be away
from the city and stuff like that." (R: Was there
some information that you thought your readers
already knew as you wrote your story?) "Yeah, like
Ponyboy said that he liked to go to the movies.
They already knew that from reading the book about
him." (R: Were there any parts where you thought,
"hmmmm, I'd better tell them this, or they won't
understand it?) "Well, maybe when they went to
divorce court and they put why they had marriage
problems, some of the dialogue that told how
they're discussing it." (R: Is this a second
draft?) "Yeah." (R: Did you make any changes in
this one?) "I don't think so, I just recopied it,
I'm not sure, no, I don't think in the first one I
had put that the kid was writing the story."

#114 (R: Did you make any changes in your story
in order to give people more information?) "Yeah,
I think I did, for the sentence here, 'He has lived
in Oklahoma all his life. Ponyboy is very thankful
to Gary and Soda.' I didn't think about putting
#120 (R: What sort of information did you assume that the reader already had?) "What he was like as a kid was probably what a lot of people knew about." (R: How would they have known that?) "By either reading the book or watching the movie." (R: Would someone have to have read the book or seen the movie in order to understand your story?) "People that lived in that age, that were older, that knew him would probably already know what he was like, but if they read this they’d know what he’s like now compared to what he was then." (R: Did you make any changes in your story to give your readers more information?) "I did add a few things to this story. I didn’t add much to explain Ponyboy. They knew him. It wasn’t like a new person that they had never met before."

Students’ reflections about their use of clarifying information in Sample 4: Post-drama Exposition "Disasters" for group one and Sample 2: Pre-drama Exposition "Disasters" for group two are included in the following excerpts:

#003 (R: Would a reader have to have read the story to understand your article?) "I think they might, I’m not really sure. If you read the book, [student was referring to a book chosen for SSR] it might help you understand this article more, but if you haven’t you might just think [pauses, sighs, shrugs shoulders]." (R: When you wrote it were you conscious of that, that some people might not know these characters?) "I don’t think so, sometimes I do that, I kind of write like they’ve already read the story and that’s kind of bad for me to get into." (R: Were there places where you went back and said, ‘they might not know this, I’d better give them this information?’) "Yeah. Where I said she can do things by herself. They might not be aware that she could do things like that. And I said that she was currently in third grade. They might not know what grade she is in."

#004 "No, it’s pretty easy to understand, it’s just like a news article with the who, what, where, when, why." (R: Would a reader need to read the novel to understand the story you wrote?) "They could, but they wouldn’t have to, no." [Continues to read story silently] "Well, this last part, where I say, ‘A strange aspect of this case were the two Siamese fighting fish carried by Randall"
could, but they wouldn’t have to, no." [Continues to read story silently] "Well, this last part, where I say, 'A strange aspect of this case were the two Siamese fighting fish carried by Randall James as he was shot. He was heading to the river, as if to free them. It was at this point that the police fired warning shots, the shots that killed him.' They might have to know why he was stealing the fish, but it says up here that, 'all of the animals had been released from their cages,' so they would know why."

#016 (R: What book did you read to write this news article?) "Oh, it was, oh no, I can’t remember the title, it’s like a romance book about this girl named Krii (sic) who goes to London to be a dancer and she meets this guy named Jonathon." (R: Do you happen to know the name of the author?) "No, but it’s in the room, do you want me to get it?" (R: No, that’s okay, I was just wondering about these characters you have speaking in your news story. Would readers need to have read the book to understand your article?) "Ummm, maybe they would know the story better, but it tells about the school and her friends and where she meets Jonathon." (R: Why did you decide to have the characters speak in the article?) "Well, it’s really like an interview, like in the Accent section where they show people being interviewed." (R: Did you make any changes in your article to give your readers more information?) "Not really." (R: Did you make any changes at all?) "No."

#106 "It’s sort of easy to understand because there is so much about child abuse that everybody knows about it." (R: Would people need to have read the novel to understand your article?) "No, it’s just a more general article." (R: What is this 'AP' after your name?) "That’s like a byline, it’s like what they have in real newspapers." (R: So you put that there to . . .) "To let them know it was a newspaper article." (R: Did you make any changes in your story to give your readers more information?) "No." (R: Did you take this home to work on it?) "No, I just recopied it in class."

#114 (R: What part of this story do you think readers might find confusing or difficult to understand?) "Well, they might not, if they haven’t read the book, they wouldn’t understand it as well. They might not feel sort of sad about it and feel bad about it." (R: What part of the story do you think they would find most
interesting?)"I think they would find it interesting that what made Steve get so mad at Georgy was when he screamed. I thought that was kind of interesting." (R: What sort of information did you assume your readers already knew?) "Well, I guess I assumed that they knew that his mother lived in kind of a run down apartment, and they did live in a bad section of town, and I'm not sure what I, [pauses to read silently] I just tried to explain everybody so that they could understand it." (R: So what did you do to give your readers the kind of information they needed?) "I told them who everybody was and how they acted." (R: Did you make any changes after it was on paper, to go back and give people more information?) "I don't think I did make too many changes." (R: Can you think of any now?) "No."

#120 (R: As you were writing, what part of the story did you think that your readers would find difficult or interesting?) "Why he went outside to get an apple in the freezing cold and then just died. He died of throat cancer, but why did he go outside in the first place?" (R: Is that something that was in the novel or something that you invented?) "That was in the novel. I don't know if he went outside, [pauses to read silently] unless he walks, but in the morning they found him outside laying on the ground under the apple tree with an apple in his hand, so I just assumed that he had walked outside, reached up for an apple and just died right there." (R: If you were to characterize this kind of news story, would you have a name for it? Where would it be in a paper?) "Well, obituary." (R: What sort of information did you assume that your readers knew?) "That he had gone outside to get an apple, and then just died, or it might have taken him a few minutes or something. They just said they found him under the apple tree with an apple in his hand. Just assuming he went up and got an apple and died all of a sudden." (R: Did you make any changes or add any information to help your readers understand anything better?) "What he died of, and how Jenny feels about her grandfather dying, 'cause Jenny was young, and she didn't want to move away." (R: In order to understand this news story, would your readers have to know these characters or have to have read the book?) "Not really. The book is called, A Figure of Speech."
Students' thoughts about clarifying information for generalized readers in Sample 5: Post-drama Narrative II "Disasters" for group one and Sample 3: Pre-drama Narrative II "Disasters" for group two are expressed in the following excerpts:

(R: Were there any parts of this story that readers might find confusing? Did you make any changes in your story to give people more information?)

#003 "I'm trying to think, maybe, I put what he was put in jail for, because I thought they might want to know why, why he was put in jail."

#016 "I think it's an easy story to read. I didn't have to worry about any part being difficult or confusing. Really, I don't want anybody to be confused." (R: What parts would your readers find interesting?) "I'd say, because my friends think of me as a happy person, and I'm always happy, but really I'd say that if it's a teenager who is reading it they'd realize that, if it's one of my friends they'd realize that it's me, deep down inside how I feel about it. Usually, they don't see that in me, because I don't really go deep into something like that. I think they'd understand the whole thing. They understand how I live. I don't know how they live, but I know how I live." (Would someone have to know you to understand your story?) "No, because I didn't use any names in it, and I would say, no." (R: What sort of information did you assume your readers already knew?) "My friends knew that my grandmother was in the hospital, and when I found out it was stomach cancer, I came to school and started crying really bad. They'd have to know." (R: That must have been very hard for you to write about. Did you, well, here where you say, 'This Is My Own Personal Disaster,' was there a reason that you put that underneath your title?) "I think it explains the disaster. That it's mine and nobody else's. Other people read this. They say, 'her life is hard.' I wanted them to realize it was a true story."

#106 "Difficult to understand? Maybe that I was unconscious in the corner, like maybe I had gone crazy after all and that I had ran into a wall."
(R: Did you think about explaining what really happened at that point?) "No, because they find out at the end." (R: Were there any places where you thought, I'd better go back and explain this more clearly?) "No."

#114 "Let's see, I think here I said where, [reading from text] 'That was my boss, and he said he really needed me at work. We might lose our biggest client if you don't go.' Then I made him say down here, [reading text] 'The advertising agency needs me,' so it would explain why he has this client and what he does."

#120 (R: Did you go back to any places and give people more information?) "What was happening in the story and the setting like, like it started raining, and then the wind blew fiercely. I took this story from the Wizard of Oz." (R: When you write, do you go back and reread as you're writing?) "Yes, sort of, I like reread the first paragraph, and then I write the second paragraph, and then reread both again. (R: And do you make changes when you reread?) "No, I never do." (R: So, the rereading is for what purpose?) "Well one to get an idea maybe of what I might use as the next paragraph, like what the paragraph should be about."

Students' attempts to clarify information for unknown readers in Sample 6: Post-drama Narrative III "Fantasy" (for both groups) are expressed in the following remarks:

(R: What sort of information did you feel you needed to tell your readers?) #003 "I had to explain that her father died because on my first copy I didn't explain that her father died, and I thought, 'Wait a minute, I should tell them that her father has died.'" (R: What parts of this story do you think your readers might find difficult or confusing?) "The part about her feeling at peace with herself because people, if they haven't lost a parent or something, they might not know how that feels, so I thought I could have something--because my grandma passed away last year, and, I don't know, it was just really weird, because I always expected her to be around."

(R: What part of the story do you think your readers would find difficult to understand?)
"Probably the part with the sudden snow, because I switched from the night all of the sudden to this big snow that had come. That was kind of a subject jump." (R: What sort of information did you feel you needed to tell your readers?) "About the snow, because that wouldn’t make any sense if I didn’t. The town, just basically all the details, when the fire reached in and threw them out of the cave, I had to explain that a bit more because it was pushing them, it was behind them."

(R: What information did you assume your readers already knew?) "It said [reading from introduction] ‘a four year old fantasy.’ Cat in the Hat is fantasy, everybody reads Dr. Seuss. I don’t know. If it was little kids they’d realize that it’s fantasy, especially with the frog." (R: Did you make any changes to give your readers more information?) "No."

"Information that they already knew?" (R: Uh-huh, things that you thought, well, fine, they already know this, so I don’t have to stop and explain it.) "Probably if everyone has a picture of a castle in their mind. There wasn’t a huge opening gate or anything. They just thought whatever they think of a castle." (R: Were there any points in your story where you did think, ‘I’d better make this more clear, I’d better explain this?’) "I don’t remember any part." (R: Were there places where you made any changes to give your readers more information?) "Yeah. When I said that she was packing. I had written that I should pack these things, and they thought, ‘If she is going to be packing, there is going to be some action in the story,’ I should go back and just put that she had a little ring of gold that had a charm, and she put that on, the girls could help her with that."

"Let’s see, they might not understand the part about the crying, and how they drove them away by doing that, and how they were praying for so long that it just got to them." (R: What sort of information did you think your readers already knew?) "I thought they knew, let’s see, they would know something about dragons maybe." (R: Were there any places where you went back to add more information?) "Yeah, the part at the end where we were talking about, that they were fire breathing dragons, like that part, so it was easier to
explain how they killed the Zomes." (R: Any other places?) "No."

(R: What sort of information did you assume your readers already knew?) #120 "That he was telling the story by how it started out, and a lot of people know how a dragon fights, so that's another reason that the dragon fight was not important because of the time [referring to lack of time to include description of the dragon destroying the farm.] (R: Were there any places where you went back to make changes to give your readers more information?) "No." (R: No extensions or explanations?) "I did explain the farm more, it was mostly about the farm and then it went into the woods and Gidget."

While the audience awareness strategy category of clarifying information was perceived by the raters to be used 19% of the time across the samples, the students' abilities to recall their conscious decisions about including new data or expanding their original thinking about information in their writing was limited. Essentially, students' comments referring to assumptions about readers' existing knowledge about the subject, events, or characters in a particular sample suggest that they were writing for the closed or immediate audience of their teacher or classmates. Yet, in their post hoc analysis of their compositions, students saw places in their texts where they "must" have made changes to accommodate the information needs of an unknown audience.

Category #7: Selective Disclosure of Information. None of the structured interview questions corresponded directly with this category of audience awareness strategies. Often, however, asking the writers what they did to make their stories interesting or surprising to their audience led them
to discuss decisions to purposefully leave information out of their news articles and narratives or share just enough information to gain a reader's attention. Wolfgang Iser (1978) suggests that this artful withholding of information is what expert authors do to engage the mind of an unknown or generalized reader. Students who watch contemporary videos or read suspense novels recognize this technique, enjoy the experience of it, and attempt to incorporate it in their own writing. Considerations of decisions about selective disclosure of information in Sample 1: Pre-drama Narrative I "Outsiders" (for both groups) are included in the following interview excerpts in response to the question, "Are there places in your story that your readers might find interesting or confusing?

#003 "I had his business that got off, and had him feel at peace with himself by visiting Sandy, I put [reading] 'once a week he'd go visit Sandy's grave.' I wanted to tell when he would, not just every once in a while, he would go often, because that tells he was really committed to her, and he hasn't actually remarried yet, so that part's a little shaky, but I said he might, and I put [reading] 'His life turned out pretty good.'" (R: You've left it open for possibilities?) "Uh-huh."

#004 "I would have to say the cancer part [referring to Sodapop's development of this illness as he aged], that was something I put in, that part about the cigarettes."

#016 "Maybe the part where I asked how old you are 'cause I was surprised. In the story I was surprised at how old he was. [Referring to what "Sodapop's" age would be had he been a real person growing from his teenage years in the 1950s to middle-age in the 1990s]."
"Probably where it says at the end, 'We'll keep you contacted.' There probably will be another scene and hopefully it will turn out right."

"Well, let's see, when the son disappeared and they don't know what's going to happen." (R: What did you think your readers would think?) "That the son disappeared and never came back." (R: Were there parts of your story where you wanted your readers to be surprised?) "Yeah, I think so because when it starts out it seems like they have got a perfect life, a very good life, and I told them about his son which is kind of a surprising problem, and then when his son ran away and he never could find him that was kind of . . ." [shrugs shoulders as if to say 'who knows?'].

"The story that he writes [referring to the novel that Ponyboy is writing within this sample], it's pretty hard to understand how you just walk into a store, find a whole lot, like searching the whole store, and then, like going in there finding a man unconscious, a guy stepping into a restroom, you wonder if he saw who did it." (R: Were there any places where you wanted your readers to be surprised?) "When the manager of the store got up and pointed a gun and then called a cop, then people might have thought, oh, no, they're going to get in trouble now. He's never going to get a job, and they see that he's an author, so he got a job, so that explains to the people that he didn't do it."

Selective disclosure in Sample 4: Post-drama Exposition

"Disasters" for group one and Sample 2: Pre-drama Exposition

"Disasters" for group two was noted by only one focal student and is expressed in the following excerpt:

(R: Were there any places in this article where you wanted your readers to be surprised?) #004 "Here in the last part, where I said, 'A strange aspect of this case were the two Siamese fighting fish carried by Randall James as he was shot. He was heading to the river, as if to free them.' This was really like a combination of the animal rights story and The Outsiders, because of the brothers and the fighting fish."
Selective disclosure in Sample 5: Post-drama Narrative II "Disasters" for group one and Sample 3: Pre-drama Narrative II "Disasters" for group two is expressed in the following comments:

(R: What part would your readers find interesting?) #003 "Maybe the part about where [William] is calling Peter, or where he actually kills him, or at the end. I kind of just leave it for the attorney at law to 'beware.'"

#004 "Well, the first line is surprising, it starts with the sound of the guns firing and you wouldn’t know where it was happening or anything." (R: That was very effective, then there is another place where you do something similar . . .) "When the kid hears the trucks coming and you don’t know whether it’s the enemy or not."

#106 "I think all that mattered to me was that it was like a big nightmare that was happening and that everything would come out okay." (R: So if you were to continue this story, what might happen?) "Probably they would find Lisa and everything would be okay." (R: But the other sister would be dead?) "Yeah." (R: Really? Dead? That wasn’t just part of Lisa’s nightmare?) [Laughing and shaking head "no."] (R: Were there other parts that readers would find interesting?) "I think, at the beginning of the story, it kind of makes you wonder because that weeping sound is coming from upstairs, you wonder what’s up there."

#114 "Interesting? Probably where he says he [the father] has to go back to work. He can’t go on the trip. That’s kind of disappointing, and then when he dies in the car wreck it’s really surprising."

Only two focal students expressed conscious decisions to disclose information selectively in Sample 6: Post-drama Narrative III "Fantasy" (for both groups). Their comments appear in the following excerpts:

(R: Were there parts of your story that you think readers would find extremely interesting?) #003 "The part about the monster, because that’s a
"Well, in the beginning there are lots of details about Lilia and the garden, and then she hears this sound coming from beneath her feet, and then she decides to go into the other world, you wouldn't know where she was going or what will happen. And the ring, it says that the ring had magic, so they would probably think about what she would do with it."

Informed raters noted high percentages of use of selective disclosure among the focal students across the six samples; yet, the students themselves seemed aware of only a few purposeful attempts to dole out tidbits of information in a way that would catch and hold a reader's attention. They recognized elements of suspense and the power of magical symbols when they read their compositions aloud in the interview, but they did not seem to be able to describe how they developed plot structures or dispensed limited amounts of information to entice a generalized audience.

Category #8: Insight into Characters' Feelings and Category #9: Empathy. These two categories of audience awareness strategies are addressed together, because, in many cases, informed raters classified the same t-units as expressions of both categories as writers called for empathic responses on behalf of their characters. Students expressed their thinking with regard to offering readers information about characters' points of view and concerning how they set out to try to make readers feel things about characters and events, in the following interview transcript excerpts from Sample 1: Pre-drama Narrative I "Outsiders" (for both groups):
out to try to make readers feel things about characters and events, in the following interview transcript excerpts from Sample 1: Pre-drama Narrative I "Outsiders" (for both groups):

(R: Was there anyone in the story that you wanted your readers to understand especially well?)

#003 "I think Soda, basically, how he didn’t think he could cope with Sandy’s death." (R: What did you do as a writer to help describe him better?) "Well, I said he became a hot model. I don’t know if that describes him real well or not. His mechanics business, because in the movie and in the book, they said he was a really good mechanic, so I thought I could use something like that to help describe him. Maybe the remarrying part, even though he’s forty-two he could still date around."

(R: Were there some characters that you wanted your readers to like or dislike?) "I think I wanted them to like both of them." (R: What did you do to try to make your readers like both of the characters?) "I made them happy together. It’s kind of hard to explain the way I did that. I don’t know. I guess just because they were happy together, and they really had a nice life and everything, that would make you like them." (R: Were there any places in your story where you wanted your readers to be worried?) "When he didn’t think he could go on living. I wanted them to think, ‘I hope he does.’" (R: How about places where you wanted them to be angry?) "When the doctors had done everything they could [for Sandy] but it wasn’t enough, that might make people feel like those doctors should have done more."

#004 "Probably Gary, 'cause he was the main point of the whole thing, and I explained him in the first paragraph." (R: Were there some characters you wanted your readers to like or dislike in your story?) "I wanted everyone to like them because they are good guys." (R: How did you try to get your readers to like them as you wrote?) "Hmmm, just by explaining about them." (R: What did you want your readers to feel when they got to the end of your story?) "Just happy that they got to know each other again and everything worked out for everyone."
(R: How did you want your readers to feel when they got to the end of your story?) #016 "Just that it would be fun to have an experience like that. So that it was her brother! I thought it was so funny when I was reading it and just say that it was from her brother, and it seemed like a comedy story, sort of like a play, or short skit."
(R: Were there characters you wanted your readers to like or dislike?) "I wanted everybody to like me and Sodapop 'cause it really doesn’t tell a lot about who we are. It just says the names and it really doesn’t go into major detail about us."

(R: Was there anyone in your story that you wanted readers to understand especially well?) #106 "I don’t think anyone in particular." (R: How did you want your readers to feel when they got to the end of your story?) "That they kind of felt what was going on, and they were interested in Ponyboy’s life." (R: What did you want them to feel about Ponyboy?) "I don’t know." (R: Did you want them to feel a certain emotion about any of these characters?) "I think they probably would feel sad because his wife was so good and then it turned out that he was still having problems when he moved away from them." (R: When readers got to the end of your story, how did you want them to feel?) "Probably the same way I did." (R: When you wanted your readers to be happy or sad or angry, or maybe just upset about this divorce, how did you try to do that in your writing?) "I would try to add something in the dialogue. It gave them more knowledge of what was really going on instead of feeling what they thought about it." (R: Did you do anything to make readers like or dislike these characters?) "I don’t know, probably I just wrote it, and people could make what they felt about it."

(R: How did you want your readers to feel at the end of the story?) #114 "I wanted them to feel kind of sad, and like they hoped that they would be able to find the son and help him. I said like his son was on drugs, and he ran away, and stuff like that, and it was sad, that they would feel like that." (R: Any places where you wanted your readers to be worried?) "Yeah, I wanted them to worry about his son, and if he would be alright, and wasn’t hurt or anything." (R: Any characters you wanted them to like or dislike?) "Well, I wanted them to like most of them really, like Ponyboy and his family. I didn’t want them to dislike anybody." (R: What did you do as you wrote to try to get them to like Ponyboy?) "Well,
thoughtful, stuff like that, and that he hopes he's still alive."

(R: Was there anyone in your story you wanted your readers to understand especially well?) #120 "Ponyboy." (R: How did you write your story so that readers would understand him best?) "I put him in a room isolating him from everything else and explained to them what he was doing, what his occupation was. Then I went and explained his family." (R: How did you want your readers to feel when they got to the end of your story?) "That they knew him. That they had known him all his life. I wasn't like a new person that they had met before." (R: Were there any characters that you wanted your readers to like or dislike?) "I expected them to like Ponyboy and the wife, but the sons were not liked much, because they were always getting into trouble, and they were always fighting with each other so people couldn't do much." (R: What about the characters inside the story written by Ponyboy?) "I expect them to like the brother, but the manager of the store I didn't expect them to like much, because they tried to help the man, and then he got up and pointed a gun at them."

Three students' considerations of decisions to provide insight into characters' feelings and call for empathic response from a general audience in Sample 4: Post-drama Exposition "Disasters" for group one and Sample 2: Pre-drama Exposition "Disasters" for group two are included in the following excerpts:

(R: Was there any one character that you wanted your readers to understand really well?)

#003 "I think Maybet, because a lot of people in the book did not understand her, or they didn't understand why she couldn't learn or why she couldn't get fractions to go right." (R: How did you want your readers to feel when they got to the end of your story?) "I wanted them to feel that she was not retarded, because I put my own opinion in there, whether they wanted it or not. I wanted them to feel that she was really not retarded, she was just a little bit slow." (R: In this news story were there specific places where you wanted readers to feel a certain way?) "Maybe kind of
couldn’t get fractions to go right.” (R: How did you want your readers to feel when they got to the end of your story?) “I wanted them to feel that she was not retarded, because I put my own opinion in there, whether they wanted it or not. I wanted them to feel that she was really not retarded, she was just a little bit slow.” (R: In this news story were there specific places where you wanted readers to feel a certain way?) “Maybe kind of angry when all the teachers think she’s retarded, and kind of happy when her music teacher says that she is really good at the piano. Maybe at the end when I said she could be the next Liberace, and have them feel, well, maybe she isn’t as dumb as you think she might be.”

#114 “I wanted them to understand Georgy and Steve and his mom, and about how they were all right.” (R: So what did you do as a writer to try to get people to understand these characters?) “I tried to make Steve sound really bad, and how he hurt Georgy, and his mother sounds pretty bad, too, like she didn’t care at all, and Georgy just sounded pretty nice. It doesn’t really say that, but he was abused by Steve.” (R: How did you want your readers to feel when they got to the end of your story?) “I wanted them to feel upset that this all happened, and how they couldn’t see anybody abuse a child like that.” (R: So what did you do to get them to see it that way?) “I told them what happened to Georgy, about all his injuries and stuff, and all that Steve had done and all that had happened. I just wanted them to feel worried and upset that this could happen.” (R: Were there some characters you wanted the readers to like or dislike?) “Yeah, I wanted them not to like Steve and his mother, and to like Georgy.” (R: How did you do that?) “Steve, like it’s obvious when he abused Georgy, and for his mother, I put that she was drunk, and she didn’t care about Georgy, and for Georgy I didn’t write anything that he had done wrong. He was afraid of Steve, because he always beat him. I wanted them to think that there is a lot of people out there who abuse other people, and you know that shouldn’t be going on, but it is.”

#120 “They should dislike the parents because they wanted to get rid of him [the grandpa], get him farther away from the house. They should give him a room that they weren’t using. They should like grandpa because grandpa was really nice, but not a lot of people liked him.” (R: Anyone else they should like?) “Jenny.” (R: And what did you do
as a writer to get your readers to like or dislike these characters?) "I explained them more thoroughly, like what they were like, who they were." (R: Could you find one example of how you made people dislike the parents?) "When Jenny found out that the parents were going to send the grandfather to the old folks' home, and then he goes off to the woods, because he heard about this, and he knew that Jenny’s parents didn’t like him too much, and Jenny assumed that because, she was an unwanted child that they didn’t want her so that’s why she left with the grandfather."

Students’ considerations of their attempts to communicate character insights and draw empathy from a general audience for Sample 5: Post-drama Narrative II "Disasters" for group one and Sample 2: Pre-drama Narrative II "Disasters" for group two are included in the following excerpts:

(R: How did you want your readers to feel when they got to the end of your story?) #003 "Scared. Kind of tense and thinking what could happen next. What’s going to happened to Mr. Kenley?" (R: How, specifically, did you do that?) "When I said, 'Mr. Kenley, Attorney at Law, Beware!' I wanted them to feel, 'Oh, no!'" (R: Were there places in the story where you wanted the readers to feel a specific way?) "Scared mostly. At the part where he’s calling Peter, and Peter goes into a panic, and the doorbell rings, and it’s William calling from the nearest pay phone!"

#004 "Scared and sad, mostly for the little kid in the war zone. (R: What did you do to make your readers feel this way?) "Well, I have the boy saying that he doesn’t think he can take it anymore, so you would pretty much have to feel sorry for him."

(R: If you didn’t want them to feel a certain way, were there any issues or important things about life that you wanted your readers to think about when they read your story?) #106 "Yeah, like what it would be like for them if anything happened to them. Like what they should do and what to avoid."

(R: What did you do to get people to think about that?) "I said, 'I called 911' right in the story.
They should avoid panicking, it’s on your own conscience. That might help someone to avoid that."

"I wanted them to understand Jenny and her dad. Know he’s a hard worker, stuff like that.
(R: Who did you want them to feel closer to?) "I guess Jenny." (R: What did you do to make them feel close to her?) "Well, we made her telling the story, she’s sort of telling the story." (R: How did you want your readers to feel at the end of your story?) "Kind of, I guess, they’d feel kind of depressed and very unhappy that that would happen." (R: Were there any places in your story where you wanted readers to feel a certain emotion: happy, sad, mad, scared?) "Like in the beginning, I wanted them to be happy, because they’re finally going to get to go to Hawaii, and then kind of disappointed when he says he has to go back to work, and then at the end, sad when he dies." (R: What did you do to make readers feel close to these characters?) "I, like, the dad, ’cause he was going to take them to Hawaii and everything, and the rest of them understood when he couldn’t go with them. And that made them seem like they were not too good." (R: Were there any important issues about life that you wanted readers to think about when they got to the end of the story?) "Well, just that when people die it’s not the end of the world."

(R: Who did you want your readers to feel closest to?) "The dog." (R: The dog?) "Yeah, because he almost saved the boy’s life. See, he ran home to tell the family, but then the tornado happened and everything else." (R: Is the dog the hero of the story?) "Possibly, the dog sees the boy and a mysterious person, but he doesn’t listen, and then he gets knocked over the head, and he’s sitting there with a tornado coming towards him, so he runs back to the house to get the parents for help." (R: Were there any places where you wanted your readers to feel a certain way?) "Just, about the old man coming out of nowhere telling him to beware, possibly nervous, then scared. I was going to explain, like, the parents helped them, and the man shows up and tells them who he is, and what the whirling wind was, why he had come, but we only had one day, so I just ended it there." (R: Was there a message in your story? Were you trying to communicate some important information about life?) "Listen, people. This kid had no right in farmer Brown’s field. He should have been home in his own
field, or he should have been inside doing something constructive instead of going in other people's property." (R: What did you want them to feel at the end of the story?) "Relieved, how everything works out at the end of the story, how he finds out that he was born because he was chosen, and like in the story The Dark Is Rising how a certain boy is chosen, and this guy has chosen this boy. This guy tells him to beware of the wind that will destroy everything, but I didn't have time to get to that part."

Students' reflections concerning their attempts to provide insight into characters' feelings and to elicit empathic responses from readers in Sample 6: Post-drama Narrative III "Fantasy" (for both groups) are expressed in the following excerpts:

(R: Was there anyone in particular you wanted your readers to understand especially well?) #003 "I think Ann, she was really feeling a lot of grief about losing her father." (R: How did you want your readers to feel when they got to the end of your story?) "I think happy for Ann, because she finally felt that he's gone, but she could accept it, and she didn't miss him quite so much." (R: Were there parts of your story where you wanted readers to feel specific emotions?) "Happy at the end, maybe kind of sad for her when she saw her dad in the airplane and everything." (R: How about when she met David?) "Maybe kind of surprised a little bit to see this guy, and he was really good looking and everything, and he takes you to this place." (R: And then she's in that other time dimension?) "Yeah, 'cause she kind of experiences de ja vu." (R: Were there some characters you wanted your readers to like or dislike?) "I wanted them to like all the characters except for the monster. That wasn't a big part in it, but kind of dislike the monster, because it was representing taking away her father." (R: Was there an important issue about life that you wanted readers to think about?) "When you lose someone, I know it's really hard when you lose someone, because I know it was really hard for me when I lost my grandma, but you have to keep on living, and you have to try to do something to feel at peace with yourself so you don't miss them."
they were just entering the cave to kill the dragon. Entering the cave, yeah." (R: Angry?) "Maybe when they went after him, just knowing that there was a dragon there, just for no reason." (R: Were there some characters you wanted your readers to like or dislike?) "The king and his son I wanted them to dislike, because they had set out to kill him." (R: How did you do that?) "Just the fact that they were there. I didn’t really describe them as mean people, I just let them take that, just told their actions." (R: Any important issues about life that you wanted your readers to think about at the end of your story?) "Don’t bother things just because they’re there."

"This was just an enjoyable story to read, it was funny, really, I didn’t have any, like special meaning for it or anything, it was just there." (R: So readers’ emotional feeling about the story would be--?) "It would be funny." (R: Were there some characters you wanted your readers to like or dislike?) "I wanted them to like Berneice." (R: How did you get them to like her?) "Really, she is a regular person, and I think they’d like her because she doesn’t think she’s a real something just because she’s a princess." (R: Did you want them to like the frog?) "The frog? Yes." (R: What did you do to get them to like the frog?) "The frog would talk, that was one of my main points, the frog would talk. I think my model of fantasy would be believe in what you believe and not let anybody else try to make you believe something you don’t."

(R: How did you want your readers to feel at the end of your story?) "If they could go, if they could do the thing that happened here, and they could travel into this world, it would be neat." (R: If you could pick one word to describe the way you want them to feel at the end?) "I guess I would want them to feel happy because everything turned out like a fantasy, and nothing really turned wrong at the end of the story. Be happy that it turned out the way it did." (R: So to get them to feel that way, what did you do as a writer?) "Well, I kind of took Lilia, she wasn’t great or she didn’t act like a queen or anything, but she turned out to be a queen, and I said they lived happily ever after, so?" (R: Were there some characters you wanted your readers to like or dislike?) "Well, I wanted them to like all the elves, but to dislike the whole of Canary as being one of the five guys that
the way it did." (R: So to get them to feel that way, what did you do as a writer?) "Well, I kind of took Lilia, she wasn’t great or she didn’t act like a queen or anything, but she turned out to be a queen, and I said they lived happily ever after, so?" (R: Were there some characters you wanted your readers to like or dislike?) "Well, I wanted them to like all the elves, but to dislike the whole of Canary as being one of the five guys that had taken over the throne, and that he had to fight for their land. He took the kingdom over." (R: What did you do to get people to like Lilia and the elves?) "They’re kind of kind, and they help other people. They didn’t do anything to hurt any kind of animals." (R: And then to get people not to like Canary?) "I said, [reading from text] ‘This is my kingdom, and what are you doing here?’ ‘That’s mine!’ and ‘You get out of here!’ like all kinds of stuff like that, they probably wouldn’t like him as a character."

#114 "I wanted them to understand the dragons. I tried to describe them and tell about what they did and told about the dragons, and how they kind of took over the planet, and I drew pictures." (R: Did you want them to be on one side or the other?) "I wanted them to like the Zomes more than the dragons, but not to be too upset when the dragons take over the planet and kill the Zomes." (R: How did you want your readers to feel at the end of the story?) "I wanted them to feel sad, like when the Zomes died, but still, like they, I didn’t want them to hate the dragons or anything." (R: So what did you do as a writer to get people to feel that way?) "Well, I tried to make the Zomes seem like they were really nice, and it seemed like they had a nice planet there, and they all got along well and got to play games and stuff." (R: What did you do to get people not to be mad at the dragons for killing the Zomes?) "Like you kind of feel sorry for the dragons, ‘cause the Zomes are crying, and they drove them nuts, so they had to kill them." (R: Were there places where you wanted your readers to be surprised?) "At the ending where the dragons killed them." (R: Worried?) "Like when they took over, when the dragons came to the planet they might be kind of worried what’s going to happen to the Zomes now that the dragons are here." (R: Sad?) "Probably when they died." (R: Angry?) "They might be kind of mad at the dragons for taking over the planet and killing them." (R: What did you want readers to believe when they reached the end of your
wanted your readers to feel a certain emotion—happy, worried, scared, sad? "Worried when he ran into the dragon, and the fight began. Worried if they got that far, and they'd feel worried that he wasn't going to win. They'd feel happy, they'd feel 'Oh, gee, he's strong, I think he's going to win.'" (R: Were there some characters you wanted readers to like or dislike?) "Gidget I thought they might like, and the dragon." (R: How did you go about getting them to like Gidget?) "Well, just like Gidget, he explained about everything, and took him to his village, and he gave him food and clothes, and took him home afterwards, but I don't think they should like Gidget, because he came out and grabbed the boy and dragged him in, but I'm just not saying they should feel one way or the other." (R: How about the boy?) "I don't know, it's all about after he grows up and tells people about things that happened in his life." (R: What did you want readers to believe when they got to the end of your story?) "That helping people isn't all bad. If they don't ask for it, you should still help no matter what, 'cause they need your help as much as you need others."

Focal students' considerations of their attempts to provide insight into characters' feelings and elicit empathic responses from a generalized audience across narrative and expository writing samples completed outside of dramatic role reflect their difficulty in maintaining distinctions between decisions they made as writers and responses they made as readers of their own texts. The students who juxtaposed "they would like this character because" with "I like this character because" demonstrate the confusion they felt in trying to verbalize their writing decisions in terms of an outside audience. Students were able to state the explicit emotive response they expected from readers at various points in their stories, but they were unable to express their awareness of language choices designed to elicit empathic
outside audience. Students were able to state the explicit emotive response they expected from readers at various points in their stories, but they were unable to express their awareness of language choices designed to elicit empathic responses from their readers. They assumed that their own feelings about characters and story outcomes would be shared by readers because of the knowledge that they shared with classmates about story events and characters (e.g., #016 [R: How did you want your readers to feel at the end of the story?] "Probably the same way I did").

**Summary of Findings in Response to Research Question Two**

Qualitative analysis of focal students’ responses to structured interview questions established the following findings related to students’ concerns with issues of audience:

1. Though cognizant of the existence of an audience beyond themselves for their narrative and expository writing, focal students did not list concern for audience as an important consideration in their composing processes.

2. These students generally wrote within the closed audience of the classroom in which readership was comprised of the teacher and peers.

3. These students were experienced in shaping their expository writing for teacher-specified audiences and for rhetorical purposes.
4. These students expressed an awareness of the need to establish setting in narrative texts, but they did not recall making conscious decisions to describe elements of time or place for a generalized audience.

5. These students were familiar with the terms first person and third person narrator, but their ability to employ these terms accurately in describing the narrative point of view in their manuscripts was limited.

6. While raters identified the highest percentage (19%) of t-units among focal students' writing samples in Category # 6: Clarifying Information, these students did not describe awareness for the informational needs of their readers as an important element in their composing processes.

7. Though some mention was made of giving clues to build audience suspense, these students' selective disclosure of information for the purpose of engaging readers to fill in details was perceived by raters to be more by default than by design. This strategy was recognized by students as they read their texts aloud during the interview, but conscious reflection concerning its purposeful use was not expressed.

8. Students expressed expectations for their audience to understand and share their feelings about characters or events in their manuscripts based on their perceptions of shared knowledge and experience with their audience.

9. Focal students' participation in the structured interviews prompted their serious retrospective consideration
of audience as they read their own manuscripts aloud and responded to questions concerning audience awareness.

Analysis of Data Demonstrating Intervention Effects: Research Question Three

Findings related to research question three are presented to demonstrate what effect the intervention of educational drama had upon students’ expressions of audience awareness in their written narrative and exposition produced within and without the dramatic mode. Findings reported from quantitative data analysis represent comparisons of mean holistic scores on measures of quality, sense of audience, and t-units for subsets of pre- and post-intervention samples within and between groups. Findings reported from qualitative data analysis represent trends or shifts in focal students’ uses of categories of audience awareness strategies related to writing completed in dramatic role. Focal students’ self-reported perceptions of drama intervention effects upon their sense of audience are excerpted from transcripts of their structured interviews concerning writing process protocols.

Comparisons of Subsets of Holistic Scores Quantitative analysis was completed for subsets of holistic scores (as described in Chapter III) to determine the effect of participation in drama upon seventh grade students’ expressions of audience awareness in written exposition and narrative produced out of dramatic role. Comparisons were
made between groups one and two for differences between independent means and within each group for differences between two related measures on mean holistic writing scores assigned for measures of quality, sense of audience and numbers of t-units produced per sample.

The one-tailed t test was performed for each of the three measures within each group on subsets of paired scores for each of the following comparisons: group one—Pre-drama Narrative I with Post-drama Narrative II (n = 14), Pre-drama Narrative I with Post-drama Narrative III (n = 15), and Post-drama Narrative II with Post-drama Narrative III (n = 12); group two—Pre-drama Narrative I with Pre-drama Narrative II (n = 15), Pre-drama Narrative I with Post-drama Narrative III (n = 15), and Pre-drama Narrative II with Post-drama Narrative III (n = 14).

The two-tailed t test was performed for each of the three measures on independent subset means of groups one and two for each of the following samples: group one—Post-drama Exposition (n = 16) with group two—Pre-drama Exposition (n = 10); group one—Post-drama Narrative II (n = 18) with group two—Pre-drama Narrative II (n = 15); group one—Post-drama Narrative III (n = 15) with group two—Post-drama Narrative III (n = 15).

The t test provided a simple way to compare means of any two arrays of scores, and it allowed comparison between both related and independent means. Additionally, the t test was
most appropriate for the analysis of the small total and subset sample size represented in this study. Significance (p value) for the t test was determined by using the t-distribution macro function where p<.05 was considered to be the level of confidence. Microsoft Excel version 1.5 software was run on an Apple/LISA to compute the t test and t-distribution functions.

**Group One—Results of Pre- and Post-intervention Comparisons**

Within group one, comparisons of pre- and post-intervention subsets of mean scores produced the following results which are summarized in Table 3. For Pre-drama Narrative I and Post-drama Narrative II, significant differences were found between means on the measures of quality and numbers of t-units produced. The significant difference in mean scores on the measure of quality (t(13) = 2.11, p<.05) reflects a negative drama effect or a decreased level of writing quality on the post-intervention narrative sample. The significant difference in t-unit means (t(13) = 2.72, p<.05) reflects a negative drama effect or a decrease in the length of post-intervention writing samples; however, the standard deviations for these two means are so high that the difference may not be attributable to the drama intervention. No significant difference was found between pre- and post-intervention narrative samples on the measure of sense of audience.
For Pre-drama Narrative I and Post-drama Narrative III, significant differences were found between means on the measures of quality, sense of audience, and t-units. The significant difference found on the measure of quality ($t(14) = 3.29, p<.05$) reflects a positive drama effect or an increased level of quality on the Post-drama Narrative III sample. The significant difference found between means on the measure of sense of audience ($t(14) = 3.06, p<.05$) reflects a positive drama effect or an increased level of audience awareness on the Post-drama Narrative III sample. The significant difference found between means on the measure of t-units ($t(14) = 4.34, p<.05$) reflects a positive drama effect or an increase in the length of samples produced on the Post-drama Narrative III sample; however, the extremely high standard deviations suggest that the significant finding may not be attributable to the drama intervention effect.

For Post-drama Narrative II and Post-drama Narrative III, significant differences were found between means on measures of quality ($t(11) = -3.87, p<.05$) and t-units ($t(11) = -6.23, p<.05$) and suggest a positive drama effect; however, the standard deviations for the two t-unit means are so high that the difference may not be attributable to the drama intervention. No significant difference was found between means on the measure of sense of audience.
Table 3
One-tailed t Test for Related Measures--Group One

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<th></th>
<th>Pre-d NI&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Post-d NII&lt;sup&gt;b&lt;/sup&gt;</th>
<th>Post-d NIII&lt;sup&gt;e&lt;/sup&gt;</th>
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<td>Mean</td>
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<tr>
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<td>(1.70)</td>
<td>4.43</td>
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<td>T-Units</td>
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<tr>
<td>Quality</td>
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<td>4.40</td>
</tr>
<tr>
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<tr>
<td>T-Units</td>
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<tr>
<td>T-Units</td>
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<td>(14.51)</td>
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</table>

<sup>a</sup>Sample 1: Pre-drama Narrative I "Outsiders"

<sup>b</sup>Sample 5: Post-drama Narrative II "Disasters"

<sup>c</sup>SOA = Sense of Audience

<sup>d</sup>t cannot be computed for equal means

<sup>e</sup>Sample 6: Post-drama Narrative III "Fantasy"

*<i>p<.05</i>
Group Two—Results of Pre- and Post-intervention Comparisons

Within group comparisons of pre- and post-intervention subsets of mean scores for group two produced the following results which are summarized in Table 4. For Pre-drama Narrative I and Pre-drama Narrative II, no significant differences between means were found on measures of quality, sense of audience, or t-units.

For Pre-drama Narrative I and Post-drama Narrative III, the significant differences found between means for the measures of quality \( t(14) = -2.05, p < .05 \), sense of audience \( t(14) = -3.3, p < .05 \), and numbers of t-units \( t(14) = -3.7, p < .05 \) reflect a positive drama effect; however, the standard deviations for the two t-unit means are so high that the difference may not be attributable to the drama intervention.

For Pre-drama Narrative II and Post-drama Narrative III, significant differences in means were found on the measures of quality \( t(13) = 1.96, p < .05 \), sense of audience \( t(13) = 2.11, p < .05 \), and t-units \( t(13) = 3.63, p < .05 \) and reflect a positive drama effect; however, the standard deviations for the two t-unit means are so high that the difference may not be attributable to the drama intervention.
Table 4
One-tailed t Test for Related Measures—Group Two

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th>Pre-d NII&lt;sup&gt;b&lt;/sup&gt;</th>
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<td>SD</td>
<td>DF</td>
<td>t</td>
</tr>
<tr>
<td>Quality</td>
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<td>(1.54)</td>
<td>3.47</td>
<td>(.99)</td>
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<td>SOAc&lt;sup&gt;c&lt;/sup&gt;</td>
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<td>T-Units</td>
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</table>

|                      | Pre-d NI<sup>a</sup> |                  | Post-d NII<sup>d</sup> |                  |                  |                  |                  |                  |                  |                  |                  |                  |                  |                  |
|                      | Mean  | SD    | Mean  | SD    | DF   | t     | Mean  | SD    | DF   | t     | Mean  | SD    | DF   | t     |
| Quality              | 3.43  | (1.87) | 4.21  | (1.58) | 14   | -2.05*|       |       |      |       |       |       |      |       |
| SOAc<sup>c</sup>     | 3.57  | (1.83) | 4.86  | (1.29) | 14   | -3.30*|       |       |      |       |       |       |      |       |
| T-Units              | 36.00 | (30.00)| 113.50| (81.74)| 14   | -3.70*|       |       |      |       |       |       |      |       |

|                      | Pre-d NII<sup>b</sup> |                  | Post-d NII<sup>d</sup> |                  |                  |                  |                  |                  |                  |                  |                  |                  |                  |                  |
|                      | Mean  | SD    | Mean  | SD    | DF   | t     | Mean  | SD    | DF   | t     | Mean  | SD    | DF   | t     |
| Quality              | 3.29  | (0.99) | 3.86  | (1.35) | 13   | 1.96* |       |       |      |       |       |       |      |       |
| SOAc<sup>c</sup>     | 4.07  | (1.33) | 4.79  | (1.12) | 13   | 2.11* |       |       |      |       |       |       |      |       |
| T-Units              | 41.00 | (18.25)| 109.00| (75.82)| 13   | 3.63* |       |       |      |       |       |       |      |       |

<sup>a</sup>Sample 1: Pre-drama Narrative I "Outsiders"

<sup>b</sup>Sample 2: Pre-drama Narrative II "Disasters"

<sup>c</sup>SOAc = Sense of Audience

<sup>d</sup>Sample 6: Post-drama Narrative III "Fantasy"

*<sup>p</sup>&lt;.05
Groups One and Two—Results of Pre- and Post-intervention Comparisons  Between group comparisons for groups one and two pre- and post-intervention subsets means produced the results which are summarized in Table 5. Included in Table 5 are the comparisons of independent subset means for writing produced before and following the drama intervention.

Comparisons between subset means for group one Post-drama Exposition and for group two Pre-drama Exposition found no significant differences on measures of quality, sense of audience, or numbers of t-units produced.

Comparisons between subset means for group one Post-drama Narrative II and group two Pre-drama Narrative II found no significant differences on measures of quality or sense of audience. A significant difference was found on the measure of t-units ($t(34) = 3.16, p<.05$); however, the standard deviations are so high that the difference may not be attributable to the drama intervention.

Comparisons between subset means for group one Post-drama Narrative III and group two Post-drama Narrative III found no significant differences on the measures of quality, sense of audience, or numbers of t-units produced.
### Table 5

Two-tailed T-test for Independent Means—Groups One and Two

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<th>G1—Post-d Expo&lt;sup&gt;a&lt;/sup&gt;</th>
<th>G2—Pre-d Expo&lt;sup&gt;b&lt;/sup&gt;</th>
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<th>SD</th>
<th>Mean</th>
<th>SD</th>
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<td>G1—Post-d NIH&lt;sup&gt;d&lt;/sup&gt;</td>
<td>G2—Pre-d NIH&lt;sup&gt;e&lt;/sup&gt;</td>
<td>Mean</td>
<td>SD</td>
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</tr>
<tr>
<td>T-Units</td>
<td></td>
<td></td>
<td>96.47</td>
<td>48.35</td>
<td>110.20</td>
<td>79.80</td>
<td>28</td>
<td>0.57</td>
</tr>
</tbody>
</table>

<sup>a</sup>Group One—Sample 4: Post-drama Exposition "Disasters"
<sup>b</sup>Group Two—Sample 2: Pre-drama Exposition "Disasters"
<sup>c</sup>SOA = Sense of Audience
<sup>d</sup>Group One—Sample 5: Post-drama Narrative II "Disasters"
<sup>e</sup>Group Two—Sample 2: Pre-drama Narrative II "Disasters"
<sup>f</sup>Groups One and Two—Sample 6: Post-drama Narrative III "Fantasy"

*<sup>p</sup><.05
Analysis of Writing Produced in Dramatic Role  Of particular note among the focal students' writing samples was the apparent similarity in percentages of identified t-units for communicating their sense of audience when writing in dramatic role. The following analysis of focal students' writing references Tables 1 and 2. The analysis is organized in accordance with the ten identified categories of audience awareness strategies and focuses on the points of commonality among the six students for category usage trends identified in writing produced in role (Sample 2: Drama Exposition "Tabloid Articles" and Sample 3: Drama "Clinic Reports" for group one; Sample 4: Drama "Clinic Reports" and Sample 5: Drama Expressive "Messages" for group two).

Category #1: Setting. When focal students in group one wrote in role as reporters for a tabloid, none of the three evidenced more than 6% of their total strategy t-units in establishing setting. Among group two focal students writing expressively in role as members of a dream sequence, none of the three evidenced more than 10% of their total strategy t-units in establishing setting. This apparent disregard for building a context for a generalized reader may have been related to genre—gossip columnists seldom focus on where they are or where they find their information. Writers may have thought it unnecessary to frame a written construction of setting for an outside audience when they were focused on the immediacy of the audience within the drama work.
When group one students wrote in role as health professionals writing clinic reports, no t-units were noted in the category of setting; however, group two students used 8-15% of their total strategy t-units in building a context for readers. While the "Mystery Pictures" (see Appendix G) served as beginning points for both groups, the dramas developed quite differently from one another (see Appendices G and H). Group one developed their drama within their interpretation of a reality-based clinic similar to their collective media-centered knowledge-base. They participated in the drama intervention during the unit on realistic novels dealing with personal and global disasters. The focus of their work was on realistic problem solving. Group two, on the other hand, participated in the drama intervention during the unit on fantasy. Their roles as health professionals included a range of pediatric specialists and paranormal psychologists. Their expressed interest in hypnosis and mysticism shaped their drama and placed them in a clinical setting that was altered from the stereotypical medical emergency television program and may have influenced the writers to establish a context for the clinical reports that described the unusual world they had created in their drama.

Category #2: Sensory Imagery. Students' use of sensory imagery was identified within the range of 11-23% for both writing samples produced in role by group one. Tabloid writers depend on sensual language to engage their readers;
thus, genre was a strong influence in producing such consistent percentages of t-units in this category. The role work also may have had a strong impact on group one students as they were directed through celebrities’ homes through imaginative enactment. Observations of drama work suggested that students’ written descriptions of visual information were gleaned from the imagined views and verbal constructions developed in conversations conducted with their "star hosts" during the "reporter’s" undercover assignment.

Incorporation of sensory imagery within a 16-35% range for the group one and two clinic reports reflected students’ imagined observations of a traumatized child. The fact that the drama lesson began with the "Mystery Pictures" visual stimulus influenced students to participate in imaginative visualization to construct their clinic, the family home, and the child’s dreams and visions of her grandmother. Throughout this drama, the students were asked repeatedly to "describe what you see," and perhaps this directive influenced their use of sensory imagery in their reports.

The lack of t-units expressing sensory imagery in group two’s expressive "Messages" was an unexpected response to the drama lesson objectives but may have reflected the students’ naive narrative capabilities. They were asked to express in writing what they had seen among the drawings and papers that the doctors had found hidden in the child’s dollhouse. Their focus, however, turned from physical description of scene
toward expression of personal involvement with the persona of
the child by means of the construction of cryptic child-like
messages and drawings from spiritual and nether worlds.
Their inability to maintain a detached narrative stance to
describe the scene in which they were directly engaged
limited their use of written sensory imagery for the needs of
an outside audience. Additionally, writing samples evidenced
greater numbers of students' drawings than words in
constructing the expressive messages in the role of the
child, Susan. If this alternative means of representing
visually what the students experienced in the drama could
have been included the t-unit count, then the percentage
range for imagery in group two would have evidenced a high
range of sensory imagery for this sample.

Category #3: Direct Address. Direct address of the
audience through second person narrative voice was evidenced
in the group one tabloid articles with a range of 12-20%. Un
unsophisticated use of second person narrative is a common
feature in gossip magazines, and it appeared in the students'
other writing samples. The immediacy of the audience in role
for the clinic reports may have invited students to use
second person to address their readers directly. For the
group two expressive messages, the range of percentages of t-
units for second person narrative (25-40%) was even higher
than that found in the group one tabloid articles. In this
case, direct address might be attributed to the drama,
because students were asked to construct a message created by the traumatized child whom they were treating in their roles as health care professionals in a children's psychiatric ward. Writing in the role of the child may have influenced them to structure these responses as personally directed messages intended for one recipient present within the frame of the drama.

Only one student in each group used direct address in the clinic reports, and this category was represented in only 4% of those two student's total strategy t-units. This finding was to be expected, since the students writing in role as health professionals could assume their audience to be colleagues—they had been told to prepare their observations to guide their staff meetings. The clinic reports were framed for an immediate and closed audience of readers who were sharing the experience that students were actually shaping for themselves in their roles as physicians.

Category #4: Indirect Address. Writing produced in role across across all four writing samples for groups one and two evidenced 0% use of dialogue descriptors with one exception. One student from group one incorporated quotes from celebrity dialogue in the tabloid report. This usage represented 10% of the total number of strategies identified. The genre of expository writing may have influenced students' decisions concerning use of dialogue, because characters were not developed through structured conversations. Lack of
dialogue descriptors in the group two expressive sample may have been a reflection of the personal and private nature of the messages they were asked to construct in the role of the child. Dialogue would have been inappropriate in this particular sample where secrecy was of prime concern to the drama participants' work in role.

Category #5: Language. Percentages of t-units in this category for group one tabloid articles and clinic reports evidenced a range of 0-10%—lower than one might have expected of students who were asked to write in formats that often include cliched constructions and euphemistic phrases. Group two students evidenced no t-units in this category for their clinic reports, and only one student evidenced t-units in the expressive writing sample for a total language strategy use of 11%. Perhaps the predominant focus on the expository aim of both reports that were produced in role was characterized by students' reluctance to move out of their objectified "reporter stances" in offering their perspectives on the characters and events that they had created and observed in the dramas. Again, the students may have perceived a closed audience made up of the drama participants and structured their reports to communicate their assumption of shared experiences with their readers. It may be that this writing was not perceived by students as expressive, but rather as functional within the context of the progression of the drama. Distancing themselves from the immediacy of the
context may not have been possible or necessary; re-framing the writing in the genre of fictional work was not appropriate to the communicative needs of the dramatic situation.

Category #6: Clarifying Information. Students' writing across the six samples consistently evidenced comparatively high percentages of clarifying t-units. Unlike some of the strategy uses, clarifying information did not decrease in use because of genre or audience considerations. In fact, the writers' clarification may have served equally their personal quests for understanding the events in the drama as well as their perceptions of the informational needs of a generalized reader.

Category #7: Insight into Character Feelings. Percentages of t-units expressing insight into characters' feelings were minimal for all four drama samples with percentages ranging from 0-8%. The small numbers of t-units in this category for group one tabloid articles and group two expressive messages might evidence the writers' focus on events rather than characters within the genre of report writing. The characters constructed in the dramas through role assumption were not fully formed, but were unidimensional. The celebrities in the group one tabloid reports were presented as news items, not as feeling persons with human emotions. The expressive messages produced in role by group two were also focused on events rather than on the persons making the events happen. Additionally, group
two developed their drama characters as mysterious beings, other-worldly creatures, who did not bear close resemblance to mortals existing in a reality-based plane.

Group one and two clinic reports evidenced a relatively high percentage of t-units expressing insight into characters' feelings (19% for group one and 0-24% for group two). This finding was not unexpected because initial experiences in both dramas focused upon the character of the seven-year-old child, and on her trauma, situation, the significant others in her life, her needs, her desires, and her dreams. Students worked and wrote in role as health care professionals, family members, friends, and caregivers who were trying to help this young girl; and they participated out of role in reflecting on the child's condition and discussing possible solutions for her problem. The development of the drama in both groups focused the students' attention on character. The tendency to incorporate insight into characters' feelings, particularly those of the child, in their clinic reports might have been an expression of the writers' interest in and personal identification with the roles they assumed. They may have structured their clinic reports based on their insider information about the characters they had observed and portrayed in the drama.

Category #8: Selective Disclosure of Information. Focal students' writing evidenced percentages from 0-55% in this category across all six samples. Once again, writing
produced in role reflected the upper limit of the total percentage range for strategy usage. Students in group one assumed a duplicitous role in writing their tattle-tale articles about celebrities. They entered stars' homes in the guise of well-known interior design artists, but functioned in the reality of the drama, sleuthing to uncover private information about the celebrities' affairs d'coer and addictive habits. Their assignment was to cloak themselves in mystery, and their writing reflected this behavioral adaptation. The genre influenced the high percentage of selective disclosure of information. After all, gossip columnists must tease their readers with just enough tidbits to keep them coming back for more, and students are familiar with this type of check-out-stand journalism.

Selective disclosure was high among focal students in group two for the expressive message sample with percentages of total strategy t-units ranging from 21-37%. Genre was not the probable influencing factor here, because each students' message was unique to his or her experience; yet, the dramatic frame of mysticism in concert with imagined voices and appearances from spectral figures from other places and times may have sparked writers to share only small glimpses of what they conjured for the message written in the role of the traumatized child. Selective disclosure of information may have been used intentionally to reflect students'
interests in building suspense and manipulating the element of surprise as the drama work continued.

Identified use of selective disclosure for the group one and two clinic reports ranged from 5-22% among the six focal students. This strategy may have been used to reflect the students' own levels of confusion about the mysterious pictures drawn by the disturbed child, or it may have been used to express the students' desires to maintain a distanced or objective stance for writing in the role of health care professionals who must phrase their observations and diagnoses in a cryptic and non-judgemental manner. They were told by the researcher, working in role as chief physician of record in the children's ward, to keep their on-going diagnoses tentative. Perhaps this directive became an overriding influence in the students' incorporations of incomplete and leading information in their clinic reports. Closure was not accomplished in either drama because of the time limitations for the intervention. This open-endedness was an interesting development, because it allowed writers to pursue the theme, events, and characters they had constructed in the drama within their classroom writing assignments.

Category #9: Empathy. While the highest percentages of t-units identified as calls for empathy were recorded in writing produced outside of dramatic role, group one students writing in role as health care professionals evidenced calls for empathic response from their readers in a percentage
ranging from 19-25%. These percentages may be an indication of the multiple perspectives assumed in the course of the drama by students in group one. In addition to their roles as health professionals, students also worked as family members, neighbors, childhood friends, and, perhaps most important, as the traumatized child. Being in the shoes of the person one is also observing enables a writer to experience the duality of feeling "with" as well as "for" that individual. While recorded observations of the patient were objectified through the genre of clinical reporting and the distanced role of the professional, diagnoses and suggestions for family therapy were couched as pleas for parental leniency for this troubled child. The students functioned quite professionally in their distanced adult roles but maintained their emotive identification with the young child.

A similar but smaller percentage of calls for empathy were evidenced in group two clinic reports in which 5-15% of their strategy t-units were identified as calls for empathic responses from readers. Once again, this difference in percentages may be a reflection of the different directions each drama took. The further group two moved from reality-based clinical reporting, the further they moved from shaping their writing for generalized readers outside the virtual world of the drama. Their expressive messages, completed in role as the troubled child, did evidence a 0-24% range of
calls for empathy, but this also may have been a result of the dramatic focus for the message construction. The message itself was interpreted by some students as a plea for help from a specific person. In this case, the rhetorical purpose of the message influenced students' calls for empathy.

In considering the 0% use of this strategy among the group one tabloid reporters, one must note the impact of genre upon these writers' expressions of audience awareness through calls for empathy. Gossip columnists seldom expect their readers to feel anything but jealously or contempt for the subjects of their yellow press. Students' comments while composing indicated their knowledge of tabloid style, and they wrote their articles with appropriately humorous levels of malice and disregard for readers' feelings.

Category #10: Closure. Among focal students in group one, percentages of strategy t-units identified in this category for creating a sense of closure ranged from 0-12% across the six writing samples. Such consistent use of this strategy may have reflected these writers' experiences with conventional story structure for beginnings, middles, and endings. They brought closure to their tabloid articles by using second person direct address and first/third person indirect address to invite readers to "stay tuned" for "future updates." Their clinic reports, with a range of 6-12%, were brought to closure through the influence of the researcher in role as chief of staff who requested that
writers provide a final diagnosis and recommendation for the young child and her family.

Closure for writing produced in role by group two was not evidenced in the clinic reports and was identified in only one student's expressive writing sample, accounting for 12% of the total strategy t-units used. This lack of sense of completion for the reader in group two clinic reports and expressive writing may have reflected the students' desires to keep the drama in motion. In the group two debriefing session, curiosity continued to be expressed concerning the status of the child. As noted earlier, the researcher did not push for closure in this particular drama in the interest of recording any transfer of characters, events, or elements from this drama to students narrative writing outside of dramatic role.

Analysis of Writing Produced Outside of Dramatic Role
Indications of stasis and change in categories of audience awareness strategies used by the focal students prior to and following their participation in the drama intervention were evidenced by the shifts in percentages of total strategy t-units identified within and between the two groups on the pre- and post-drama narrative samples.

Category #1: Setting. Among the three focal students in group one, percentages of setting t-units ranged from 0-12% across writing samples 1, 4, 5, and 6 (Pre-drama Narrative I "Outsiders," Post-drama Exposition "Disasters,"
Post-drama Narrative II "Disasters," and Post-drama Narrative III "Fantasy") produced outside of dramatic role. Among the three focal students in group two, percentages of setting t-units ranged from 1-9% across writing samples 1, 2, 3, and 6 (Pre-drama Narrative I "Outsiders," Pre-drama Exposition "Disasters," Pre-drama Narrative II "Disasters," and Post-drama Narrative III "Fantasy") produced outside of dramatic role. The 1% difference in frequency range for t-units establishing setting in group one Post-drama Exposition "Disasters" over group two Pre-drama Exposition "Disasters" is interesting but not sufficient to suggest that drama participation produced this increase.

For group two the highest percentage range of setting t-units (1-9%) was found in Sample 6: Post-drama Narrative III "Fantasy." This increase in setting t-units might have been influenced by the drama intervention. The unique turns that the group two drama took made sense of place important to the participants who were trying to communicate with the strange creatures and voices they encountered. Perhaps group one’s drama experience was so closely related to real-life events and characters that their assumption of shared world views eliminated the need to describe their drama setting for readers outside of the imagined context. Perhaps the mystery of unknown worlds compelled focal students in group two to attend to setting as they wrote in role. Moreover, as the informed raters suggested during category generation, t-units
establishing setting may have reflected these students' age-appropriate mastery of the conventions of story structure.

Category #2: Sensory Imagery. Use of sensory imagery to engage readers remained relatively consistent (ranging from 0-24%) across the writing samples produced out of role by group one focal students. The highest percentage range evidenced in writing produced out of role occurred in Sample 6: Post-drama Narrative III (11-23%) and might be related to the students' increased physical involvement with the context, events, and characters developed in their drama experience. Group two focal students evidenced a static range (0-20%) of sensory imagery t-units across Pre-drama Narrative I, Pre-drama Exposition, and Pre-drama Narrative II; then a marked increase (16-35%) was evidenced in their clinic reports written in dramatic role. While their expressive writing in role evidenced 0% of the total strategy t-units in sensory imagery, Post-drama Narrative III evidenced a noticeably higher percentage range (15-25%) than the other three samples completed outside of dramatic role. Again, this increase in use of sensory imagery for the clinic reports produced in role and the fantasy produced post-intervention may have been related to genre and topic, because the visual and imaginative stimulus for the drama work was interpreted by the students to suggest a child in need of help from supernatural strength. Another factor that may have influenced this increase was the verbal and
imaginative stimulus for the Post-drama Narrative III "Fantasy" assignment— an excerpt from the Zena Henderson work, "The Believin' Child," which presents a child who uses supernatural powers to solve her problems.

Category #3: Direct Address and Category #4: Indirect Address. These two categories were noted as distinct from one another when the informed raters first identified audience awareness strategies; however, since students used more than one narrative voice within a single piece of writing, it is necessary to discuss the two categories together. Across the six writing samples for group one, the range of strategy t-unit percentages representing direct audience address through the use of second person narrative voice was 0-20%. As noted earlier, the highest percentage ranges were evidenced in the Drama Exposition "Tabloid Articles" (12-20%) for group one and in the Drama Expressive "Messages" (25-40%) for group two. Outside of dramatic role, group one focal students' usage of second person direct address represented a relatively small total strategy t-unit percentage range of 0-11%; similarly, group two focal students' use of direct address represented 0-10% of the total strategy t-units identified. The immediacy of the audience in role supported students in their use of direct address, whereas the need to construct altered positions for audience outside of role limited the use of second person.
Indirect audience address through use of first or third person narrative voice and dialogue descriptors was evidenced in group one focal students across the six samples in a percentage range of 0-37%, while group two focal students evidenced this strategy in a percentage range of 0-19% across the six samples. Higher percentages of t-units in this category were evidenced among samples produced outside of dramatic role (0-37%) than were identified in writing produced within dramatic role (0-10%). These findings were not unexpected since writing produced outside of dramatic role demonstrates the greater distance perceived by the writers between themselves and their audiences when they wrote from without rather than from within the drama. Additionally, the 5-37% range for the fantasy samples reflects the writers' increased attempts to develop stories enriched with dialogue.

Category #5: Language. The range of percentages of strategy t-units identified in this category across writing samples 1, 4, 5, and 6 for group one was 0-12%--lower than might be expected when the assumed effects of genre were taken into consideration. Group two focal students evidenced a slightly higher percentage range of 0-20% for language t-units across samples 1, 2, 3, and 6. As one might anticipate, focal students in both groups used 0% descriptive or literary language t-units in their pre- and post-drama expository writing samples.
The widest range in percentages of t-units expressing language use appeared in the group two Pre-drama Narrative II "Disasters." An explanation for this relatively high percentage range might again be the influence of the adolescent problem novel genre. Realism in the young adult novels that these students read during SSR sometimes took on tones of melodrama, and the group two focal students' writing reflected a relative increase in descriptive/literary language t-unit usage as they described the main character's (or in some instances their own personal) disasters. Use of descriptive or literary language was generally less in evidence than was language structured to evoke sensory images. Students were so involved with structuring events and characters that their attention might not have extended to aesthetic language constructions in or out of the drama.

Category #6: Clarifying Information. This strategy category evidenced a relatively high percentage range of t-units across the writing samples. Group one samples represented a range of 4-36% for samples completed out of role. The percentage range of use identified in their clinic reports was 18-23% and reflected their need to provide explanations for their diagnoses and recommendations to colleagues. The percentage range in this category remained high for their Post-drama Exposition "Disasters" (18-36%) but appeared markedly diminished at 9-18% for their Post-drama Narrative II "Disasters." Percentage ranges of t-units for
clarifying information in the Post-drama Narrative III

"Fantasy" was low (4-8%), because students perceived fantasy as a genre welcoming mystery rather than clarity or reporting. As student #003 notes: "That's a common way in fantasy, sometimes fantasy has a twist in it . . . I want people to guess and just imagine what happened."

Group two focal students produced more identifiable t-units in the strategy category of clarifying information than they did in any other category of audience awareness strategies. Their three pre-drama samples evidenced a high percentage range use at 5-50%. Each of the three focal students evidenced over a third (35%) of their total strategy units in clarifying information in the clinic reports. Frequency of use of this category decreased during their expressive writing in role to a range of 5-13%. Group two percentage ranges for this category were higher (10-30%) than that of group one for Post-drama Narrative III (4-8%), suggesting either a transfer of drama effects from writing in role to writing outside of role, or a proclivity to offer explanatory notes and asides to readers.

Category #7: Insight into Character Feelings.
Percentage ranges of t-units identified in this strategy category in writing produced outside of role evidenced a noticeable increase for the group one samples produced after their participation in drama. Each of the group one focal students evidenced 19% of their total strategy t-units in
providing insight into characters' feelings in their clinic reports written in role as health care professionals. Their focus on offering readers details about characters' inner thoughts and emotions evidenced an immediate increase post-intervention in a range of 0-40% for Post-drama Exposition diminishing to ranges of 10-15% for Post-drama Narrative II and 5-12% for Post-drama Narrative III. Attention devoted to creating, observing, experiencing, conversing, and writing in the role of imagined characters in a drama frame influenced these focal students to focus on offering readers insight into the characters they created outside of role.

Although the group two Post-drama Narrative III "Fantasy" evidenced an insight percentage range 3% higher than that of group one, group two samples did not exhibit noticeable shifts in offering insight into characters' feelings. The range of percentages of t-units in this category remained relatively consistent across the four samples completed outside of role (7-16%). Writing samples produced in role evidenced a 0-24% range of use. This increase might have influenced the 8-15% range of t-units providing character insight in group two Post-drama Narrative III "Fantasy." Although group two focused less on character in their drama work than they did on events and artifacts conjured in dream sequences, they had spent more time initially in building the characters of the child and her
family than did group one, and this might have affected their use of insight in writing produced out of role.

Category #8: Selective Disclosure of Information. Group one focal students' writing produced outside of dramatic role evidenced a percentage range of 0-35% in selective disclosure of information. The influence of writing in role was evidenced in their noticeably high range (20-55%) of t-units identified in this category for their tabloid articles. While frequency of use for this strategy in group one was initially high at 15-25% in Pre-drama Narrative I, their experiences in withholding information to pique readers' interests as they wrote in role may have influenced their high percentage ranges of t-units employing selective disclosure in their post-drama samples.

Writing samples from group two focal students also evidenced consistently high percentage ranges of selective disclosure t-units. In fact, incidences of use of this strategy were identified in all of the pre-drama (3-22%) and drama (10-37%) samples for group two; therefore, selective disclosure may have been a stylistic device used by each of these focal students, and writing in role may have served as a reinforcing factor in the high (10-25%) percentage range of t-units identified as selective disclosure in group two Narrative III samples.

Category #9: Empathy. The pre-drama sample for group one focal students evidenced a percentage use range of 0-25%
for empathy. This initially high range of use diminished to 0% on the tabloid articles, then rose to a range of 19-25% for the clinic reports. The three post-drama samples (Exposition, Narrative II, and Narrative III) evidenced a percentage use range of 10-35%. For these students, the drama experience and writing in role effected an increase in the use of calls for empathy in writing produced outside of dramatic role.

The pattern of diminishing percentage use ranges for calls for empathy t-units for group two focal students was an unexpected finding. Their initial use range was similar to that of group one focal students for Pre-drama Narrative I at 5-25%. The empathy t-units then increased to a range of 11-28% for Pre-drama Exposition "Disasters." The percentage use range then decreased for Pre-drama Narrative II "Disasters" to a range of 5-20% and diminished even further in the clinic reports to a range of 5-15%. An unexpected frequency range of 0-24% was noted for the Drama Expressive sample, but then the Post-drama Narrative III percentage range fell to 1-5%. It appears that the drama effect for group two focal students served to diminish students' use of calls for empathy, but the factors leading to this finding are unaccountable.

Category #10: Closure. The percentage range for frequency of t-units used to create a sense of closure was the same (0-12%) for groups one and two. While this strategy was considered by the informed raters to be vital for
communicating a writer’s sense of audience, no noticeable variation in closure t-units was evidenced between pre- and post-drama samples from groups one and two. It may be that the lack of closure in the dramas affected the students’ use of closure in writing out of role. This lack of closure or story completion might also reflect the limited time frame within which writing samples were produced.

Focal Students’ Self-reported Perceptions of Drama Intervention Effects Debriefing questions included in the structured interview (see Appendix L) were designed to elicit focal students’ thoughts on the way their participation in the drama intervention and writing in role influenced their writing out of role. The following comments are related to the influence of drama participation upon writing:

#003 Writing in role: "I was actually thinking as a reporter as to what might be on the front page of the Enquirer, and that sounds like something they might put."

Writing out of role: "... the drama helped me, like if I was in a first person, it helped me become the role, actually think like that person would think, say something that person might say."

#004 Writing in role: "It was interesting to be as the role of the doctor, because you had to take all the observations. Pick up things that you would think important." (R: How did writing in the role of the doctor change the way you wrote?) "It changed me in my mind, because I started picking out all these details that think would be important, such as the background, the loud noise, and the window was open, things like that." (R: Can you tell me how it was to switch to the role of the father?) "I had to be more overprotective of her than I usually would, and when the doctors accused us of doing something I had to get in his face about it, that was my daughter." (R: Did that
experience then influence the way you wrote your clinic report?) "It sort of changed the way I described the patient, it became more personal."

Writing out of role: "I learned how to write a fantasy, to go and get in the fantasy frame of mind. I had never done that before in any classes. . . . I think it taught me to get into certain situations and think about what was actually happening."

#016 Writing in role: "I'd say it helped me know about how a child would react . . . I mean, if you want to write a book about a little girl and what she went through, it helped me, I could do it."

Writing out of role: "I helped me realize what other people are doing, what other people have realized, what they feel."

#106 Writing in role: "It was kind of neat to make what I thought was going on and keep the roles and the ideas that were being picked up by other people and things like that." (R: Did you pick up any ideas from other people in your writing?) "I used 'The One' in my writing that was found in the dollhouse. . . . I didn't know what to write and stuff, but I just wrote what I thought it probably would be like if I was them."

Writing out of role: "No, I don't think it really influenced my writing, it's a nice thing to do with kids. I had never done it before, and probably a lot of other people haven't done it either. I think everyone should have the chance to get in drama. There is something that you're always able to share, like what your ideas are, and people can consider them and maybe use them. You're taking on another person's ideas."

#114 Writing in role: "Like I made it to be a doctor's report, it had my name and the hospital and the date and the time we wrote our observations and our recommendations. It took a long time to solve the problem, we worked on that for like really days, and no one would tell you what the end of the problem was, you had to figure it out for yourself." (R: What was it like writing in the role of Susan?) "Well, I just thought of some things that she might have drawn. Those pictures that were in her dollhouse, I just drew things that looked like they were from outer space." (R: Did you think of yourself as the child or as someone writing about her?) "I felt I was more like someone else observing her diary."
Writing out of role: "I think it made you think more before you write, think about it, kind of visualize it."

Writing in role: "It was fun. It gave you a chance to be a doctor, or I could be in the field, so that you might be a doctor when you grow up, and it was nice working with other people." (R: What was it like writing the clinic report?) "It was hard, because you were making observations and writing this down and you had to imagine what she was doing and think of some ways that you could recommend to the staff to treat her." (R: Tell me what it was like moving from the doctor writing to Susan writing?) "I tried to think of how she felt and what she was like, because she was traumatized, so I assumed she was angry or frightened or trying to get out of it, and because they say she was noncommunicative. I assumed she took drugs or something to get back at her parents, that she was trying to kill herself." (R: Were you anxious to get the problem solved?) "I wish it could have gone on longer, we could have done another story, or backed it in and out, like we could have had a session that we could demonstrate what happened to the room."

Writing out of role: "Well, it's normal for me to be in a role, you have to think about who the person is and what she is like and what she would do in the situation."

These comments suggest that the focal students’ perceived an effect of the drama intervention upon the writing they completed outside of dramatic role. Their common references to "be[ing] a role" and "thinking as another person" or "taking on" another person’s ideas express an implied connection among voice, role, and audience in drama and writing. To be someone else is not only to think, feel, and do as that person would, but also to speak as that person would to whomever that person might address.
Summary of Findings in Response to Research Question

Three

1. Significant differences were found in pre- and post-intervention subset means within group one on the measures of quality and total numbers of t-units. These differences, however, suggested a negative effect for the drama intervention.

2. Significant differences were found in pre- and post-intervention subset means within group two on the measures of quality, sense of audience, and total number of t-units. These differences suggested a positive effect for the drama intervention.

3. No significant differences were found between groups one and two for pre- and post-intervention subset means on measures of quality, sense of audience, or t-units with one exception. A significant difference was found between t-unit means for the comparison of group one Post-drama Narrative II with group two Post-drama Narrative III.

4. Writing produced in role evidenced decreased attention to setting, first/third person narrative voice, descriptive language, and closure but evidenced increased attention to sensory imagery, second person narrative voice, insight into characters' feelings, clarifying information, and selective disclosure of information.
5. Writing produced after the drama intervention evidenced increased attention to imagery, insight into characters' feelings, and empathy.

6. Focal students' verbal reports of the effects of drama intervention suggested increased awareness of audience through role assumption, which allows the writer to take on another person's perspective (narrative stance and empathy) and through observation and visualization (sensory imagery).
CHAPTER V
SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS

Purpose of the Study

Theories and classroom practices in language arts education that place the writer’s sense of audience at the center of the composing process are recent contributions to the body of research in composition, but their roots are found within classical studies in rhetoric. Such an historically central position for audience in the study of the act of composition, however, has not yet enabled the determination of what this "sense" of audience entails or how it is developed among student writers working within the constraints of formal educational contexts.

Britton et al. (1975) suggest that success with writing in the school context may be related to the development of audience awareness, because writing in formal educational settings almost always requires the student to write for a double audience of the teacher and an imagined "other." It is the author’s awareness of the other in written narrative and exposition which forms the relationship between writer and reader. The suppositions that audience may, or perhaps must, be constructed imaginatively by the writer (Booth, 1961; Ong, 1977; Moffett, 1983; Bruner, 1986; Rabinowitz, 1987), and that dramatic activity may serve as a link between
oral and written communication among writers and readers, formed the basis for this investigation which examined educational drama as a medium for developing audience awareness in students' writing.

The purpose of this study was to examine the extent to which seventh grade students' expressions of audience awareness in their written exposition and narrative were influenced by their participation in educational drama that invited role assumption, collective construction of imagined contexts and events, and expressive and informational writing in role. This study sought answers to three questions: 1) How is audience awareness demonstrated in seventh grade students' written exposition and narrative? 2) What issues related to audience awareness do seventh grade writers' consider during the composing process? 3) What effect does participation in drama have upon seventh grade writers' expressions of audience awareness in their written exposition and narrative produced in and out of dramatic role?

Methods and Procedures

This quasi-experimental study examined the effect of an intervention of dramatic role play upon students' expressions of audience awareness in their written exposition and narrative. Participation was invited from two classes of seventh grade students enrolled in a required Developmental Reading class within a traditionally structured middle school. A counterbalanced research design was employed with
two intact comparison groups over the course of seven months in one academic year. The researcher functioned in the role of participant/observer to employ qualitative research methods for data collection. Qualitative and quantitative analyses of data were completed and collaboration with the classroom teacher enabled the design and implementation of an intervention of educational drama which included writing in role.

Question One. To determine how writers expressed audience awareness in expository and narrative compositions, ten categories of strategies for communicating with a generalized audience were identified by informed raters through holistic scoring of the writing samples that students completed in and out of role. To examine the audience awareness strategies employed by a purposeful sampling of participants from each group, three focal students' writing samples (which had received quality and sense of audience rankings of four or above on a scale of one—least effective/aware to six—most effective/aware), were analyzed according to identified audience awareness strategy thought-units.

Question Two. To examine students' composing processes with regard to audience, the six focal students participated in structured interviews designed to elicit their thinking about how their sense of audience shaped the decisions they made about their writing. Transcriptions of these six
interviews were analyzed to discover trends among respondents with regard to their conscious structuring of text for a generalized audience.

Question Three. To determine the influence of dramatic role play and writing in role upon students' expressions of audience awareness in pre- and post-intervention writing samples, holistic scores for measures of quality and sense of audience were assigned by informed raters to individual writing samples collected before, during, and following students' participation in the drama intervention. Significant differences in mean holistic scores on the measures of quality and sense of audience were determined by computing differences within and between group subset means of pre- and post-intervention writing sample scores. Additionally, focal students' writing samples were analyzed by audience awareness strategy categories to determine significant trends or shifts in strategy usage during or following participation in the drama intervention. Self-reports of the influence that participation in drama had upon their composing processes also provided a means of measuring the intervention effect.

Findings

Question One. Participating students' awareness of audience in their writing was found to be demonstrated in the following ways.
1. Student writers expressed their awareness of audience through the use of language strategies that were identified by informed raters and organized into the ten categories of setting, sensory imagery, second person narration, first/third person narration, descriptive language, clarifying information, insight into characters' feelings, selective disclosure of information, calls for empathy, and closure.

2. The range of audience awareness strategy use among six focal students was found to cluster in the following manner across the six writing samples:
   a) least used strategies were those of establishing setting, using descriptive language, and creating closure;
   b) most used strategies were those of clarifying information, selectively disclosing information, providing insight into characters' feelings, and calling for empathy.

3. Notable differences in strategy use between focal students in groups one and two were found across the six samples in two areas:
   a) selective disclosure of information was used more often initially by group one focal students, and they continued to use this strategy more often than did group two;
b) clarifying information for a generalized audience evidenced the highest percentage of use by group two focal students in the initial sample, and it remained their most frequently used strategy across samples.

Question Two. Focal students' concerns with issues of audience within their composing processes are represented in the following findings.

1. Though cognizant of the existence of an audience beyond themselves for their narrative and expository writing, focal students did not list concern for audience as an important consideration in their composing processes.

2. These students generally wrote within the closed audience of the classroom in which readership was comprised of their teacher and peers.

3. They were experienced in shaping their expository writing for teacher-specified audiences and for rhetorical purposes.

4. They expressed an awareness of the need to establish setting in narrative texts, but they did not recall making conscious decisions during the writing process to describe elements of time or place for a generalized audience.

5. These students expressed familiarity with the terms first person and third person narrator, but their ability to assume these narrative stances with appropriate consistency in their writing or employ these terms accurately in
describing narrative point of view within the writing samples collected for this study was limited.

6. Although raters identified the highest percentage of strategy t-units among focal students' writing samples in the audience awareness strategy category of clarifying information, these students did not describe during the interview their awareness of making conscious decisions in the composing process to provide clarifying information with the needs of a generalized audience in mind.

7. Three of the focal students described their use of selective disclosure as "giving clues" (i.e. selectively disclosing information to build audience suspense). This use of selective disclosure, however, was determined by the researcher to be more an expression of their perceptions of commonly held knowledge than it was a conscious effort to engage an outside audience. Selective disclosure was recognized by students as they read their texts aloud during the interview, but awareness of its purposeful use was not expressed.

8. Focal students expressed their expectation that readers would share their feelings about the characters or the events that appeared in their manuscripts based on their perceptions of commonly held knowledge, perspectives, and experiences within the closed audience of the classroom.

9. Focal students' participation in the structured interviews prompted their serious consideration of audience
in retrospect when they read their own manuscripts aloud and responded to questions concerning audience awareness.

Question Three. Determinations of the effect of drama upon writers' awareness of audience were established through quantitative and qualitative data analysis. Findings from these analyses of data established significant differences for the following comparisons of pre- and post-intervention writing samples.

1. Within group one: Significant differences were found between the subset means for Pre-drama Narrative I and Post-drama Narrative II on the measures of quality and total numbers of t-units. Decreased post-intervention means, however, suggested a negative effect for the drama intervention.

2. Within group one: Significant differences were found between the subset means for Pre-drama Narrative I and Post-drama Narrative III on the measures of quality, sense of audience, and numbers of t-units. Increased post-intervention means suggested a positive drama effect.

3. Within group one: Significant differences were found between the subset means for Post-drama Narrative II and Post-drama Narrative III on the measures of quality and numbers of t-units. Significance was approached on the measure of audience. Increased means on the second post-intervention sample suggested a carry-over of positive drama effect.
4. Within group two: Significant differences were found between the subset means for Pre-drama Narrative I and Post-drama Narrative III on the measures of quality, sense of audience, and numbers of t-units. Increased post-intervention means suggested a positive effect for the drama intervention.

5. Within group two: Significant differences were found between the subset means for Pre-drama Narrative II and Post-drama Narrative III on the measures of quality, sense of audience, and numbers of t-units. Increased post-intervention means suggested a positive effect for the drama intervention.

6. Between groups one and two: The only significant difference between pre- and post-intervention subset means for Narratives I, II, and III or for the Exposition was found for the comparison between group one, Post-drama Narrative II and group two, Pre-drama Narrative II on the measure of numbers of t-units. Although the higher group two pre-intervention mean suggested a negative drama effect, the extreme standard deviations implied that drama was not the probable effect.

Findings from qualitative analyses of the effect of drama intervention evidenced in the focal students' writing samples appear in the following points.

1. Writing produced in role evidenced the lowest percentage use of the identified audience awareness strategy
categories of setting, first/third person narrative voice, descriptive language, and closure. Writing produced in role evidenced the highest percentage use of sensory imagery, second person narrative voice, insight into characters' feelings, clarifying information, and selective disclosure of information.

2. Writing produced after the drama intervention evidenced increased use of imagery, insight into characters' feelings, and empathy.

3. Focal students' verbal reports of the effects of drama intervention suggested increased awareness of audience through role assumption, which allowed the writers to take on other persons' perspectives, thus influencing writers to assume a narrative stance and call for empathy from their readers. Writers also reported that observation and visualization experienced in the drama intervention heightened their awareness of sensory imagery.

Implications

While these research findings should be considered as preliminary in the investigation of middle grade student writers' development and expression of audience awareness, they raise some issues worthy of further consideration. The use of holistic scoring procedures have been established to be valid and reliable in the evaluation of student compositions in terms of general writing quality (Charney, 1984; Houte, 1990). The writing samples selected in this
Likewise, just as analytical scoring procedures for determining measures of writing quality are employed by evaluators, so do the audience awareness strategy categories generated in this study offer a novel way to approach the analysis of writers' attempts to communicate effectively with generalized audiences within classroom settings. The ten categories of strategies identified in this study were noted in common among five persons who worked independently to score writing samples, and the categories held their valence characteristics as they were applied in analyzing focal students' writing samples. Although the categories of strategies that were identified and employed in this investigation require additional verification through application by informed raters, they were found to embody key concepts for recognizing writers' attempts to frame compositions for a generalized audience.

Information gathered from the focal students' interviews suggested differences between the informed raters' perceptions of students' audience awareness as expressed by strategy t-units and the students self-reported decisions to structure their texts for generalized readers. Sometimes raters noted generalized audience awareness in portions of the text for which students did not verbalize intentional
construction of the passages for a generalized audience; sometimes students reported their intention to shape or revise portions of text (for a generalized audience) which raters did not identify as expressing generalized audience awareness. When students analyzed their own manuscripts as readers responding to interview questions, they often expressed hesitancy and confusion (e.g., "I don't really know (giggle) . . . I don't think I did (extended pause) . . . I don't know"). Such tentative and indecisive responses were not elicited by interview terminology, nor were they the result of an inability to engage in or verbalize personal reflection concerning writing processes. Instead, the novelty of the interview focus prompted students' difficulties in responding to questions about how they framed their writing for outside readers, as evidenced by such comments as: "I never thought about all this before; we never talked about this in school; no one’s ever asked me about this."

The fact that reflective was accessed among these writers during the structured interviews was expressed most insightfully in the following comments: "I never thought what I was thinking when I wrote this; I actually learned what I was doing, it really brought stuff out, the way I write and the way I think I write; when I started to tell you then it kind of showed myself that I had never thought about this before; it makes you think about things that you never
think about before." It may be that awareness of audience would have manifested itself more readily among student writers if they had been given opportunities to ask themselves some of the interview questions during their composing processes.

The percentage ranges for frequency of audience awareness strategy use among focal students across the six samples indicated students' concern for and ability to address the informational needs of their audience, but suggested disregard for or inability to address audience needs for imaginative engagement with a text. Limited use of imagery, descriptive language, setting, and closure may have reflected these students' cumulative experiences in writing for closed or pre-determined audiences in the school setting. Their proficiency in producing informational rather than expressive writing may have represented their responses to formal instruction requiring students to use writing for the purpose of reporting acquired knowledge to an adult audience functioning in an evaluative role rather than as a means for constructing imaginative tales to entertain generalized audiences.

Focal students' limited expressions of conscious decisions to address a generalized audience in the manner identified by the informed raters suggested what the students themselves implied—they had never been given opportunities to consider a generalized audience with the clarity that the
strategy categories embodied or that the structured interview questions elicited.

Although quantitative findings reflected the limitations of small sample size, extreme standard deviations from the means for numbers of t-units, and lack of experimental control within the school setting, the significant differences found within groups one and two between pre- and post-intervention means on measures of quality and sense of audience suggested a sufficiently positive effect of the drama intervention to warrant further study. The negative drama effect within group one between pre- and post-intervention Narratives I and II was unexpected and unaccountable. In light of the positive drama effects suggested by the other within group comparisons, however, the case for further study employing quantitative research methods within controlled environments is strengthened.

Lack of significant differences between groups one and two for pre- and post-intervention comparisons suggested that one drama intervention of such short duration was insufficient to produce measurable increases in quality and sense of audience in the counterbalanced research design employed within the constraints of this public school setting.

It was interesting to see the possibility of transfer of learning from the drama context to the regular classroom context for writing. It may be, however, that drama at times
impeded student writers’ sense of generalized audience because the audience for drama is ultimately the self functioning within an immediate context. It may be that educational drama and writing in role is more effective in developing students’ awareness of specific rather than generalized audiences.

The shifts in categories of strategy usage identified in writing samples produced in and out of dramatic role suggested that participation in drama focused students’ attention on the immediacy of action within the drama. They experienced increased sensory involvement as they worked in role to construct language to fit their assumed roles in changing contexts. The problems that they attempted to solve through writing in role were human problems that turned on the importance of characters’ identities and relationships in dramatic frames. Their need to construct written dialogue was subsumed by their need to communicate directly with the immediate audience within the drama. Writing in these particular dramatic roles also decreased students’ needs to describe setting or employ descriptive language for an audience outside the drama.

Engaging in drama as inquiry for the purpose of solving a problem in the drama "Mystery Pictures" called upon the participants to write in role as health care professionals documenting their observations and decisions regarding a patient in their care. This writing in role required
extensive use of insight into characters' feelings.

Interviews conducted by students working in the multiple roles of the patient and her significant others within this drama continually focused group attention on information gathering in order to unlock the patient's secret trauma—resulting in the need to clarify information in the clinic reports. Selective disclosure evidenced in expository and expressive writing in role embodied students' only attempts to communicate with readers outside the immediacy of the drama, because the need to do so was precipitated by the language demands of the drama roles.

The drama experience encouraged students, who had heretofore accommodated the specialized informational needs of teachers, to employ their imaginative constructions of dramatic contexts and characters in writing for broader audience systems. Following drama intervention, focal students wrote narratives which evidenced their increased awareness of readers' needs to respond empathically to texts rich in imagery and insight into characters' feelings. As noted earlier, the drama experience focused participants inward to meet the needs of the immediate audience of peers working in role, thus decreasing their perceived need to clarify shared experiences as they wrote in role.

Findings in this study were similar to those of Kroll (1984) and Beach and Anson (1988), whose investigations of children's abilities to adapt messages in social and
pragmatic contexts suggested that audience awareness may be related to students' understandings of the social roles that help them define their world and the world of others. Of note in this study was the classroom teacher's focus on developing students' awareness of a generalized audience. In each of the writing assignments, however, the instructional method employed to develop this sense of a generalized audience involved teacher designation of a specific audience (e.g., letters directed to newspaper editors, news articles about characters in adolescent realistic fiction written for peers, and fantasies written for younger children). Although this study did not seek to relate middle grade students' levels of socio-cognitive development to their levels of audience awareness in exposition and narrative produced in and out of role, further investigation of drama effects upon audience awareness should reflect more clearly the interaction between socio-cognitive maturation and socio-linguistic production.

Kroll (1985) found that when writers' information processing capacities were overtaxed, awareness of audience was limited. Students in this study, writing in role within the frame of educational drama, may have felt so strongly the rhetorically exigent demands of the drama that the aesthetic distance (Moffett, 1981 and 1983) that is needed to write for a generalized audience was lessened. This inability to achieve aesthetic distance may have limited the writers'
abilities to distinguish between the needs of their immediate audience and the informational and aesthetic needs of a generalized audience.

The drama experience heightened sensory awareness of events and characters to such a degree that students’ writing and self-reported drama effects reflected their "lived-through" experiences in role. This heightened sensory awareness was particularly important to the group two students (see Appendix I) working in role to construct messages that expressed the needs and fears of a young child within a dream sequence. These students encoded their visually rich experiences from their work in role as the young girl, Susan, first into oral language within the dream sequence before transforming their visions into the cryptic drawings of a child. Increased attention to sensory imagery and insight into characters’ feelings paralleled an increased call for empathic responses from generalized audiences outside the drama context in writing completed out of role.

To hear other voices, to create other voices, one must be able to move outside of the self and experience others’ perspectives. The drama intervention in this study supported students in making this move as they wrote within and without the dramatic mode.

Recommendations

This study was designed to collect empirical evidence of the presumed connection that researchers in the fields of
rhetoric and educational drama have posited to exist between educational drama that includes writing in role and writers' imaginative constructions or projections of a generalized audience. The following recommendations offer educational theorists and practitioners opportunities to continue to study the effects of drama upon young writers' sense of audience within traditional curricular structures.

**Recommendations for Teaching** Drama has the potential to support student writer's development of sense of audience, but this potential can be realized only through the skill and artful control of the teacher working in and out of dramatic role. Focal students in this study reported that the teacher and their peers comprised the actual audience for all required classroom writing assignments. Findings in this study suggest the value of shifting the locus of control for determining writing assignments from the teacher to the students within the demands of dramatic contexts and roles. Such a shift might help students move away from reliance on teacher-specified audiences that lead to contrived expository styles and stale narratives modelled after contemporary formulaic novels for adolescents. Students' self-selection in terms of drama participation is key in developing roles that will be experienced fully; self-selection in terms of message construction for actual or imagined audiences is vital to students' abilities to communicate effectively in written exposition and narrative.
Focal students reported expectations that their audiences would share their feelings about characters and events described in writing produced out of role. Such expectations were based on their perceptions of shared reading and experience with their actual classroom audience. If teachers and peers have all read a selection of literature or viewed a film in common, student writers have difficulty seeing the need to frame compositions as though they were ignorant of information held in common with their audience. Although a similar perception might develop among drama participants if their writing in role records only shared observations and experiences (e.g., the "Clinic Reports" in the drama "Mystery Pictures" included in Appendices G, H, and I), drama work invites perceptions of multiple audiences as roles change in accordance with the needs of the drama (e.g., the mysterious messages found in Susan's dollhouse). While the need exists for students to be provided with actual audiences beyond the classroom, drama can offer virtual experiences of wider and varying audience structures through students' role assumption and the teacher's work in role.

Focal student interviews suggested the need for more attention to be focused on the ways in which they shaped their writing for audiences. Incorporation of elements of the writing process protocol interview questions used in this study might help teachers and students develop a clearer sense of how to engage readers in exposition and narrative.
produced within the constraints of traditional classroom environments and curricula. Teacher educators should explore the possibilities that educational drama holds for empowering pre-service educators in language and literacy so that they may in turn empower their students. Administrators of traditional middle schools should become more responsive to meeting teachers' and students' needs for social and personal reflection before, during, and following composing processes by providing the flexible and extended time frames vital to the writing process.

**Recommendations for Research** Directions for future research are suggested in the following recommendations.

1) This study should be replicated with a randomly assigned control group population and two treatment groups. A time series research design should be employed to expand the findings reported in this study.

2) This particular drama lesson should be replicated across a variety of age ranges to record developmental changes in students' responses to topic, role, context, and audience concerns in written communication.

3) This investigation should be conducted outside of traditional classroom constraints (e.g., in an alternative school setting, in a public library summer reading program, or in a social organization) to pursue questions of writers' self-selection of topic, role, and audience.
4) An extensive ethnographic study of drama and audience awareness should be conducted in a classroom in which the teacher successfully employs educational drama in order to observe more closely and systematically the connections between drama experience and writing.

5) A case study of one student's experiences while working and writing in role should be undertaken to pursue intensive observation of the effect of drama upon audience awareness.

6) Future studies of audience awareness should seek to determine the correlation between quality and sense of audience in students' writing within and without the dramatic mode.

7) Studies should be designed to seek answers to the following questions evoked by the findings reported in this study:

   a. Is there a relationship between themes or topics evoked by educational drama and students' selections of theme/topic in writing outside of dramatic role?

   b. Do theme/topic explorations within dramatic frames parallel the effects of literary genre on students' decisions to shape writing for specific audiences?

   c. What relationship exists between the imaginative visualization expressed orally by students
working in role and their attempts to describe visual information in writing produced for generalized audiences?

d. How might students' perceptions of audience for school-based writing be affected when their instructor assumes multiple audience roles by using the educational drama technique of teacher-in-role?

Summary

Drama has been considered in this report not as an art form or representational product, but as a process or method of inquiry. Educational drama is a mode of interpretive thinking. One of the focal students referred to the drama intervention in this study as "the word play." Indeed, educational drama is not acting but action represented in the symbolic form of language. The oral and written language of educational drama serves an heuristic function for participants, because drama is generated through perceived need to solve a problem.

Educating through drama offers experience in the art of logical argument by inviting supposition and hypothesis testing. Drama also offers experience in perspective taking and empathic response through multiple role assumption. Implicit in the findings reported in this study is the suggestion that audience is a multidimensional construct. The writer's audience may be called into being through rhetorical address; it may be invoked as an imagined
invention; it may be actualized through classroom conferencing and peer group feedback; and it may be developed through socio-cognitive and personal reflection. This study offers findings that suggest that all of these possible modes for developing students' awareness of audience in their written exposition and narrative may be realized through educational drama that includes writing in role.
APPENDIX A

DATA USED TO ESTABLISH COMPARABILITY BETWEEN GROUPS ONE AND TWO
TABLE 6

RAW DATA FOR ESTABLISHING GROUP COMPARABILITY

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### TABLE 7

**ANALYSIS OF VARIANCE: PERIODS ONE AND TWO**

**HOLISTIC SCORES FOR QUALITY—INITIAL WRITING SAMPLE**

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#### ANOVA Table

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\[
F(1,40,0.05) = 8.83
\]
PERIOD ONE
HISTOGRAM OF HOLISTIC SCORE
FREQUENCIES ON THE MEASURE OF QUALITY
FOR INITIAL WRITING SAMPLE
PERIOD TWO
HISTOGRAM OF HOLISTIC SCORE
FREQUENCIES ON THE MEASURE OF QUALITY
FOR INITIAL WRITING SAMPLE

FIGURE 3
PERIODS ONE AND TWO
HISTOGRAM OF COMBINED HOLISTIC SCORE
FREQUENCIES ON THE MEASURE OF QUALITY
FOR INITIAL WRITING SAMPLE

FIGURE 4
APPENDIX B

DETAILED RESEARCH CHRONOLOGY
DETAILED RESEARCH CHRONOLOGY

August 26, 1988
Initial contact with participating teacher and school administrators for site selection.

November 7, 1988
Approval of access to research site.

November 14-18, 1988
Daily classroom observations to select two comparable classes for participation in study.

November 18, 1988
Selection of class periods one and two to participate as intact comparison groups one and two.

November 28-December 16, 1988
Observation of groups one and two, document collection, interviews and planning sessions with classroom teacher.

January 9-12, 1989
Collection of baseline data (persuasive letters in support or protest of animal rights vs. human rights) from groups one and two.

March 2-3, 1989
Collection from groups one and two of pre-intervention Narrative I (a story extending the novel The Outsiders into the present time.)*

<table>
<thead>
<tr>
<th>Group One</th>
<th>Group Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 6-8, 17 and 20, 1989</td>
<td>No intervention.</td>
</tr>
<tr>
<td>Drama intervention and writing in role.</td>
<td>No intervention</td>
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<tr>
<td>March 8 and 16, 1989</td>
<td>No intervention</td>
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<tr>
<td>Collection of expository and narrative writing samples completed in role.</td>
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<tr>
<td>March 20, 1989</td>
<td>March 21, 1989</td>
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<tr>
<td>Collection of pre-intervention expository writing samples.</td>
<td>Collection of pre-intervention expository writing samples</td>
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*Holistic scoring and category generation was ongoing throughout the investigation.
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<td><strong>April 6-7, 1989</strong></td>
<td><strong>Collection of pre-intervention Narrative II samples.</strong></td>
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<tr>
<td>Collection of post-intervention Narrative II samples (responses to reading young adult novels about personal and global disasters.)</td>
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<td>Drama intervention.</td>
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<tr>
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<tr>
<td><strong>May 11-19, 1989</strong></td>
<td>Collection of expository and narrative writing samples completed in role.</td>
</tr>
<tr>
<td>No intervention.</td>
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<tr>
<td><strong>May 22, 1989</strong></td>
<td>Collection of post-intervention Narrative III samples (fantasy children’s books) completed by groups one and two.</td>
</tr>
<tr>
<td><strong>May 22, 1989</strong></td>
<td>Purposeful selection of three focal students from group one and three from group two.</td>
</tr>
<tr>
<td><strong>May 23-June 7, 1989</strong></td>
<td>Individual interviews with each of the six focal students.</td>
</tr>
<tr>
<td><strong>June 8, 1989</strong></td>
<td>Debriefing session with groups one and two.</td>
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<tr>
<td><strong>June 9, 1989</strong></td>
<td>Exit interview with participating classroom teacher.</td>
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<tr>
<td><strong>June 9-August 1, 1989</strong></td>
<td>Analysis of data.</td>
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APPENDIX C

ANCHOR PAPERS ON MEASURES OF QUALITY AND
SENSE OF AUDIENCE FOR INITIAL WRITING SAMPLE
Anchor 1: #108
Dear, Zippy

I think that I’ll put my dog to those test labs cause he’s gonna die anyway and he might be able to cure diseases in the future. I don’t really care if he chops off his legs or gets his guts splattered out, all he does here is take up space. So I think I’ll put him on in there to help out. I don’t really care if they pick his nose with a rubber hose.

Sincerely,

Anchor 2: #010
Dear Sir or Madam,

I am a person who doesn’t really like to complain allot! But this time, I just can’t help it. I don’t see why you have to tear down habitats for animals such as birds, rodents, insects, plants, and even stray cats and dogs. Animals have a right to their privacy just like we do and also they have a right to their natural habitat.

Angrily Yours

Anchor 3: #110
Dear Bernie DeBartolo,

I heard you were building a dam! Well don’t, you will be killing off the last of the Eximus Maximus a very rare and beautyful the White Tiger. You see they breed there and live there.

I know you are saving humans lives but couldn’t you make a dyke. Besides, we are not near extinction. The White Tiger has only 473 population. 212 live in that forest.

Sincerely,

Association to protect the White Tiger

Anchor 4: #109
Dear Kelly,

Hi. I’m so sad. Both of my parents want to put my dog ‘Pepper’ asleep because the vet told us he has lung cancer. He winces all the time because hes in so much pain. I don’t want to have him put to sleep because I love him alot and you know we’ve had him since I was 1. My parents are giving the decision to me & I decide wheter or not to put him asleep. Last night Pepper started cryin & I said, "Please don’t cry Pepper. He then got in my lap started wining & he put his head on my lap. He knows hes gonna die & I think he wants the pain to stop. I think I’m being selfish but I want him to live as long as possible. Please write soon & tell me what to do.

Love ya
Dear Tony,
I have a dog who is very old and cannot get around good! It also cannot see good. Some of my other friends think I should put it to sleep. I don't want to put it to sleep because it has as much rights to live as anything else, even if it is in bad shape. Old people in wheelchairs aren't put to sleep so I don't think dogs should. I have also been real close to it and I don't want to see it die.

Your friend,

Dear Sean,
I have a problem! My sister has an illness, diabetes. There's a serum that will cure her illness. It is tested on monkeys and will even kill them, but it's the only cure for my sister and our family doesn't want to lose little Jessi. I mean what's more important a monkey dying to cure people like Jessi or to have people die like Jessi because monkey weren't allowed to be experimented on. I want my sister to stay alive!

Yes, I do believe some nonsense testing on animals should be done away with, but some experiments to cure illness or diseases should not stop. If you save the human population and stop some "wasted" animal experimentation the world would have more species of both kinds. I want the doctors to use the serum to cure Jessi. What should I do?

Your friend,
APPENDIX D

INITIAL EVALUATION PERIOD: GRADE AVERAGES

FOR GROUPS ONE AND TWO
### Table 8
**Initial Evaluation Period: Grade Averages for Groups One and Two**

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Class Average = 84.7  
Standard Dev. = 12.3  
Class Average = 84  
Standard Dev. = 10.1
APPENDIX E

LETTER TO PARENTS

WITH PARTICIPANT CONSENT FORM
Dear Parent/Guardian and Student:

I am working with Karen Dunnagan, a graduate student at Ohio State University, on a project for her dissertation research which involves the examination of 7th grade students' writing development. The major focus of this study is to look at how student participation in dramatic role play may affect the way the student writes articles and stories for specific and general audiences.

First and second period classes have been selected to participate in this study for approximately one week. During this time they will be involved in dramatic activities designed to extend their critical thinking and problem-solving abilities through imaginative role play and writing. They will stage scenes and act as different characters to enable them to see other points of view as they write stories and news articles during and after the drama lessons. The writing that the students do will be collected and analyzed to see what effect the drama might have had on the students' abilities to write for different audiences. This is similar to what I often do when I ask students to imagine that they are characters in one of the books they have read as they write for our class assignments.

To give us an even clearer understanding of how the drama might have helped students develop their sense of audience during their writing, Karen will be interviewing three students from each class. In these interviews she will ask them to read their articles and stories aloud before answering questions about how they made decisions about what they wrote. These interviews will take two regular class periods, but the students who agree to participate in these two interviews will not be missing any assignments or points. The interviews will be audio-taped so we can go back and analyze them, but students' names will not be made public. Participation in these interviews is completely voluntary and confidential.

So that Karen can demonstrate that periods one and two are similar enough to compare their writing, she needs to record the individual and group scores attained in these two classes on the September Nelson Test of Reading Achievement. This information will remain confidential -- no student's name will be made public.

Student participation in this study will be considered to be part of our developmental reading class activities. If you do not wish your child to participate, or if your child does not wish to participate, his/her individual assignments will not be used as part of the study. He/She will not lose points or miss out on any of the assignments.

If Karen and I present the results of the study at a professional meeting or discuss the results in an educational publication, all students' names will be changed to insure complete anonymity for all participants.

A consent form for audio and video taping is attached. Please sign this form if you agree to allow your child to participate, and return it to me. If you have any questions, please call 895-6000. If I am not available when you call, I shall return your call as soon as possible.

Sincerely,

Jane Nichols

Jane Nichols, Blendon Middle School

Karen Dunnagan, Ohio State University
CONSENT FORM FOR PARTICIPATION IN EDUCATIONAL RESEARCH

I consent to my child participating in research entitled, "Writing the Reader: Seventh Grade Students' Expressions of Audience Awareness in Written Exposition and Narrative Within and Without the Dramatic Mode."

In the attached letter, Jane Nichols and Karen Dunnagan have explained the purpose of the study, the procedures to be followed, and the expected duration of my child's participation. Possible benefits of the study have been described.

I acknowledge that I have had the opportunity to obtain additional information regarding this study and that any questions I have raised have been answered to my satisfaction.

I understand that my child and I are free to withdraw consent at any time and that to discontinue participation in this study would not penalize my child in any way.

I understand that my child's total reading achievement score attained on the September administration of the Nelson Test of Reading Achievement will be recorded in this study, but my child's name will not be identified with that recorded score.

I understand that my child may be seen on videotape in a professional meeting in which the researcher and classroom teacher may participate, however, I am assured that my child's name will not be associated with this tape in any way. I freely and voluntarily consent to my child's appearance on videotape at professional educators' meetings, conferences, or professional activities with which the researcher and classroom teacher are associated.

I understand that my child may be invited to participate in two interviews conducted by the researcher concerning the writing completed by my child during and after his or her participation in classroom drama activities. I also understand that these interviews will be audiotaped, but my child's anonymity will be protected in any presentations of publications of this study.

Finally, I acknowledge that I have read and fully understand this consent form. I sign it freely and voluntarily. A copy has been given to me.

Signed ___________________________ Date _______________
Parent/Guardian

Student's name ___________________________
Participant

Signed ___________________________ ___________________________
Janet Hickman, Rudine Sims Bishop
Principal Investigators, O.S.U. Dissertation Committee Co-Chairs

Signed ___________________________
Karen Dunnagan, Ohio State University, Ph. D. Candidate

Signed ___________________________
Jane Nichols, Developmental Reading Teacher, Blendon Middle School

Signed ___________________________
Bob Schulz, Principal, Blendon Middle School
APPENDIX F

DOCUMENTS RELATED TO REQUIRED WRITING ASSIGNMENTS
ANIMAL RIGHTS ASSIGNMENT

Directions: Read each of the choices below carefully. Each is based on an animal right we discussed in class. Decide which situation you want to write about and follow the directions carefully.

1.) Animal right: Animals should have the right to die naturally without human interference.

You have a pet that has become very old. It does not see well and has severe rheumatism in its legs so that it does not get around well. Some of your friends believe you should put the animal to sleep. Write a letter to another friend, describing your pet, its condition, and your opinion of what should be done. Remember you must explain the situation and your position clearly to the friend to whom you are writing. The letter should sound real and you should be clear about how you feel about the animal right listed above.

2.) Animal right: Animals have the right to live in their natural habitat and humans do not have the right to destroy animal habitats.

You live on a plain near a river that frequently floods and causes damage to property, homes, and crops. The county has decided to build a dam to help control the flooding, but, in building the dam, an entire forest will be destroyed and covered with water. In the forest lives a rare type of animal. Write a letter to the county engineer in support of or against the building of the dam. Make up and describe the kind of animal or animals that will be affected, so it would be clear to someone not living in your area what is happening. Make clear what you believe is the right thing to do.

3.) Animal right: Animals should not be experimented on, made to suffer or die for the benefit of humans. Humans should not use animals in this cruel way.

You have a member of your family who is very ill and needs to have regular injection of a serum produced by injecting and killing monkeys in a laboratory. If the serum is not available, your family member could suffer and maybe die. Write a letter to a friend whom you know is an animal rights advocate and explain the situation. Describe the disease and the treatment and make clear, in your letter, how you feel about the animal right mentioned above.
GUIDELINES FOR WRITING A NEWS STORY

NEWS STORY - A straight report of an event that has just happened.

1. Study the front-page news stories.

2. Write a news story based on the novel you have read. Develop the important events into a news item.

3. Be sure to use the "inverted pyramid" structure when writing your news story.


5. Include background information to help explain why the event happened; however, you should try to let the facts speak for themselves.

6. Your news story should be written clearly and accurately - state the facts concerning the event!

7. Your news story should be at least one full page in length, and neatly written in ink (blue or black).

8. An illustration of the event being described in your news story is required.

9. Finally, a headline must appear with your news article. A good headline is written to spark interest in the reader, and also to summarize the main facts in a story as briefly as possible.
GUIDELINES FOR WRITING A FEATURE STORY

FEATURE STORY - A story in which interest is something beyond its straight news value; sometimes to entertain.

1. Study the feature stories in the newspaper.

2. Write a feature story about an interesting event or character from the novel you have read.

3. Be sure to use the "inverted pyramid" structure when writing your feature story.

   [Diagram of inverted pyramid with "LEAD" at the top, "Most important details" as the second layer, and "Less important details" as the third layer.]


5. Since many feature stories are "human interest" stories about something that is interesting, be sure you are not reporting just the facts. Make your story entertaining and full of news that attracts readers.

6. Your feature story should be written clearly and accurately.

7. The feature story should be at least one full page in length, and neatly written in ink (blue or black).

8. An illustration of the event being described in your feature story is required.

9. Finally, a headline must appear with your feature article. A good headline is written to spark interest in the reader, and also to summarize the main facts in a story as briefly as possible.
GUIDELINES FOR WRITING AN EDITORIAL

EDITORIAL - An article stating the opinion of a newspaper publisher or editor.

1. Study the editorial section of your newspaper. Familiarize yourself with the issues that are discussed and the writing that is used.

2. Using the editorial writing style, develop an editorial based on the novel you have read.


4. Be sure to choose an issue, event, or character in the book that interests you and that you can write a thorough editorial about.

5. Your editorial should be written to influence others that your views are correct. You may need to do some research on the subject you choose to discuss, since facts also play a key role in influencing the reader.

6. Your editorial should be at least one full page in length, and neatly written in blue or black ink.

7. A headline must also appear with your editorial. A good headline is written to spark interest in the reader, and also to summarize the main facts in a story as briefly as possible.

8. Consider the following suggestions when writing your editorial:
   A) State the argument or problem that you are taking a stand on.
   B) Write statements about the problem to prove that it exists.
   C) Write a conclusion including a solution.
   D) Conclude your editorial with a call for action.
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**STORY LINE**

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**SEQUENCE OF PLOT**
(Chronological list)

**RESOLUTION**
(how the story ends, how the problem is solved)
APPENDIX G

VISUAL STIMULUS

FOR DRAMA INTERVENTION
VISUAL STIMULUS: WHO LIVES HERE?

FIGURE 6.
APPENDIX H

GROUP ONE DRAMA PLANS WITH COMENTARY
DRAMA PLANS FOR 7th GRADE DEVELOPMENTAL READING GROUP #1

LESSON #1—"INQUIRING MINDS WANT TO KNOW!"

OBJECTIVES:
1) Provide a beginning point for building a working relationship with this group of students in an interesting and enjoyable manner;
2) Offer students a familiar structure for writing (students are well accustomed to the style that "gossip columnists" use while interviewing celebrities for less than reputable publications);
3) Engage students in the following dramatic roles: celebrities of their own choosing or internationally renowned architects/landscape artists, who eventually take on the role of undercover reporters for publications of uncertain merit.
4) Invite student participants to write "tell-all" articles about the celebrities they meet; invite the celebrities to write letters in protest of the invasion of their privacy.

PROCEDURES:
Introduction—Students are told that they will be working together to develop their abilities to imagine characters and situations in order to become more skillful writers. At this point the teacher is not assuming a particular role, but she is working mainly as an organizer. She asks the students to form a picture in their minds of their bedrooms as they left them before coming to school this morning. Then students are asked to choose a partner and decide who will be called partner "A" and who will be called partner "B." The teacher asks those who are "As" to raise their hands, then the "A" partners are asked to describe their bedrooms to their "B" partners in great detail as "B" listens carefully. "Bs" are instructed not to speak but to listen only.

(The teacher uses this three-five minute time period to circulate among the partners, note any pairs that do not seem to be working effectively, and offer guidance to help them respond to the task of describing a physical setting so clearly that a listener could visualize it.)

Concrete Representation of Real Settings—After hearing the description of "A’s" bedroom, "B" is now asked to sketch the room exactly as he or she pictured it from the description. "A" may watch as "B" sketches, but no talking is permitted between the pairs. When the drawings are completed, the students are encouraged to discuss the representations and their likeness to the actual rooms described.
Imaginative Representations of Imaginary Settings—Now "As" are asked to be the listeners and "Bs" are asked to imagine that they are persons who live "rich and famous" lifestyles. Who are they? Where do they live? Why are they so famous? "Bs" must answer these questions for themselves before they begin to imagine what their beautiful personal rooms in their estates might look like. "Bs" are told that they are interested in making their private rooms even more extraordinary and lavish, so they have contracted the most famous architectural designers in the world to visit their homes and begin making some plans. "Bs" are asked to direct an imaginary tour of their homes for their architect so they can make sure the designer has a clear idea of how to meet their every need and desire for comfort and luxury. Before they begin the tours, however, they might want to take a few moments to jot down some of their thoughts on how they want their personal space redesigned.

Teacher-In-Role—At this point, the teacher calls the "As" together to meet ostensibly as a design team. The teacher, in role as the editor of a lesser-known tabloid, "The Tattler," begins the session by saying: "I see some of you clever reporters have really pulled off quite a sting! Imagine, getting in to see Arnold Schwartzenegger by making him think you're an architect! And someone here is going to get into Madonna's house as an interior decorator! Great work! Now we're going to scoop the National Enquirer! Now, you all know how you're going to keep your cover, right?

(Students at this point should be able to pick up the thread of the ruse and participate in the "meeting" in their new "double" roles as gossip columnists in the guise of architects/interior designers/landscapers.)

The teacher-in-role as editor elicits a few ideas about how they will take notes or tape record conversations without being caught, a few ideas about what information they might be looking for are shared (i.e. Try to get confirmation of Michael Jackson's new nose job!) The group is reminded that they must be discreet, and any law suits will be made directly against them, not the magazine. A few moments are offered for questions, then the group is charged to "get a great scoop!"

Information Gathering—The teacher resumes her position as observer as the "celebrities" welcome their "architects" (reporters) into their sprawling estates. The celebrities use actual physical space and gesture and mime to guide their visitors through their homes. Floor plans are described and celebrities make their wishes known. The designers listen carefully and ask subtle then pointed questions about the uses of certain rooms, the numbers and identities of guests
who are entertained, and they try to ferret out personal
information. (Approximately five to seven minutes are used
for this task.)

Information Transformation—After the tours, the celebrities
are asked to meet with the teacher working in role as a
stylized "Rhonda Bleach" character who is planning to include
their newly redecorated homes on her next segment of
"Lifestyles of the Greedy and Seedy." While the celebrities
share their plans with "Rhonda," the "designers" are directed
to write their "ideas" as quickly as possible and be prepared
to share them with the class.

Information Transfer—When the "designers" have completed
their writing, the teacher asks the celebrities to return to
their seats and listen carefully. They will be in a very
unusual situation in which they can see and hear a meeting
being conducted, but they cannot be seen or heard—they can
only observe without commenting. The teacher then resumes
her role as tabloid editor and asks her reporters to share
what they have learned by reading their articles about the
secret lives of the celebrities they visited.

(As the articles unfold, the celebrities become enraged
at having their privacy breached in such a reprehensible
manner! They speak out and must be reminded by the
teacher (out of role) that they cannot participate in
this meeting. When all the articles have been shared,
the reporters return to their seats and the whole class
moves out of role to reflect on what has occurred.)

Whole Group Reflection—The teacher serves as moderator as
students begin to respond to the experience. The notions of
violating someone's privacy and having one's personal life
violated are discussed at length. (Comments such as "How
could you do that to me after that lunch I gave you?" and "I
don't believe you could write those lies about me, how dare
you?" abound as students express their surprise and outrage.)
The students who had worked in role as celebrities want an
opportunity to express their anger. The researcher, out of
role, wonders aloud what famous people do when this happens
to them, and students note that they "sue!"

Celebrity Responses—Students who had worked in role as
famous persons are invited to write letters to whomever they
feel will give them satisfaction in their particular cases.
(Some write to lawyers, some write to the magazine demanding
retractions, some write to the individuals who invaded their
homes.)

Closure—Students are asked to share their thinking about the
roles they assumed. How did it seem? Have you done anything
like this before? How is this different? Would you like to
do more work in drama? (Students comments include the
following responses: "It was alright; I knew something was
up 'cause she kept asking all those questions about drugs and
parties and all; Did you tell them to do that--to lie and all
that? This wasn’t like a play or nothing, it was more like
you’re just acting like somebody and then tricking them; It
was fun, better than school work; What are we doing this
for? Do we get graded for this? Are we going to do this
again tomorrow?") Students are told that more drama work is
planned for tomorrow, but it will be a bit different from
today’s lesson. All writing samples completed in class are
collected (with students’ permissions as this is not
regularly assigned work to be evaluated formally) and typed
with all idiosyncratic constructions maintained.

LESSON #2--"INQUIRING MINDS WANT TO KNOW!"

OBJECTIVES:
1) Provide an enjoyable and interesting experience that
   enables students to adopt a perspective that differs
   from the one they experienced during their initial work
   in role;
2) Use interviewing skills through dramatic role play for
   information gathering to support expository writing.

PROCEDURES:
Introduction—The researcher brings in the typed articles and
letters that students produced the previous day and shares
some of them aloud. Student comments are invited, and
appreciation for the inventiveness of the articles and
letters is encouraged. Then the teacher notes that it is
interesting that people are not always what they seem to be.
Do they believe everything they see in the tabloids about
real life celebrities? Why? (Students cite examples of real
contributions that certain famous entertainers have made to
relief organizations.) The teacher and researcher lead
students in considering how the stories about the celebrities
they met yesterday might be very different if they had been
written by more serious journalists? What if Dan Rather had
interviewed Tom Cruise?

Interviewing—The teacher asks students to work with a new
partner. "Hands up "As," you wonderfully rich and famous
people. You have talent, intelligence, money, power, you can
make good things happen. Now’s your chance to show the world
that there’s more to your life than the trash that appears in
the tabloids. What is it that you plan to do or have already
done to benefit your world? A respected journalist has an
appointment to interview you and this is your chance to set
the record straight. Now all you "Bs" are famous journalists
working for the news magazine or newspaper of your choice,
and your assignment is to interview the same people you met yesterday but to write an article focusing on the wonderful thing that this person has done for... well, you’ll find out as you interview your celebrity."

(As the pairs work, the teacher circulates to monitor questioning procedures, perhaps offering suggestions if reporters or respondents seem unfocused.)

Information Transfer: Oral Reporting—Students in role as reporters meet with the teacher-in-role as managing editor of a news conglomerate to share what they have learned and to help shape their ideas for writing their articles. This meeting takes place in the center of the classroom as the students who worked in role as celebrities observe without participating verbally. (It is interesting to encourage interviewers to shape the information they have gleaned during the interviews in their own words, and it is always interesting and helpful for the interviewees to hear their thoughts expressed from their listeners’ points of view.)

Information Transformation: Written Exposition—The reporters now have an opportunity to write their articles while they continue in their roles as famous reporters. The former celebrities are now asked to adopt the role of newsroom directors who must design interesting and concise headlines for the story ideas they have just heard being described.

Closure—The researcher collects all completed writing samples (with students’ permissions) so they may be typed for classroom display. Students are invited to compare this drama work with the previous day’s experience. (Among students’ comments were the following thoughts: "It was more boring to write nice things; Aren’t the stars going to get to go to court? Are we going to have to write something every time? We should have a trial or something and have the lawyers get in this big fight and then have Tom Cruise punch the judge and everything...") The students’ expressed levels of engagement with the characters and situations that they had created and in which they had built belief suggest to the researcher that this group is ready to move into a more complex drama frame.

Assessment of Drama Lessons 1 and 2: "INQUIRING MINDS WANT TO KNOW!"—The traditionally organized classroom is generally structured to maximize efficient use of instructional time; thus, teachers bear the responsibility for generating and sharing the information which students receive. In the framework of educational drama, the onus for information generation and sharing is upon the students. When the locus of control is thus shifted, some students find it to be uncomfortable, because they are not sure what to expect from
the teacher, the situation, or from themselves. Listening to one another with patience and respect seems a difficult task when it has not been a common practice in previous educational settings. It is also extremely difficult for middle grade students to do when it may require transcending their own established social strata in order to work with a partner or group considered by one's self or others to be "undesirable." Teachers who invite students to participate in educational drama must keep all of these concerns well in mind and plan for alternative class experiences and organizational patterns if productive work is to be accomplished.

The focus of these first two lessons was predominantly upon establishing a working relationship between the students and the researcher who was functioning as an instructor along with their classroom teacher. Though not wishing to be viewed as an authority figure, the researcher had to make her own place within the classroom structure. Beginning in this way was thought to help students become comfortable with the researcher, with a different classroom structure, with one another, and with their ability to work imaginatively. Drama was thought by these students to be "the act of assigning persons to read a script aloud in class," or "making up a skit about something." Additionally, seven years of formal schooling had led these students to believe the terms "learning" and "fun" to be exclusive of one another. To clarify the focus and "legitimize the fun" of educational drama, students' use of the terms "acting," "doing skits," and "pretending," was not encouraged, and the teachers consistently referred to the drama participation as "work in role," "imaginative thinking," "visualization," and "demonstration."

While students' roles and tasks were structured for them in these initial lessons, the interpretation of task and role was unique to individual participants. Students readily visualized their ideal homes and assumed the personae of their favorite rock or movie stars. The roles offered them the multiple powers of adulthood, fame, and riches. The dual roles assumed by the designers/reporters were a bit trickier, but duplicity is not so difficult to achieve when one's charge is to "get the goods" on a public figure. Students wrote their reports and response letters with relish, and the exposition the students accomplished did not seem taxing in the least.

Perhaps it was the familiarity that students had with the style of "sleazey tabloid reportage" which made many of the articles written in role seem to have been taken directly from their pages. Fortunately, the students "bought into" their roles as celebrities and were sufficiently engaged as
to feel real indignity at the thought of their trust and privacy being violated by imposters. Their celebrity letters expressed sincere outrage at being duped by the press, and this experience influenced the care that some of these students took in reporting the personal and public contributions that celebrities make to deserving causes. For both writing functions, however, the audience was a resultant construction of the writer’s role.

Structuring the roles in a somewhat adversarial manner helped to build individual identities and group belief structures for "reporters vs celebrities." Shifting the role structures, so that all students had opportunities to represent the "real" story behind the publicity scenes, enabled students to consider an altered point of view concerning celebrity status and responsibilities to their public.

This was an interesting and positive beginning point for continued drama work. The reflective sessions at the close of each lesson provided the researcher with student remarks that suggested their willingness to build the belief necessary for the imagined contexts and characters to take on virtual form. They understood and accepted the conventions of educational drama; they were quick to adapt their oral and written expression to the demands of specific imagined roles and contexts; they appeared to enjoy working in the realm of "what if?" Moreover, they were employing the main conventions of exposition tailored to meet the strictures of a news reporting print medium without benefit of formal instruction in news report writing.
LESSON #1—"MYSTERY PICTURES"
(Adapted from Cecily O'Neill and Alan Lambert, Drama Structures, London: Hutchinson, 1987, pp. 154-161.)

OBJECTIVES:
1) Provide a strong initial focus for whole group inquiry that will demand students' assumption of roles appropriate for dealing with the dilemma;
2) Engage students in imaginative construction of characters, contexts, and events and empower them to alter these imagined constructs as the drama progresses;
3) Engage students in writing in dramatic role.

MATERIALS:
Two pictures must be photocopied so each student may have them to study (see Appendix G for samples.). One picture is a sketch of a child's room in very neat order, the other is a sketch of the same room in a state of violent disarray. These pictures provide the stimulus for building characters, contexts, and events through imaginative group work.

PROCEDURES:
Deciding Who Lives Here--The students are asked to arrange their desks in a large circle. The researcher explains that she will be asking the class to work as one group today. She has a mystery that is quite puzzling and she needs their help. Since they have done such creative work in describing and planning their ideal rooms, they must be the right people to ask about this room. Would they please look closely at this picture (copies are distributed of the very neat room), and think about whose bedroom this could be? What leads them to think that?

Students note that the room probably belongs to a young girl because of the presence of the doll house and "jumbo Raggedy Ann doll on the bed." Since there is "only one twin bed" in the room, the child "must be an only child," or "she could have brothers and sisters" who have their own rooms, "if they have a big enough house." The students comment on the extreme neatness of the room, "it almost looks like nobody really lives there."

The researcher guides their thinking a bit here by mentioning that they have made some very clever observations and drawn some interesting conclusions. Indeed, this is a young girl's bedroom, her name is Linda Fennel, she is seven years old, and she is her parents' only child. What you have just been looking at is a drawing that Linda made. (A student comments at this point: "Wow, that's good for only seven!) This drawing is only part of the mystery, though, this is the problem that requires your help. (Copies are distributed of the picture of the room in violent disarray.
Students immediately make comments about the "mess;" some comments are intended to provoke laughter—"must have been some party!" and "looks like your room, J--!")

Providing a Narrative Link--The researcher relates the following information: Linda was admitted to Children's Hospital last night at approximately 9:30. Her parents had been out for an early dinner and arrived home around 9:00. Their live-in housekeeper, Mrs. Leary, greeted them at the door and then wished them a good-night as she went off to her room for the night. The parents headed upstairs to check on Linda, but when they reached the top of the stairway they saw a frightening scene. Linda, in her night clothes, was sitting on the floor in the hallway outside her bedroom staring blankly into space. She did not speak or acknowledge their presence in any way. Her parents were shocked to see that her usually spotless room was in a terrible state. Linda's mother called for Mrs. Leary as she grabbed up a blanket and wrapped it around Linda's shoulders. Her father called the police and instructed the nearly hysterical Mrs. Leary to wait for them to arrive while he and Mrs. Fennel took Linda to the hospital.

(Relating this "story" is important for creating a mysterious mood and building suspense. The decision to make the child seven years old is a deliberate attempt to focus students' concerns outside themselves or their age group and toward persons who are much younger than they.)

The researcher notes that this is all the information she has to offer at this point, but if the students are willing to take on the roles of experts who can be helpful in dealing with this situation, then more information can be brought to light to solve this mystery. The students agree to take on roles in the drama, and the researcher, without making an explicit statement to the fact, assumes the role of chief of psychiatry at Children's Hospital.

Teacher-in-Role--"Good morning, Doctors. I appreciate your participation in the initial staffing for this case. I realize how full your schedules are, but this case is so unusual that the attention of pediatric specialists like yourselves is vitally important if this patient is to be helped. If you would like to make notes as we go along, please do so. We will see to it that your clinical reports are typed for you after our session. You have all received copies of the patient's drawings. You might want to study them as I review the case to date.

"Linda Fennel, a seven year old female, was admitted to Children's Hospital two days ago following a mysterious
incident in her home. Though thorough examinations did not indicate any physical ailments or injuries, the patient appears to be in a non-communicative state of psychological trauma. Since she has been under observation, her only attempt to communicate has been in the form of the two pictures you see before you now. She was not observed drawing these pictures, we assume that they were done while she was in the children's ward yesterday afternoon and had access to writing materials. Her mother found them in the child's possession when she came to visit her last evening.

"The significance of the sketches became apparent when the mother brought them to my attention and noted that one drawing was a picture of the patient's bedroom as it had been when the parents left for their dinner engagement, and the other drawing was a picture of how they had found the bedroom when they returned home. At this point, Doctors, that is all of the information we have. Do you have questions or comments that might direct our attention in this case?"

(While this repetition of the "story" might seem unnecessary, it is shared once again in the semblance of a clinical report to serve as a model for language structures that medical professionals might use. Such language use lends credence to the researcher's work in role and establishes more formal language expectations for students' role work.)

Students-in-Role--As students begin to ask questions, they are asked to introduce themselves and their area of specialization (identifying themselves helps to establish their levels of commitment to the drama). Students identify themselves variously as pediatricians, neurologists, and child psychologists. Some students intimate their perceptions of the cause of the mysterious event by noting their expertise as child abuse therapists, family counselors, hypnotists, paranormal psychologists, and specialists in "split personalities." Questions posed include the following queries: "Does the child have any history of violence?" "Has she been tested for drugs?" "Does she throw fits or have temper tantrums?" "Did the parents notice anything about the child before this occurred?" "Did the police find anything?"

Throughout this open question time, the researcher, in role as head of the children's psychiatric unit, has been recognizing doctors and commenting on how important their expertise (in whatever area of specialization they have claimed for themselves) is to the case. Each question has been turned back to the group with a response that pleads insufficient data; noting the need for additional observation and testing and calling for more information from the parents or anyone else who might prove helpful to the case. At the
mention of the police report, care is taken to keep the focus of
the drama upon the child's condition rather than allowing it to shift to the seemingly more exciting drama of cops and robbers. The researcher's intention is to move the drama in the direction of more challenging internal rather than external conflict. Answers to the questions that the doctors have posed may be found in an imaginative trip to the ward to observe the child and by interviewing persons who can build the group's knowledge base.

Visualization--The doctors are ready to make their first clinical observation of the child. They do not wish her to be aware of their presence, so they have decided to use the one-way viewing glass that is in place on one wall of the children's play area. The researcher notes that at this time she will be stepping out of role to talk with them - "their regular selves" - out of their roles as doctors. Students are told that because we cannot physically recreate the hospital scene, they will need to create it for us in their "minds' eyes." They are asked to move back into their roles as doctors, then close their eyes and listen for a few moments as the researcher provides a context for the scene.

Teacher-in-Role--"It's down this way, doctors. The conference room is rather small so we will need to move in closely if everyone is to have a clear view. There she is, can you see her, over against the farthest wall? No doubt you have seen cases like this before. Classic symptoms. Notice her reactions?"

Reflection Out of Role--The researcher notes, "That's fine. Let's move out of the drama now and let's talk about what you saw. Anyone? Just describe what you saw the girl doing." (Students' comments include the following thoughts: "She was just staring off into space, sort of like rocking back and forth;" "She would like tremor every now and then;" "She was holding her arms crossed and just like when she would hear a noise she would tremble;" "She just sat there sort of in a ball like something was trying to get her that only she knew about.") Responses continue until all who have something to share have done so.

Writing-in-Role--The researcher notes, "It's important for us to get these images recorded so we can use them to help us deal with this case. Let's move back into our roles as physicians and begin writing our first entry in the clinical report. How might we start this report?" Students respond that "we need the date and the patient's name and age." "We have to put what's wrong with her." The researcher agrees that "we need to make a diagnosis, but we will be continuing our observation, so let's just make a tentative diagnosis." (In this way students pool their knowledge of how formal
reports are structured, and the teacher is able to reinforce the use of terms like "tentative diagnosis," "recommendations," "procedures," and "under observation.") Let's move back into our roles as doctors and write our first entries. "Doctors, thank you for meeting to make this observation. I will be happy to have one of my secretaries type your reports so we can have them for our staff meeting tomorrow morning. Do take this time to record your observations. (The responses were written in approximately three to five minutes.)

Closure--"You did some fine work today. Do you have some ideas for what you think we should do tomorrow? Is there anyone you would like to interview?" (Students suggest the following ideas: "We should talk to the parents;" "Interview the housekeeper;" "Talk to the police;" "Interview their neighbors;" "Interview her teacher.") "Some useful suggestions. Thank you. See you tomorrow."

LESSON #2--"MYSTERY PICTURES"

OBJECTIVES:
1) Continue to build belief in the characters and events established through the initial activities;
2) Deepen students' experiences in their dramatic roles as doctors, family members, and pertinent characters who might come into the situations;
3) Physically represent the exchanges between the mother and child;
4) Maintain students' writing in role through the use of doctors' clinical reports.

PROCEDURES:
Introduction--The typed clinical reports are returned to students before they are asked to convene in the conference room for the staffing on patient Linda Fennel.

Students and Teachers in Role--"Good morning, Doctors. I'm glad you could all join us for the staffing on Linda Fennel. Would one of you please review the case to date?" (One student reads her clinic report to the group.) "Does anyone else have anything to add to that report?" (Two students read their reports aloud.) "I know several of you have already been on the ward rounds this morning, did you see any changes in the patient's condition?" (One student comments that he "checked the patient's chart this morning at 7:00, and noticed she had a very restless night." Another student says that he "ran a C.A T. scan on her and did not find anything wrong with her brain waves.") "Then at this point in time, are we in agreement that there is nothing physically wrong with this patient?" (The doctors agree.) "Then what recommendations do you have?" (The doctors suggest that we
observe the child with her mother.) "An excellent idea, Mrs. Fennel is with Linda now in the children's play area, let's make some careful observations."

Physicalizing Characters and Events through Enactment—The researcher asks the doctors to move out of role and think about how the mother might be feeling at this time. She and her husband came home from dinner to find their daughter in a traumatized state. The child's room had been torn apart, and no one knows how it happened. Her only child has been hospitalized in a children's psychiatric ward for two days, and worst of all, she can't get her child to talk. (Someone asks, "Where's the father?") "He was here all day yesterday, but he had to go back to work today. He'll be back this afternoon, I know the doctors want to interview him. I just wanted you to think about how this mom might be feeling, and be sensitive to her fears. OK, this time let's see if we can show what happens with people in the roles of Linda and her mom—what's her name?" (A student offers, "Pam.") "Pam, and what's the father's name?" (Someone says, "David.") "Pam and David Fennel. Could someone, could you (pointing to a female student) come up here and show us what Pam is feeling, and could you (point to another female student) please show us Linda's feelings? Let's ask these people to get into position as they might be in the children's ward. How shall we place them?" (Students offer suggestions about where the characters should be posed. They place Linda on the floor, and tell her to fold herself up into a ball, then someone says, "No, look off into space, like you're off in your own world.") "And where should the mother be?" (The students tell her to sit next Linda, but not to touch her—it might scare her more.) "What do you think Pam might be saying to her daughter?" (Students offer suggestions such as: "Probably asking her to talk, asking her to tell what happened, maybe just trying to tell her it will be alright.")

"Alright, we're ready to move back into role. Doctors, the mother, Mrs. Pam Fennel is on the ward now, visiting with Linda. Let's move to the observation room and see how Linda responds."

(At this point, the students in role as Linda and her mother, Pam, are asked to bring their poses to life. The student in role as Linda is staring into space and rocking back and forth, the student in role as the mother speaks softly to the child, asking her how she feels this morning, how much she misses her and wants her to get better and come home. She reaches out to pat Linda, but the child flinches, and the mother looks surprised and hurt. This enactment lasts only a minute.)
Interviewing in Role--The doctors ask if they can interview the mother, Mrs. Pam Fennel. They are reminded by the chief of the psychiatric unit to be especially sensitive to Mrs. Fennel, because she is under severe stress herself at this time. In fact they might want to take a moment to express some of their concerns and questions now before actually speaking with the mother. What is their primary concern at this moment?

(The students now have a chance to rehearse their interview questions in their roles as doctors. They list the following concerns: "Has Linda had a history of this kind of behavior?" "Did she ever have temper tantrums?" "Was she a nervous child?" "Did she have any friends?" "How was she doing in school?" "Did they notice anything wrong with Linda when they left her to go out for dinner?" As these concerns are voiced, it is apparent to the researcher that the students have their questions well in mind and are ready for the interview. The same student who posed as Mrs. Fennel is asked to assume the mother's role again, and she agrees to do so. The students conduct the interview themselves without the researcher's input.)

Writing in Role--After the interview, the doctors are asked to write their observations of the mother/daughter interaction, and what they learned from the interview with the mother in their clinical reports. Once again, they are told their reports will be typed by the secretary so they can have their notes for the next staffing.

Closure--In reflection on the drama out of role, students are asked to share their thinking about what they have learned today. (They seem to think that the mother is "in the clear," and suspicion is building surrounding the father. Some think the child may have been abused by the father, some still think there must have been an attacker, and they want to see the police report. They definitely want to interview the father tomorrow.)

Assessment--The enactment and interviewing was even more effective than one could have hoped. The students who worked in role as the mother and daughter were so serious about what they were doing that the rest of the class was able to sustain the mood they set. Contemporary films and televised docu-dramas have probably shaped these students' responses to and representations of traumatic events in the lives of young children, and that influence strengthens their knowledge and ability to build belief in this drama. The only concern that the classroom teacher and the researcher have at this point is how to keep the drama from becoming a soap opera of stereotypical characters and events. The conflict must
extend students' thinking beyond the easy solution of a "who done it."

LESSON #3--"MYSTERY PICTURES"

OBJECTIVES:
1) To follow through on students' expressed needs to interview the father and other persons relevant to the case;
2) To maintain students' writing in role as doctors noting clinical reports;
3) To involve the whole class in generating knowledge about the child through paired interviews.

PROCEDURES:
Introduction--"Good morning, Doctors. Your case reports are being returned to you. Would anyone care to update us by sharing your reports of your observation and interview from yesterday?" (One student reads his notes; "Linda was quietly sitting with her head on her knees, sort of like a ball. Her mother was trying to comfort her but Linda was not responding.") "Thank you, Doctor. Any other observations?" ("The mother was trying to be comforting and loving, yet the child showed no emotion.") "Do we have an update on Linda's physical condition? What about her diet and sleeping patterns?" ("She refuses to eat, we're going to have to put her on a [student breaks role in search of the right word] on a . . . what do they call those things? The students offer "feeding tube?" the classroom teacher offers "I.V.? That stands for intravenous, when a nutritious fluid is slowly dripped directly into veins." "Yeah," notes the student as he resumes role,"I think the patient will have to be put on an I.V. if she won't eat.") "Any comments on her sleeping patterns?" ("She only sleeps for short periods of time, and she seems to be having very bad dreams.")

"Well, Doctors, you're right, time is of the essence in this case, the child seems to be slipping deeper into her traumatic state. If we don't find a way to get her to communicate with us soon, her physical condition is going to deteriorate rapidly. What about the interview with Mrs. Fennel?" (Students read their comments: "The mother is caring, she spends time with the child, they have a good relationship;" "Linda's mother, Pam, seems like a good warm and caring mother. She works hard, and yet spends time with her child;" "She's close to her mother. I'm sure she never hurt Linda;" "She's confused and worried.") "Is the father in the ward today? He agreed to meet with us this morning."

(The researcher asks the group to move out of role for just a moment to see who might be willing to assume the role of Linda'a father for the interview. Students are reminded that this is a very important responsibility,
and we must approach this interview with the same level of sensitivity that we had for the mother's interview. A suitable candidate is selected by the classroom teacher, and that student is asked to step out into the hall for a moment. The classroom teacher spends a moment with the rest of the doctors as they focus their questions, while the researcher talks with the "father" to help him think through his decisions about the character he will represent.

Interview with the Father--The father is brought into the doctor's conference room. The chief of the psychiatric unit welcomes him, and explains that the doctors know some of the details of his daughter's case. They have the specialized skills to help his child recover from her state of shock, but they need information from him. The researcher turns the interview over to the class and makes very few comments during the questioning.

(This student works very hard to maintain the tone of the interview, offering information about his professional work schedule that kept him away from home a great deal of the time. He explains that Linda is a very shy child who does not have too many friends, but that she is really a very well-behaved child who has never had temper tantrums. When asked about the police investigation, the father notes that the police could not find any signs of a break-in. The thing that really bothers him about the room being torn apart was how their housekeeper, Mrs. Leary, didn't hear anything strange.)

(The "doctors" at this point are tempted to move into detective roles. Many of them have been blaming the housekeeper all along, and this is their chance to reach a quick solution. The researcher steps in to mention that "this might be a good time for us to talk with the housekeeper." The researcher attempts to move the students out of role, but they want to continue the interview. One student in particular wants to do some in-depth questioning, so the group decides to let him represent them. He hones in on the father's relationship with the daughter and asks if David and Pam have a solid marriage. Are they planning to have other children? Are they strict parents? How do they discipline Linda? How long have they had their live-in housekeeper? Does she get along with Linda? Does she ever punish Linda by sending her to her room? [The classroom teacher noted later that this particular student was presently experiencing a divorce in his family and was in analysis. In fact several of the
students in both groups were in private or group analysis.]

The interview is brought to a close as the period rapidly nears the end. The doctors have only two minutes to record their notes. There is no time for proper reflection or closure.

LESSON #4—"MYSTERY PICTURES"

OBJECTIVES:
1) Interview the housekeeper and neighbors;
2) Bring the drama to a satisfying closure and offer recommendations for treating the child.

PROCEDURES:
Introduction—The doctors are called to order in the staffing on Linda Fennel. They are asked to read their clinic notes to aid in the discussion of the interview with the father. (Students reports are similar to the following excerpts: "David seems like a good hard-working and caring father;" "They have a good marriage, but he's a workaholic;" "It seems like a pretty close family, the father seems scared and puzzled;" "He would never hurt Linda;" "Gets along with child but does not spend enough time with her."). "Thank you doctors. Any new information on Linda's condition?" ("When I was on rounds this morning, she was just lying in bed with her face turned to the wall;" "She has lost weight and her blood pressure is down.")

"We are running out of time, we have to find a key to this problem. Some of the case workers suggested that we should interview the Fennels's neighbors. Let's have two caseworkers go out into the neighborhood and try to get some information. You also said we should interview Linda's teacher. Let's ask Mrs. Nichols to help us."

Interviewing the Neighbors and Linda's Teacher—Actual class time is so short that the researcher decides to work in two groups to accomplish the interviews as quickly as possible. Half of the students agree to serve as neighbors, two caseworkers are assigned to interview them and report back to the medical team. The rest of the group will interview Mrs. Nichols who is in role as Linda's first grade teacher. The students no longer need any prompting or guidance from the researcher, they are completely responsible for the interviews.

Reporting—The whole group is called back together for another staffing. The caseworkers report their findings. ("Linda's family is just a nice normal family;" "The neighbors didn't notice anything strange;" "One woman said
that Linda wasn’t allowed to leave her yard or play with other kids, and that her parents were really strict; "Both of the parents work, so Linda is alone a lot of the time;" "There is a housekeeper who lives there, some people think that’s a little weird, like they’re trying to show off their money and everything;" "The Fennels’ had a security system put in, but maybe it wasn’t to keep robbers out but to keep Linda in;") [A recent incident reported in the local press was just such a story of parents from India who imprisoned their teenage daughter in their home to keep her away from her "drug-addicted American friends;" this information might have been influencing the students’ thinking here.]

The students who interviewed Linda’s first grade teacher report that Linda is a very quiet and well-behaved child, she always does exactly as she is told. Recently, though, she has had many absences, and she hasn’t been working as well as she should. The teacher is concerned about her and hopes she gets better soon and returns to school.

Interviewing the Housekeeper—The researcher must bring this drama to closure before time runs out. She assumes the role of Mrs. Leary and attempts to shift the suspicion away from herself and the parents by revealing the high expectations and overprotective nature of the parents’ child-rearing practices and by alluding to Linda’s need to enjoy being a child. Her attempt backfires, (the "lady did protest too much") as the following clinic report excerpts indicate: "Mrs. Leary was too goody-goody, I think she was trying to cover up for someone or something;" "I think the housekeeper is trying to frame the parents of something;" "I don’t think the housekeeper did anything to Linda, she’s just too overprotected;" "The house is too neat and tidy and the family is too routinized."

Interviewing Linda—One way to bring this drama to a sense of completion is to talk with Linda. If she won’t talk to adults, maybe she will talk to another child, and the doctors can observe the exchange through the one-way mirror. The same student is asked to represent Linda, a volunteer assumes the role of another girl in the psychiatric ward. The scene is put into motion, and the two little girls provide some sensitive and interesting insights into the lives of children. At the end of this scene, the doctors write their clinic notes and share them in a final staffing on Linda Fennel. (Among the reports, the following comments proved insightful: "I think Linda is being pressured by her parents;" "I think her parents should let her be a kid and give her some freedom;" "The parents should not ‘follow by the book’ so much;" "I think Linda is going through an emotional breakdown, I think she trashed her room to break the rules;" "This child is forced to do too much, a seven
year old is supposed to be free;" "I think she's not talking just to get their attention.")

Final Recommendations--The doctors meet in a final session to state their findings and recommendations. One of the most succinct, if not mathematically accurate, recommendations is included here: "I feel this child/subject should have six months of counseling with her parents. In other words 24 days of therapy and counseling to help her be normal and for the parents not to expect so much."

Closure--The students expressed a strong desire for a final answer to the mystery of the "trashed room," so, to bring a clearer sense of closure to the drama, the researcher and classroom teacher decided to provide a narrative link for the students. "The doctors who worked on the Linda Fennel case should be pleased to know that the clinical staff and Pam and David Fennel took their diagnosis and recommendations seriously and decided to enter family counselling. Linda is still being treated as a hospital patient, but they think she might be able to come home full time by summer. They all have a long way to go, but they are learning to listen more carefully and spend more time having fun as a family."

ASSESSMENT--As Cecily O'Neill and Alan Lambert state in the teaching notes accompanying their published plan for "Mystery Pictures, "the development of this lesson cannot be predicted in advance" (1987, p. 158). That statement can be made of any drama lesson that has at its focus the informational needs and emotional responses of the participants. These lessons certainly intrigued the students. They moved easily into the mood of the theme and eagerly participated in the visualization activities. While it might seem that the researcher and classroom teacher actively shaped the direction of the drama to move it away from the themes of drugs and incest, it was actually the students themselves who turned the focus of suspicion from the parents, to the housekeeper, and then on to the child. Their sympathies, however, remained with the child throughout the drama.

The work that these students accomplished in role was outstanding. They maintained a seriously concerned tone in each interview situation, and they sustained interest and enthusiasm for the drama over the course of four days--with a weekend in the middle! The classroom teacher noted how impressed she was that "some of students she least expected to get involved with something like this really seemed to enjoy doing the interviews and writing up the doctors' reports. A great deal of the credit for sustaining the belief that students invested in this work belongs to the three students who represented the family members. The classroom teacher did note that these participants were some
of the more mature and serious students in this group. Yet
even those students who might have been expected to find
humor in the most grim event managed to participate
responsibly in this work and make vital contributions to the
knowledge and experience base that was developed.
APPENDIX I

GROUP TWO DRAMA PLANS WITH COMMENTARY
LESSON #1—"MYSTERY PICTURES"

OBJECTIVES:
1) Provide a strong initial focus for whole group inquiry that will demand students’ assumption of roles they deem appropriate for dealing with the dilemma posed;
2) Engage students in imaginative construction of characters, contexts, and events and empower them to alter these imagined constructs as the drama progresses;
3) Engage students in writing in dramatic role.

MATERIALS:
Two pictures must be photocopied so each student may have them to study (see Appendix G for samples). One picture is a sketch of a child’s room in a very neat order, the other is a sketch of the same room in a state of violent disarray. These pictures provide the stimulus for building characters, contexts, and events through imaginative group work.

PROCEDURES:
Deciding Who Lives Here—The students are asked to arrange their desks in a large circle. The researcher explains that she will be asking the class to work as one group today. She has a mystery that is quite puzzling, and she needs their help in solving it.

(Unlike group one, who began their drama intervention with some work in pairs as they learned about writing news reports, group two is experiencing the drama intervention during their developmental reading unit on fantasy. The classroom teacher and the researcher decided to move immediately into the drama "Mystery Pictures" with the students in role as doctors.)

Students are asked to look at the first picture and imagine who might have a room like this one. Responses vary: "a little kid, a little girl;" "probably not a poor kid, but not a rich kid." Students are asked to describe the house they see with this room in it. "It’s just an average type of house;" "there’s no TV or anything." Students are asked to imagine what the person who sleeps in this room is like and to give her a name. "OK, She’s a little girl, she likes dolls and has a dollhouse;" "she has lots of books;" "It looks too neat for a kid’s room." Do you have a feeling about how old she is? "Probably second or third grade, maybe eight or nine." And her name? "Susan Blaire." (These responses are recorded on the blackboard.) What sort of
family do you imagine she has? Is she an only child? "No, she had a thirteen year old brother named Brad."

(This addition of the teenage brother was interesting, because it suggested that the students wanted to invest the situation with some element of their own age group. The researcher was a bit reluctant to include this role, but decided to follow the students’ lead; thus, omitting the suspicious housekeeper that group one found so convenient to blame in their mystery.)

And their parents? "George and Nancy." Now that we have a fairly clear idea of who is in this family, and what you think Susan is like, I have to share some information with you about this child. What you have been looking at is a drawing that Susan made of her bedroom. (Several comments are made about the quality of the sketch: "That’s too good for a kid to do;" "Man, I can’t even draw that good.") This drawing is part of a mystery that requires your help to solve. You see, Susan has drawn another picture. (Copies of the sketch depicting the room in violent disarray are distributed.) Students comment immediately: "Looks like my room!" "What happened?" That’s what we need to find out.

Providing a Narrative Link—The researcher relates the following story: Susan was admitted to Children’s Hospital last night at approximately 9:30pm. Her parents had been out for an early dinner and arrived home around 9:00pm. Brad had been left in charge, and the parents found him in his room listening to music when they entered the house. They wished him goodnight and went to check on Susan. What they found when they reached her room was the frightening scene you hold in your hands. Susan, in her night clothes, was sitting on the floor in the hallway outside her bedroom staring blankly into space. She did not speak or acknowledge their presence in any way. Her parents were shocked to see that her usually spotless room was in a such a terrible state. Susan’s mother called for Brad, and her father wrapped her in a blanket to take her to the emergency room at Children’s Hospital.

The researcher notes that this is all of the information she has to offer at this point, but if the students are willing to take on the roles of experts who can be helpful in dealing with this situation, then more information can be brought to light to solve this mystery. The students agree to take on roles in the drama. The researcher tells the students that they will be meeting the chief of psychiatry, and each student is asked to put his or her name on a placard so the doctor will be able to address them by their official titles. They are asked to print their titles and areas of specialization. (Some students ask for clarification, and an example is offered from one student’s placard which reads: Dr. Gilford, Child Psychologist, Children’s Hospital. Some
students use their actual names and attach a "Ph. D.," some students make up names. [One male wishes to be addressed as "Dr. Who," and his nearest friend writes "Dr. Fred Rogers" on his name placard. The researcher lets this humorous response alone and addresses these two students simply as "Doctor." A mental note is made to involve these two students early in the drama or they may impede the building of belief in the drama work.] It is noted that some of the doctors may have been flown in from other hospitals in other cities to consult with the staff on this case. Questions arise as to what kinds of specialists exist in child psychiatry, and students offer various responses; pediatricians, social workers, child abuse case workers.)

Teacher-in-Role—"Good morning, Doctors. I appreciate your participation in the initial staffing for this case. I realize how full your schedules are, but this case is so unusual that the attention of pediatric specialists like yourselves is vitally important if this patient is to be helped. If you would like to make notes as we go along, please do so. We will see to it that your clinical reports are typed for you after our session. You have all received copies of the patient's drawings. You might want to study them as I review the case to date."

"Susan Blaire, a nine year old female, was admitted to Children's Hospital two days ago following a mysterious incident in her home. Though thorough examinations did not reveal any physical illness or injury, the patient appears to be in a non-communicative state of psychological trauma. Since she has been in our care, she has been under constant observation, and her only attempt to communicate has been in the form of the two drawings you see before you now. She was not, however, observed drawing these pictures. We can only assume that the drawings were done while she was in the children's play room yesterday afternoon where she had access to writing materials. Her mother found them in the child's possession when she came to visit last evening.

The significance of the sketches became apparent when Mrs. Blaire brought them to my attention. She noted that one drawing was a picture of the child's bedroom as it had been when the parents left her for their dinner engagement, and the other drawing was a depiction of how they found her bedroom when they returned home. At this point, Doctors, I'm afraid that's all the information we have. Do you have any questions or comments that might direct our attention in this curious case?

(While this repetition of the story might seem unnecessary, it is shared once again in the semblance of a clinical report to serve as a model for language structures that medical professionals might use. Such language use lends credence to the context of the drama
Students-in-Role—As students begin to ask questions, they are encouraged to introduce themselves and share their areas of specialization. (Identifying themselves helps to establish their levels of commitment to the drama work. As most of the students are seriously building belief in their roles, the two students who had created humorous names and areas of expertise decide to create new name placards.) Questions posed include the following queries: "Was there any evidence of drugs?" "Did the parents call the police?" "Didn't Brad know something was happening?" "Why did the parents leave Brad in charge? Didn't they get a babysitter?" "Does the child have a history of temper tantrums?" "Does Brad have a history of violent behavior or drug use?" "Do Brad and Susan get along?"

Throughout this open question time, the researcher, in the role as head of the children's psychiatric unit, has been recognizing doctors and commenting on how important their expertise is to the case. Each question has been turned back to the group with a response that pleads insufficient data; noting the need for additional observation and testing, calling for more information from the parents or anyone else who might prove helpful to the case. The energy of the group is rapidly shifting the focus of the drama to Brad— not what the researcher had in mind, but interesting. Answers to many of the questions that the doctors have posed may be found in an imaginative trip to the ward to observe the patient and in interviewing persons who can build the group's knowledge base.

Visualization—The researcher steps out of role to tell students that she wants to talk to "their regular selves out of their doctors roles." She notes that the doctors are ready to make a clinical observation of the patient. They do not wish her to be aware of their presence, so they have decided to use the one-way viewing glass that is in place on one wall of the children's play area. Students are told that because they cannot physically visit the hospital scene, they will need to create it in their "mind's eye." They are asked to move back into their roles as doctors, then to close their eyes and listen for a few moments as the researcher provides a context for what they will see.

Teacher-in-Role—"It's down this way, Doctors. The conference room is rather small so we will all need to move in closely if everyone is to have a clear view of the play area. There she is, can you see her? She's over against the farthest wall. No doubt you have all seen cases like this before. Classic symptoms. Notice her unusual reactions?"
Reflection Out of Role—The researcher asks students to move out of role and share their descriptions of what they "saw." (Students comments include the following statements: "Susan was hidden when we came. She would sit and tremble for large amounts of time;" "I observed Susan running out and taking a toy from a child, then hiding again in a corner;" "She was very withdrawn, I saw her sitting in a corner trembling, she was hot and sweaty;" "She was sitting against the wall all by herself, other children would ask her if she wants to play, but she just stares at the wall at her drawings;" "She was just staring at the wall and tracing the same weird shape over and over." Students are encouraged to share until all who wish to have done so.

Writing-in-Role—The researcher notes, "It's important for us to get these images recorded so we can use them to help us deal with this case. Before we move back into our roles as physicians, let's think about how we might structure a clinical report. How should it begin?" Students suggest that a report always has to have a date, time, and names of patients and doctors. They note the need for patient information—"we have to put stuff about her like her age and birthday, and we have to give a diagnosis." (In this way students pool their knowledge of how formal reports are structured, and the teacher is able to reinforce the use of terms like "tentative diagnosis," "physicians' recommendations," "observations," and "procedures.")

"Now let's move back into our roles as doctors and write our first entries. (Approximately five minutes is given to writing.)

Teacher-in-Role—"Doctors, thank you for meeting to make this observation and offer consultation in this unusual case. I will be happy to see that one of our secretaries types your report so we can have them for you before our staffing in the morning." (Students ask out of role, "Do you really want these? Are you really going to get them typed?" The answer is, "Sure". "Do we get grades on these? Do we have to turn these in? The answer is, "No, but I'd really appreciate it if you would share your work with us.")

Closure—Researcher: "You did some fine work today. Do you have some ideas for what you think we should do tomorrow? Is there anyone we should interview? (Students suggest interviewing the parents and Brad, they also want to try to get Susan to talk.) "Good ideas! Thank you very much. See you in the morning."

LESSON #2—"Mystery Pictures"

OBJECTIVES:
1) Continue to build belief in the characters and events established through the initial activities;
2) Deepen students' experiences in their dramatic roles as doctors and pertinent characters who might develop as the work progresses;

3) Physically enact exchanges between family members;

4) Maintain students' writing in role through use of the clinical reports.

PROCEDURES:
Introduction—Students' desks are arranged in a large circle. Their typed clinical reports are returned as students are asked to resume their roles as physicians and convene the staffing for patient Susan Blaire.

Students and Teachers-in-Role—"Good morning, Doctors. I'm glad you could all join us for the staffing on Susan Blaire. Would one of you please review her case to date?" (One student reads his report to the group.) "Does anyone have anything else to add to that report?" (Several other students read their reports, and other students offer comments.) "I know several of you have already been on rounds in the ward this morning, did you see any changes in the patient's condition?" (One student notes that the nurses' log reported that Susan had not slept all night.) "At this point, we have run a C.A.T. scan and completed some neurological testing, is there anything else you think we should try?" (One student notes, "Well, if there is nothing wrong with her physically, then there must be something wrong with her mentally, why else would she trash her room like that?") "Do we actually know that the child destroyed her room?" (Students talk among themselves, then several suggestions are offered: "Why can't we just ask Brad, he was there?;" "Yeah, he probably did it;" "Maybe it was aliens!")

(The researcher and classroom teacher are aware of the difficulty the students are having in maintaining their roles as doctors. They are much more interested in Brad than in Susan, there are also several male students who want to interject humor into the drama. There is no need to try to squelch humorous responses at this point, the researcher and teacher must simply maintain the tone of the work through their own verbal and physical responses.)

"Doctors, please, let's focus our professional efforts on helping this little girl. You've all seen her, you understand the serious nature of her traumatized state. You've seen the parents, they're as baffled as we are. As for the child's brother, Brad, perhaps we do have some cause for concern, but there's no good in just speculating. We need information. There are some family counselors among us, aren't there? Perhaps we should ask them to direct some interviews with the family members?" (Several students murmur agreement.) "Fine. At this point, let's move out of
role for a minute so we can organize the interviews.
Organizing the Interviews—"There are really several people the doctors need to talk with in order to get the information they need to help their patient. Someone has already mentioned the need to interview the parents, shall they be interviewed together or separately?" (Separately.) "Brad has to be interviewed, but can you think of anyone else that the doctors might want to see? Who might have information about this family?" (Neighbors, friends, maybe teachers?) "Fine, now would you find a partner to work with, then decide which of you will be person A and who will be person B. If you’re partner A, please hold up your hand. You’ll be conducting the interview, so would you please jot down some questions that a doctor might ask to get more information about the patient. The rest of you need to decide if you’re a parent (George or Nancy), or Brad, or a neighbor, or perhaps a friend of the family, then think about what you know about the family that might be helpful in making Susan well."

Interviewing in Role—Working with partners, the students assume their roles and conduct interviews of approximately five minutes in length. (As the classroom teacher and researcher move about the room they find most of the students engaged in this interview session with all sincerity, but a few pairs are constructing elaborate vignettes involving bizarre events and characters reminiscent of contemporary horror film genre. These pairs are asked to focus their attention on the doctor/patient relationship, but their stance outside the drama frame will not allow them to enter into the work.)

Information Transfer: Oral Reporting—Students in role as doctors meet with the researcher in role as head of the children’s psychiatric unit to share what they have learned in their interviews. "Who spoke with Mr. George Blaire?" (Two male students raise their hands.) "Fine, what was your impression of Mr. Blaire?" Responses included the following comments: "He doesn’t know what happened, he is really confused about the whole thing." "He said that Brad has always been jealous of Susan, and they fight a lot because Susan always wants to mess around in his room." Another doctor asks, "Then why did they leave them home alone?"

This type of reporting and questioning continues until the group has gleaned the following information: The parents have been having marital problems; Brad may have a drug problem; since the parents were having so much trouble, Susan and Brad had lived with their grandmother before she died; Susan has been withdrawn and quiet since her grandmother’s death; all she does is play with her dollhouse, she doesn’t have any friends; she has imaginary friends; (from the less seriously involved students came the following contributions: Brad has been selling drugs and he had to threaten Susan to
keep her from turning him in; Brad got his sister hooked on crack, and she tore up her room when he cut her off; Susan has been under the control of aliens who are planning to take over the earth).

Information Transformation: Writing in Role—All of the students are asked to resume their roles as doctors in order to write their clinical reports concerning the information they have gathered through their own interviews and what they have heard in the others' reports. Approximately five minutes remain in the class period for writing.

Students are asked to move out of role and turn in their reports so that any additional information may be typed for tomorrow's staff meeting. Comments made in response to this reminder include the following questions: "Are we going to do this all week? Are we being graded on this? Do you know how this ends?" The researcher responds, "I'm not sure what will happen, the doctors don't have enough information yet to know what to do to help Susan. That's the mystery we are trying to solve. Mrs. Nichols is keeping track of your attendance, but you are not being graded on the writing you complete in the drama. I am collecting the reports because I'm interested to see what you are writing. We also need your reports so the doctors will have something to guide their thinking. I'd appreciate getting your reports now, and while you pass those over would share some suggestions about where you think we should go from here? What shall we do tomorrow?" Comments include the following ideas: "Test Brad for drugs;" "Put the house under surveillance;" "Search the house for drugs."

Closure--"You have made some interesting suggestions. I'm anxious to see what we learn tomorrow."

Assessment--This drama has not developed as expected. The majority of the class wants to shape the drama as a made for TV drug-bust. They aren't connecting with Susan, nor are they maintaining their roles as doctors very consistently. They need an experience that is totally engaging and which incorporates their desires for the characters and events. From the teacher's perspective, the information about the grandmother is most intriguing; perhaps it can be interwoven with the students' interest in Brad.

LESSON #3--"Mystery Pictures"

OBJECTIVES:
1) To engage students in imaginative visualization;
2) To maintain students' writing in role as doctors making clinical reports to the medical staff;
3) To engage students in physical enactment of past events.
PROCEDURES:
Introduction—"Good morning, Doctors. As your clinical reports are being returned to you, you might be interested to know that there has been an unusual development in the patient’s progress during the night. It seems that when the nurse went in at 1:00 am to administer medication, Susan was sitting bolt upright in bed staring at the wall, as she has been doing for the past three days and nights, but the nurse was surprised to see that Susan was speaking. Well, she wasn’t exactly saying anything audible, rather, she was mouthing words, shaking her head at though to say "no," and was generally in a very agitated state. The nurse contacted the doctor on the ward, and she prescribed a stronger sedative for the child. Any thoughts?"

Students comment as follows: "Maybe she was in a trance;" "Maybe it was a nightmare;" "Maybe she’s schizophrenic and her other personality is coming out." The researcher in role notes, "Those are all possibilities, but how can we find out what is going on in that frightened child’s mind?" Several students suggest that they could hypnotize her. The idea is accepted by the group, and two doctors who specialize in therapeutic hypnosis offer to conduct a session. The researcher notes that parental permission is needed to undertake treatment of this kind, so the doctors agree that the parents should be present during the hypnosis. For this enactment, individual students are invited to assume the various roles, while the rest of the group agree to act as interactive observers; i.e., they may offer support, make suggestions, and ask questions while the patient is under the hypnotist’s direction.

Enacting the Hypnosis Session—Folding chairs are set up in the middle of the circle of desks so that two doctors can face the patient and her parents. The students feel the need of the stock use of a shiny pendulum to focus the patient’s gaze, so someone loans a long necklace to serve the purpose. Students are reminded by the researcher that the parents are under severe stress, and nothing should be said to push them over the edge. The young girl is also in a very unstable state, so their questions must be very carefully stated and asked in a non-intrusive way. Their responsibility as doctors is always to keep the patient’s safety in mind.

The two doctors ask Susan to relax and listen to their voices. They assure her and her parents that nothing will harm her, they are there to help her. The female student who has assumed the role of Susan closes her eyes and responds to the doctors’ questions in a monotone of incomplete sentences. They ask her to tell them what happened in her room, she responds by moaning, "No, no, no." She keeps repeating something about her grandmother and the dollhouse, then she opens her eyes wide, looks at the doctors and asks, "Are you the one?"
(The class has been as mesmerized in watching this scene develop as Susan has been in her hypnotic trance. The student who volunteered to assume this role is taking the drama in a very interesting direction, and the rest of the class is now quite attentive.)

The two male students in the role of doctors are not sure how to respond at this point. The researcher asks the students around the circle to offer some new questions that the doctors might ask to probe Susan's hypnotic state. They all want to know who Susan means by "the one." The doctors ask her, she responds with her initial query in a rather haunting tone, "Are you the one?" The doctors keep asking different questions, but Susan keeps giving the same question back. (The class is now getting bored and frustrated.) The researcher suggests that they ask Susan to tell them about her dollhouse. Susan visibly becomes more relaxed and childlike as she tells them that she and her grandmother used to play with the dollhouse all the time; they used to hide things in it. The doctors ask Susan if she has hidden anything in her dollhouse recently. Susan reverts to her eerie behavior and asks again, "Are you the one?" (At this point, some students heave deep sighs, some students laugh. It seems too difficult for some of them to sustain the attention and focus that this student in role is able to achieve.)

The researcher notes ten minutes remaining in the period and reminds the doctors not to tire their patient. They should bring her out of her trance very carefully. As the other doctors review their clinic reports, maybe they have some questions they would like to ask the parents. Susan is returned to the ward, and the parents remain in the center of the circle to field questions.

The doctors want to know about the grandmother. They uncover the following information. The grandmother has only been dead for a month. Susan was very close to her and has not yet adjusted to the loss. She still talks to her grandmother every day and thinks her grandmother talks to her. The parents thought this was just Susan's way of dealing with grief and that it would go away eventually. The children had been living with the grandmother until about a year before her death, because the parents were considering divorce.

(The class begins to get restless as the end of the hour nears. The male student who has been doing such a wonderful job in the role of the father must feel the class losing focus, because he decides to throw in a bit of humor. When the doctors ask what caused the marriage to be in trouble, the husband said, "My mother-in-law, she was a real witch!" The class explodes in laughter, probably to break the tension, but this small joke is picked up by some students as the solution to the
mystery—the grandmother is an evil witch who has possessed the child to get revenge on the father! Mrs. Nichols is not pleased, the drama is not developing as the researcher had envisioned. The whole class has to be more actively involved in building events, the events they want to build are all "Tales From the Darkside" or "Freddie Kruger’s Nightmares." The theme of good versus evil is certainly worthy of study through drama, but contemporary school boards become very nervous when students (even jokingly) devote discussion to anything remotely related to the supernatural.

Closure—There was little time for closure, because the end of the period came before any reflection out of role could take place. The researcher simply told students how well they had worked, how interesting their discoveries had been, and how much she was looking forward to tomorrow’s developments.

LESSON #4—"MYSTERY PICTURES"

OBJECTIVES:
1) Provide a compelling narrative link to engage students in posing questions that will focus the work on a more serious plane than that of the previous lesson;
2) Interview/hypnotize Brad;
3) Invite students to produce some expressive writing in the role of Susan.

PROCEDURES:
Introduction—"Before taking on roles in the drama this morning, let’s take some time to review what we have discovered in this mystery.

Providing a Narrative Link—Four days ago, a nine year old female was admitted to the psychiatric ward of Children’s Hospital in a non-communicative state of trauma of an unknown origin. Her only attempt to name her fear has been in the form of two drawings depicting the state of her bedroom before and after some sort of violent occurrence. The child has had difficulty sleeping, she has been troubled by nightmares when she does sleep with the aid of medication, and one night she was observed in the act of some sort of strange conversation with an unseen presence in her room. Therapeutic hypnosis was administered with the parents’ consent. While in a hypnotic state, the patient expressed pleasant memories of her recently deceased grandmother which included a reference to a dollhouse. When pressed to elaborate, the child became agitated and repeatedly asked the question, "Are you the one?" Doctors have questioned the parents about the child’s relationship with this grandmother. They found that the grandmother may have been one of the causes of the parents marital difficulties as the husband
jokingly alluded to her as a witch. It may be that there is some measure of truth in the husband's accusation. At any rate, there has been a new development in the case. This morning the mother, Mrs. Nancy Blaire, was in Susan's room trying to straighten up the mess when she felt drawn to look in the dollhouse. As she peered inside, she saw something very interesting. Hidden up under the roof were some drawings and messages that she assumed had been placed there by Susan. She thinks these messages hold the key to unlock Susan's silence.

Drawing and Writing in Role—"What do you imagine Susan's messages said? Think about what you know about the mystery, think about what you want to know, then please construct your vision of what Mrs. Blaire found in Susan's dollhouse."
(Approximately ten minutes are allotted for creating these messages in role.)

Transferring Information--Students are asked to share their message with a partner and discuss one another's creations. Then the partners are asked to present one another's message to the group. This took approximately fifteen minutes.

(Sharing another's work sometimes takes the pressure off the creator and allows him/her to view the work through another's perspective. The classroom teacher and researcher offer positive comments concerning the interesting nature and high quality of the messages. The tone for this time of sharing seems serious, students seem clearly focused on the messages, no one is making jokes or deriding other's work. Most of the messages are very brief and related to unearthly creatures: "Say yes, for he is the one, now see he who is near you, he who is the one will come to the spot where you are, the mark of a star he will leave;" "They are coming, maybe not today, but soon. The answer is in the wind. Drifting among the clouds for awhile then leaving. They can save us from ourselves;" "Strange people came in the window and told me that the one will come and get me when the time has come;" "This is a picture of Brad taking drugs, please make him stop!" "The girl drawled space people and a planet. Her writing Don't tell anybody. Don't speak about us we shouldn't be known about.")

Information Transformation--After the students have shared their expressive writing with partners and the total group, they are asked to resume their roles as doctors, discuss the effect these messages may have upon the case, and add this information to their clinical reports.

Writing in Role--The doctors add the new information to their clinical reports. Approximately ten minutes is allotted for this writing time. Student #121 included the following
information in his report (the student’s syntax and spelling patterns are represented intact):

"The child Susan Blaire had drawings of disks in the night obviously UFO, I was wondering if maybe the child had an encounter with an alien being. A picture of a head looking through the window might be a clue. The drawing looked like this [picture of three disks and an alien being]. If in fact this was true the child would definitely be dramatized and maybe this being had crossed into her room and set a mind link with her. The being may be "the one" in the hypnosis. Maybe we should look for more clues if we would meet at the house and maybe stay for a night there."

Group Decision-Making—As this session developed, it seemed to the researcher and the classroom teacher that interest in the grandmother had been eclipsed by interest in UFOs and alien beings. The students were asked to make a decision about where they saw the direction of the drama going. Were they more interested in UFOs or in finding out about the grandmother? To the surprise of both teachers, the group voted to return the focus to the grandmother, but they also expressed renewed interest in Brad. They decided to hypnotize both Susan and Brad.

Closure—"Would you please hand in the dollhouse messages and your clinical reports? Today you made some fascinating discoveries. I can’t wait to see what we find out tomorrow."

LESSON #5—"MYSTERY PICTURES"

OBJECTIVES:
1) Hypnotize Susan and Brad to find out about the grandmother’s place in this drama;
2) Bring the drama to some sort of closure and record the doctors’ recommendations in their clinical reports;
3) Provide some time to reflect on the drama experience.

PROCEDURES:
Introduction—"Good morning, Doctors. We have a great deal of work ahead of us this hour. Your reports are being returned to you. Would anyone care to read your report to being us all up to date with yesterday’s amazing findings?" (Several students read their reports aloud.) "You noted yesterday that we should hypnotize Susan and Brad together, although this is an unusual technique in hypno-therapy, I’m sure you are expert enough to conduct the session carefully." (Stepping out of role for a minute, we need to make a decision about how to organize the hypno-therapy session. Would each of you like to interview Brad individually as we did the other day, or would you rather hypnotize one person in the role of Brad and have two doctors conduct the session
as we observe and assist in questioning? Students decide to adopt the latter pattern.)

Enacting the Hypno-therapy Session--One female and one male student assume the roles of the doctors conducting the session. The same student who assumed the role of Susan is participating in that role again today. Two students (one more serious-minded than the other) want to assume Brad’s role. The class selects the more serious student as Brad.

The doctors begin the ritual, both patients go into a trance, both patients are told that they will be able to talk with one another without fear. Questions directed to Susan result in a repetition of her usual question, "Are you the one?" The class immediately groans, "Not again!" Then someone suggests that the doctor say, "Yes, I am the one" to see what Susan says. (Now the group is seeing how this hypnosis can work. The student in role as Susan is very clever!) Susan responds, "Grandmother see you, grandmother feel pain, your pain, you are the one, you are the one!"

The student in role as Brad is obviously uncomfortable, he is not sure how to respond. The researcher suggests that the doctors ask Brad to tell them about their grandmother. Brad is also very clever. He picks up where Susan left them and shares the following information: The grandmother was very old and sick. His father did not get along with her, he thought she was crazy. Other people thought so, too, because she could heal things and see into the future. Because she could see the future, people thought she could make things happen. When bad things happened, people blamed their grandmother and called her a witch, then they started blaming the children and calling them witches, too. Brad was glad when his grandmother died so he could move back with his parents.

(This information may have been related to some video that students had seen or to some of the elements in the novels that the students were reading during this particular unit on fantasy and science fiction. From whatever source, these two students wove a story that put the class on the edges of their chairs.)

The researcher notes class time running short and intervenes to ask Susan if Grandmother is speaking to her right now. Susan responds by shaking her head to say, "Yes." "What is Grandmother telling you, Susan?" "That Brad is the one, Brad needs help, Brad is on drugs."

(This final revelation breaks the mood of the session. There is some giggling, some expressions of exasperation. It is the one answer that most of the class had suspected all along the way, but it seems a trite and easy out for the participants. Perhaps it reflects the students’ thinking for including an older brother in the family from the beginning.
of the work. The researcher and classroom teacher wish that the work had moved with the interest in UFOs, yet, the students seem satisfied with this expected discovery. The student in role as Brad breaks his concentration to assert that he [referring to his real-life self] is definitely not on drugs, and the class jokes about this for a few moments before resuming their composure.

Written Reflection Out of Role—Though it might seem a bit anti-climactic, the students are asked to make a quick list of the events of the drama as it developed to aid them in their roles as doctors who must write a final diagnosis and recommendation for Susan Blaire and her family. Students' syntheses were quite varied, as the following samples illustrate (all syntax, spelling, and punctuation represents students' original manuscripts):

###103 Susan a little girl about the age of nine or so came into children’s hospital a week ago for treatment because she could not talk to anyone. Events that have happened since then have been a mystery of why they are happening such as Susan’s room being totally destroyed. Susan saying that her grandmother being hurt and she wants to find them. Susan drawing strange pictures and asking the question "Are you the one" over and over again and this is all she will say. Then we found out that Brad is the one with the drug problem.

###110 Susan wrecks her room. Then she goes to the psychiatric ward. We hypnotized her. We found out about her grandma who was a witch. We hypnotized her again and found out Brad is a drug user.

###115 Susan has developed from a not so unusual trauma patient to a very well developed character with a family and unusual family background. I think Brad’s part of the hole thing from the very beginning.

Writing in Role—Students are asked to consider all that has transpired and make a formal diagnosis and recommendation for treatment of Susan Blaire and her family. (Approximately five minutes was allotted to making their final entries in the clinical reports. In general, the diagnosis for Susan was emotional trauma with a recommendation for rest and counseling. Some students noted the need to study her psychic abilities. All of the students recommended drug rehabilitation for Brad with additional family counseling. One student noted that the parents should spend more time with their children and get rid of the dollhouse.)

Closure—In reflection on the drama out of role, students still had questions about characters and events. "Who trashed the room and why?" Most students felt that it was
clear that Susan did it to get her parents' attention, some students still wanted to pursue the alien visitation theory, one student felt that Brad had done it to tell his family that he needed help. "What really happened to the grandmother?" No one knows. One of the more humorous students comments, "What will happen to Susan and Brad? Tune in next week to 'Generations.'" The bell rings to signal the end of the period.

Assessment--This group two drama lesson developed in a manner greatly different from that of group one; yet, the activities for both began at the same points. The visual stimulus was equally engaging for both groups, yet group two did not ever seem to want to come back to it for information. Their roles as physicians intrigued the students most of the time, yet more of their time was spent in listening and observing individuals work in role than perhaps it should have been to foster total group involvement. The creative visualization of the child in the hospital ward was not as effective with group two as it had been with group one. It may have been wiser to begin with the family already established, as it was in group one, than to try to get the group two students to create the family members. The researcher's preconceived theme for this drama (children need time to develop in their own unique ways) was interestingly different from what group two perceived the theme to be (voices from beyond the grave can still direct life with positive outcomes).

Certainly, as the classroom teacher stressed in each of her interviews, the context surrounding this drama work coupled with students' fantasy and science fiction reading selections and shared popular video culture influenced the directions in which students chose to take the drama. The notion of clairvoyant seers and healers was probably brought to the fore because one of the literature selections they had all heard the classroom teacher read aloud included female characters who had such supernatural gifts. Their interest and empathy, however, remained with the role of Brad throughout the drama. The contemporary theme of illicit drugs was a compelling concept for this group.

While there was a more serious tone maintained throughout the drama in group one, group two managed to reach some extremely high points of tension in dramatic turning points in their drama work. The hypnosis sessions were utterly fascinating, and the students learned to manipulate this dramatic engagement very efficiently. Finally, the expressive writing that group two completed in the role of Susan was extraordinary in the plaintive pleas for help and the cryptic warnings of danger. The students moved easily from their roles as physicians using formal expository styles and to their assumption of the role of the frightened young girl who made childlike pictures and messages to hide in her dollhouse. Even though there were moments of loss of focus and lack of concentrated involvement for some individuals, on
the whole it must be said that the work these students accomplished in role was outstanding.
APPENDIX J

SAMPLE FIELD NOTE ENTRY
SAMPLE FIELD NOTE ENTRY

2-21-89
1st P:
On Board--Nichols, February 21, 1989 "F" day

#13 2/17 Work on study guide questions 7-11. 2/27 15 pts.
#14 2/17 Find 35 words in Hunt. 2/22 10 pts.
   (15 words = 5 pts., 20 words = 7 pts., 25 words = 8 pts., 30 words = 9 pts., 35 words = 10 pts.)
#15 2/21 SSR/Finish The Outsiders. 2/24 3 pts.

All outside books must be returned on Friday, Feb.24.

Students work on the silent reading, study questions, or wordsearch. Jane moves from person to person checking on work or noting reading progress. Students who do not envision themselves finishing the book through classroom reading alone may check out copies to take home. The goal is to finish reading by Friday so they will be ready to watch the film The Outsiders on Monday.

*Get copies of Jane’s lesson plans for The Outsiders.

8:10
Jane hands back quizzes and discusses responses. Interim grade points are also disseminated. Students express much more concern for grade reports than they do for the quiz. Grades are a big deal!

Jane introduces the various novels that will be available for individual reading during the remainder of the unit on "Disasters".

1) Lottery Rose--Jane asks if anyone has read the book. One student says "Yes. It’s good, but it’s really serious!"

J. "Could you tell us something about the book without giving us the ending?"
S. "Well it’s about this kid named Georgie, and he’s abused, and it just goes through what happens to him."
J. "It is very serious, and I’d just like to share a sample of the book with you." (Jane reads the first few pages aloud.) "How old is Georgie?"
S. "I think 5 or 6."
J. "Georgie has a lot of things to get through, and he meets a lot of people who help him. It’s very good."
S. "I hate reading about people like that."
J. "Well, it might not be the book for you. I’ll be previewing others. As we finish The Outsiders you can make your choices. (Some students race up to the bookcart to start signing out books.)
2-21-89
2nd P:
8:30 On Board

#13 2/27 Finish study guide vocabulary and questions Ch. 7-12. Answer as many questions as you can without the book. 2/27 15 pts.

#14 2/17 Find 35 words in Hunt. 2/21 10 pts.

(15 words = 5 pts., 20 words = 7 pts., 25 words = 8 pts., 30 words = 9 pts., 35 words = 10 pts.)

#15 2/21 SSR/Finish The Outsiders. 2/21-2/24 4 pts.

J. "I'm also going to give you interims for reading today." (Collective gasp!)

J. "OK! I'll hand out the books to those of you who are still reading, and I'll be around to check on your progress. Now, those of you who have finished The Outsiders should have brought your own books from home to read, or you can check out a book from the cart."

8:36
SSR! Students are reading or working on study guide. (Each student also has a copy of the daily page quota sheet to keep track of where s/he is in the story.)

*The display boards are loaded with book projects from the animal rights unit: photographs, sketches of pets, chalk drawings, papier mache, foil, and salt sculpture.

Novel choices:

6th Grade Can Really Kill You by Barthe DeClements.
Six Months to Live by Larlene McDaniel.
This Can't Be Happening at McDonald Hall by Gordon Korman
Dear Mr. Henshaw by Beverly Cleary, Dell Publishing Co.: NY, 1983.
The Honda Kid and Other Short Stories of Wheels and Speed compiled and edited by Robert Vitarelli, Xerox Corp.: Middletown, CT, 1973.
On My Honor by Marion Dane Bauer, Dell Publishing Co.: NY, 1986.
The Sign of the Beaver by Elizabeth George Spear, Dell Publishing Co.: NY, 1983.
Roommates by Emily Chase, Scholastic Book Services: NY, 1983.
The Cybil War by Betsy Byars, Scholastic Book Services: NY, 1981.
That Darn Cat by the Gordons (Walt Disney Productions), Scholastic Book Services: NY, 1965.
Rumble Fish by S. E. Hinton, Dell Publishing Co.: NY, 1983.
APPENDIX K

ANCHOR PAPERS ON MEASURES

OF QUALITY AND SENSE OF AUDIENCE: NARRATIVE I
These writing samples were selected through negotiation among three informed raters as representative of the range of quality and audience awareness demonstrated in the Pre-drama Narrative sample collected from groups one and two. These models were used to rank-order from one (least effective/audience aware) to six (most effective/audience aware) all the papers from the combined groups.

Anchor 1: #108
Sodapop
rich & famous
played for Michigan football
muscular
and a star in a Playgirl magazine.
hates books
He beat up Ickey Woods cause he didn’t like the Ickey Shuffle
that's why he’s so rich
He punched him and body slammed him.
Sodapop beat up Ickey Woods a few years back and now Ickey pays him loads of money at least 65% of his contract, a star for playgirl, is married lives in detroit, Michigan has had twenty children he says and I quote "alot of pumping" well I believe him, in the fight he punched Ickey Woods and body slammed him so much that Ickey mom come out with her oldsmobile and missed Sodapop because shes so short Ickey had to give him some of his salary but his mom didn’t like it but first she needed a new olds. He was also a star player in Michigan was a great football player fans loved him and especially girls. Also he played for the bears and he is a real bear with his big muscles. he works out in his personal gym and Arnold Swarzennegger and Sylvester Stallone and donald trump and Mike Tyson works out with him. he beat Mike Tyson for the title match and hates Ohio State and especially the Ickey Shuffle.

Anchor 2: #015
Sodapop
"Hey, guys, how about going to the park today?" asked Sodapop.
"Sure!" cried David.
"I would love to go!" said Mom.
"O.K.! Let’s go!" exclaimed Sodapop.
"Can I my friend come Rob?" asked David.
"Sure, why not?" stated Sodapop.
"I’ll go call him," yelled David.
"He said that he’ll meet us there in 30 minutes."
"Alright let’s get going then!" laughed Sodapop.
"We’ll have to stop at Kentucky Fried Chicken and get a bucket of fried chicken, mashed potatoes & gravy, cole slaw &
"We'll have to stop at Kentucky Fried Chicken and get a bucket of fried chicken, mashed potatoes & gravy, cole slaw & some biscuits," stated Mom.
"OK!!" they all said.
"This sure is a fun picnic," said Sodapop.
"I'm glad you asked me to come with you today." replied Rob.
"After we eat how about going on a nature walk?" questioned Mom.
"Sure! We loved too!" said Sodapop cheerfully.
"Is everyone all done?" asked Mom.
"We sure are." said David.
"O.K. Let's go!" they all said.

"This sure is a nice nature walk." replied David.
"I've never seen so many beautiful flowers."
"Look guys!" shouted Sodapop. "There's a deer."
"Isn't it beautiful." added Mom.
"It sure is!" stated Rob.
"Now since our nature walk is over how about playing some volleyball." laughed David.
"Sure! That's fine with us," said Mom.
"O.K. David and Mom against Rob and Me." said Sodapop wildly.
"Let's start!" shouted Rob.
"One point for us." cried David.
"I got the ball," said Rob.
"O.K.!" added Sodapop.
"Watch out David." cried Mom.
"Oh, My eye." whined David.
"Let me see it," shouted Sodapop.
"You'll be alright," said Rob.
"I'm O.K." laughed David.
"I say we go home now." chuckled Mom. "It looks like its going to rain!"
"I suppose your right." replied Rob.
"We will drive you home." said Sodapop.
"O.K." stated Rob.
"Rob, it sure was fun having you with us today," said David.
"Thanks for inviting me." said Rob.
"I had a wonderful time."
"Bye!" they all said.

Anchor 3: #118

Ponyboy Curtis

Pony took up the occupation of a forest ranger in Yellowstone National Park in Wyoming. Pony has a little log cabin which was burnt in the huge Yellowstone fire. The cabin has been restored in a somewhat less primitive state. He has quite a collection of things that he keeps in the cabin. Ponyboy has 10 dogs, 3 telescopes, 12 pairs of binoculars, and 10 star and planet guides. Pony has a
subscription to Field and Stream and he watches the sunset every night. Pony just had his 38th birthday. He celebrated by catching fresh fish and frying it for dinner. On the day after his birthday, he was driving to town for supplies when he hit an oncoming deer. The deer survived but Ponys car ran into a tree he was instantly knocked unconscious. An hour later a few tourists drove by and found Pony, he was barely breathing. After an ambulance came and rushed him into the hospital, Pony was revived. He was okay but was advised to stay for observation. While in the hospital Pony started having fire flashbacks and had to have a counselor come to calm his nerves. The counselor turned to be a beautiful women named Lillian Baxter. 3 weeks later they were married. On their all expense paid honeymoon to Maui, Hawaii she was pregnant.

They moved back to Yellowstone and raised their family. Lily had 6 more babies making a total of 7, 3 boys and 4 girls. They all grew up the natural way. There were no Socs and greasers here. But Pony always remembered Johnny so when his first child was born a boy he got the name Johnny. Pony made a special little clearing in the forest in memory of Johnny. From there you could see the sunset and sunrise. Ponyboy never forget Johnny or any of the group but he did give up his hair grease, his switchblade, his cigarettes and his title as greaser.

(P.S. Johnny became a nature loving tough guy.)

Anchor 4: #014

Sodapop is married and has 3 kids all boys, the 6 year old is Brian, an 8 year old named Dallas, and the oldest Sodapop Jr. 17. Soda is proudest of the oldest one because he remined Soda so much of him self when he was 17. Hardworking, handsome, responsible and smart.

Dinnertime! his wife Carleen calls from the porch of their ranch style home. The two youngest boys came running into the house almost trampliong on their mother. She call out one more time. Come and get it Soda Jr. And a tall, built, georgeous figure. He was wearing a pair of tight jeans and a tight T-shirt with grease stains. It look exactly like soda-pop senior. When he was 17.

They all went into the house to eat. They ate in silence. This is very unusual in their household at dinnertime.

After dinner the two youngest boys went to bed, and the oldest went out.

That night around 2:00am Soda and his wife recived a phone call from the police they said that their eldest son had been in a car crash, and was in critical condition at the same hospital that Johnny died in 24 years ago.

They arrived in the hospital in about 15 min., but it was to late, he was dead. He wasn't wearing a seatbelt. Later they found out that he had been smoking pot.
After that night the whole family started to fall apart. Soda felt the same way as he felt when Johnny died, his wife and kids were fighting just like Darry and Pony did.

The funeral was scheduled for Saturday the 11. Darry, Pony, and even Steve came to the funeral. Darleen, Soda’s wife still couldn’t believe that her son was dead and on top of that smoking pot. She was a nervous wreck she couldn’t think straight and was always yelling at her kids.

After the funeral they went back to Soda’s house. Soda didn’t say a word, the whole way back to his house. He kept thinking that he raised him right at least he thought he did, then he thought was this the first time he was on drugs?

They didn’t know how they were going to keep their lives together, and going. Just when Soda’s life was going great like this beautiful wife his 3 kids and his gorgeous ranch home his horrible teen life was now creeping back.

Anchor 5: #005 (2nd draft)

The year was 1965. We had just gotten through the biggest rumble of all time. Then to top that I lost two good friends in one night. I was so fed up with feelings that I didn’t understand and how to put those feelings into words. I was getting so depressed, so close to the bottom that I began to think that suicide might not be a bad idea. Then I realized what I was thinking, what pain I would be causing to Darry and Soda. I began to find much enjoyment in writing, it was the only time I felt at peace with myself.

My "Writing obsession" also got me very involved with school. So involved that some of the other people in the gang thought that I was becoming a Soc. The only one who really understood how I felt was Darry, my older brother. He called it "School fever", he said that he even had had a case of it himself. He explained it like this. He said something would get you interested in something that deals with school and then you just become engulfed in it. He told me that football had done it to him, like writing was doing it to me.

As years went by, I was getting more and more involved in school. It got to be that in a few years I was entered into six contests, and was to say very proud. I saw that as I got older, Darry would look at me and you could just tell what he was thinking. When his eyes looked into mine, I knew what they were saying. I understood what he wanted and I had to say I wanted it too. So Darry saved all the money he could to give me what he never had, college. When the time came though, he was $2,000 short.

On that day, the letter came in saying that I was accepted to one of the finest schools around (Princeton), but it was also a sad day. It turned out that Darry was $2,000 short. We were crushed. It was then that I realized the gleam in Darry’s eyes, the one I saw the day I knew I was going to college, but now the gleam was gone because the opportunity was gone. Possibly gone forever.
While Darry and Pony were pondering how or if they would get the money they needed, the phone rang. "Hello" Pony answered. "Is Darry there?" the voice asked. "Hold on a minute Pony said". "Darry can you meet us down at Dingo’s" the voice said. "Yeah, I think so" Darry replied. "OK" the voice said. "Darry, bring Pony too." "OK" Darry answered.

Darry and Pony left depressed and determined to find the money. They reached the Dingo a few minutes later and to there surprise the whole gang was there. They all sat down in a big booth at the back of the restaurant to talk. "Uh Pony, Darry, we have something to tell you" the gang said.

So they talked and talked about college and the money problems. Then out of the blue and gang presented $3,000. Darry and Pony were shocked. Pony was so happy that he began to jump up and down. Darry however looked on the realistic side. "Where did you get all of this money" Darry said scornfully. "Hey, cool down. We had been saving up ever since we heard about the grades Pony was getting in school, and we just put two and two together.".

Darry heard what they were saying but he just didn’t believe them. It just didn’t make sense. People they grew up with who had so little and came up with so much in the end. So much money, it took Darry a long time but he finally came around to see that what the gang had done was probably one of the only honest things they had done in their lives.

So Ponyboy Curtis, future writer, past nothing, was going to Princeton. As hard as Pony tried not to become a "Soc" he didn’t succeed all the way. He let his hair grow to just above the shoulder and kept the top cut, but he did become a "Soc" intellectually. He could talk Shakespere with his professors or talk about the old neighborhood with his brothers and the gang.

Pony used to write home every week to tell Darry and Soda how he spent his week and he never forgot how lucky he was to be in college. When it came time for graduation, Mr. Ponyboy Curtis was valadictorian.

After Ponyboy graduated he went on to become a professor and writer. He wrote two novels and he gave many lectures to promising high school kids from bad neighborhoods. To this day Pony has not married, but I, Ponyboy Curtis am very proud of what I have achieved.

Anchor 6: #119

Soda’s Future

"Golly, it sure does feel good to wake up to a nice cold shower." Soda says to himself.
"Soda hurry up your eggs are gettin' cold!" Ponyboyl screams. Soda walked out to the kitchen and sees Pony.

"Hey where's Darry?" Soda asked.
"He went to work, it’s 9:30!"
"Oh"
"Ya all know what today is?" Ponyboy questions.
"Now how do I know? It’s no holiday is it?" Soda says laughing.
"Well today is the day, 24 years ago Johnny and Dally died."
"Oh, you just had to remind me didn’t you?!" Soda starts to yell.
"Well every year we’ve gone to one of the Socs apartments and trashed it." Pony says back to Soda.
"Pony, for godssake, I’m 41 years old, and your 38 for that matter! We can’t keep going on like this! We’re supposed to set a good example for Dallas and Johnny!" Soda screams. (Dallas and Johnny are Soda’s kids.)
"Daddy, how come your yelling at uncle Pony?" Johnny asked.
"Your uncle here was just telling me about some of our friends that were killed 24 years ago." Soda lies.
"Who were they?" Johnny asked.
"They were two of our best friends, Johnny Cade and Dallas Winstin you were named after them." Soda explains.
"How come we were named after them?" Dallas asked as he walked into the kitchen.
"Because they were daddy’s and uncle Pony, and uncle Darry’s best friends." Soda’s wife says to Johnny and Dallas.
"Can we please change the subject?" Soda asked.
"Daddy, how’s come we live with your two brothers?" Dallas questioned.
"We wanted to keep the family close. We don’t want you and Johnny to go through what Darry, Pony, and me went through. We really had a rough time. Your grandparents were killed in a car accident. I had to drop out of school to keep you uncle Pony in school. I had to get a job to help with the bills and pay for some of the food." Soda sadly answers.
"Oh" Dallas says.
"Hurry up, you’ll miss the bus." Pony says trying to change the subject. Once the kids left Soda started to bawl.
"I wish they wouldn’t bring that subject up again." Soda weeps.
"I’ll try to keep them occupied." his wife tells him.
"Pony, do ya know when your next meet is w/the team?" Soda asked.
"I think there is one in 2 or 3 days," Pony answers (Pony is the track coach at the high school).
"I gotta to to school around noon to run the team. While I’m still here I can write some more for the book." Pony said. (Ponyboy is starting a book called "THE OUTSIDE POEMS". He got the idea from the letter Johnny Cade wrote
him so many years ago. He still watches the sun rise & set every day, that’s where he gets his ideas for the poems.)

As you can see Soda is married w/two kids, twins. He finished high school after he got married. He is now working as a hair stilast at "Sets" The twins were born in 1979. Soda lives in the same house along with Pony and Darry. They have added on three new rooms 2 bedrooms and a den. The den was made for Ponyboy so he could do his writing. The 2 bedrooms are for the twins. Darry, was married and has a son named Matt and has 3 grand children –after all he is 45 years old. Mecca, his wife was killed by a robber in the bank where she worked Darry tried to kill himself but Pony got to him in time. Darry finally realizes there is alot to live for. He is still roofin’ houses and goes to the athletic club after work every day.

"Soda, will you read this and make sure it sounds right." Pony asked.
"Yeah, give it here." Soda said back.

It read:

A teardrop on my cheek
  is all it seems to be
A teardrop on my cheek
  shed for you and me
A teardrop lost an lonely
  lonely as I am for you
A teardrop slowly sliding
  falling as I fell for you
A teardrop being wiped away
  as easily as I was from you
  "Pony, how’d ya all get this? I love it! It’s beautiful! Soda said to Ponyboy.
  "Well," he began, "I was thinking about Johnny and how we became close at the old church the 4 days we were up in Windrexville. And if I get the book published I’m gonna dedicate it to the guys- you, Darry, Johnny, Steve, Dally, & Two-Bit.
  "You always were the sensitive one, a Ponyboy?"
  "Yeah, I guess so, How’m I suppose to know!?” Pony answered.
  "Hey, you best get going, its almost noon." Soda told him.
  "If you say so." Pony said laughing.
  "Well, I say so, so go on get outta here." Soda said trying not to laugh. After Ponyboy left, Soda started laughing and rolling all over the couch. Around 2:30 Soda had left for work. Pony’s book of poems did publish and was dedicated to the whole gang like he promised. Things got a little better for the Curtis brothers. Soda and his family bought a house down the street from Ponyboy and Darry. Darry got remarried to a social worker the following year. Pony got married at age 35. Soda and his wife are expecting a baby in June.

The End.
APPENDIX L

STRUCTURED INTERVIEW QUESTIONS
STRUCTURED INTERVIEW FOR WRITING PROCESS PROTOCOLS

The following probes were used to guide the interviews conducted with three students from each of the comparison group classes. The purpose of the interviews was to achieve insight into the students’ thinking about audience which may have been part of their composing process as they wrote in and out of dramatic role.

Introduction, statement of purpose, and securing of student consent to participate in this interview was conducted as follows: "Hi, (Student’s Name.) Today I would like to listen to you read what you have written in the way that you would want others to read it. Then I will be asking you some questions about what you were thinking about when you were writing during and after the drama. I am interested in understanding more about your writing process. Would you like to participate in this interview?"

If the student consented to participate in the interview, the following questions were asked:

1. Would you read me your story the way you would like your readers to read it?

2. Could you tell me how you went about writing your story and the decisions you made as you went along?

3. As you were writing the story, who did you imagine your readers were?


5. How did you let your readers know where and when the story was taking place?

6. How did you let your readers know who was telling the story? Was there anyone in the story you wanted your readers to understand especially well? Who was that? How did you write your story to do this?

7. What sort of information did you assume (think) your readers already knew?

8. What sort of information did you think you needed to tell your readers?

9. Did you make any changes in your story to give your readers more information?
10. How did you want your readers to feel when they reached the end of your story? Were there any parts of your story where you wanted your readers to be surprised, worried, scared, happy, sad, angry -- how did you try to do this as you wrote your story?

11. Were there some characters that you wanted your readers to like or dislike in your story? How did you try to do this as you wrote your story?

12. What did you want your readers to believe when they reached the end of your story?

13. Were there issues or important things about life that you wanted your readers to think about when they were finished reading your story? How did you write your story to get them to think like that?

14. Why did you choose these words (researcher notes particular phrase) in this part of your story?

15. Could you tell me about some of the things you thought during the drama lesson?

16. Could you tell me about some of the things you learned during the drama lesson?

17. Did you think about the drama when you were writing this story? Did your thinking about the drama influence (have anything to do with) the way you wrote your story?

18. What do you think writers do to keep readers interested in their stories?

19. Who do you think writers imagine their readers are? Who do you think other students in your class think their readers are?

20. Did you learn anything about yourself as a writer by answering these questions? What do you think I will learn from this interview?
APPENDIX M

TRANSCRIPTION OF WRITING

PROCESS PROTOCOLS FOR STUDENT #003
What I would like to do today and tomorrow is to ask you to read the
writing pieces that I've collected during this year aloud and I'd like to
ask you a few questions about what you were thinking as you were
writing. Would you agree to participate in this interview?

T Sure.

Thank you. I'd like you to read this first story out loud and then I'm
going to ask you some questions about it.

Thank you. That's a very nicely constructed story. When you got the
assignment tell me everything you did as you went about writing this
story.

First I thought how Soda Pop looked and of course he was very cute
and obviously he could have been a model and he was dating Sandy in
the movie and so I thought they're probably going to get married
because they're dating pretty seriously and I didn't want it to be a
goody, goody story with everything good in his life. I wanted it to be
kind of realistic so Sandy did get cancer like a lot of people can get and
then she died. I wanted to make the story as realistic as possible and
make the characters seem real.

I think you did that very effectively. When you write a story do you
plan on paper how the story is going to go or do you plan in your head?

I plan in my mind. I'll think about something and I'll start writing. If I
don't like it I can always keep rewriting.

Do you rewrite a lot?

Uh huh.

Tell me about how you revise your writing.
I think of things that probably might not make sense in the story or don't fit right or if something needs to be switched around I'll put it in another place in the story. I'll do that.

Do you do that on paper?

Uh huh.

When you make your final copy do you recopy the whole story?

Yeah.

Because in this one there weren't that many changes. It almost looks like a perfect copy. Had you done some other writing before that?

Not really. I had just kind of thought it out before that.

As you were writing this story, who did you imagine would be reading it?

Mostly kids my age. I thought that they might like the story.

Who do you usually write for?

Myself. Sometimes my sister and I - we're real close - so we kind of share stories together a lot too.

Are you ever conscious of writing for adults?

No, not really. I don't mind other people reading my writing.

When you were writing this story were you aware that I was going to be reading it?

Uh huh.

Did that change anything that you did as a writer?

I don't think so. Usually when I write I just kind of write what I think will sound okay.
L: Which part of the story do you think your readers might find a little
difficult to understand?
T: Sandy dying. They might not understand why I put that in but I think I
put it in to make it realistic.
L: What part do you think they’ll find most interesting?
T: Probably the part where he’s a model - where Soda Pop becomes a
model.
L: Any places that they might find confusing?
T: I don’t know. Maybe the remarrying or visiting the grave or
something. They might not understand that part.
L: How did you let your readers know when and where your story was
taking place?
T: Well I kind of said he became a model and moved to California. I kind
of said it that they moved there.
L: Was it odd to push these characters into the future?
T: Yeah it was a little hard because when you see the movie you think of
them always being young like that. It was kind of hard but I think I did
all right.
L: I think you did too. Have you ever written something like this before?
Where you have taken a story and extended it?
T: No, not really. I don’t think so.
L: Have you ever been asked to write an ending to a story?
T: Uh huh. A lot of times.
L: What did you think about the assignment?
T: I liked it. I like writing assignments.
How did you let your readers know who is telling the story?

I said Soda Pop became a hot model. I kind of let them know it was from my point of view. I was telling them what happened to Soda.

Was there anyone in the story you wanted your readers to understand especially well?

I think Soda basically. How he didn't think he could cope with Sandy's death.

What did you do as a writer to help describe him better?

Well I said he became a hot model. I don't know if that describes him real well or not. His mechanics business - because in the movie and in the book they said he was a really good mechanic so I thought I could use something like that to help describe him. Maybe the remarrying part. Even though he's like 42 he could still date around.

What sort of information did you think your readers already knew?

Soda and Sandy getting married. I think they knew that.

How would they have known that?

In the book and in the movie he mentions Sandy. In the book more he mentions Sandy and in the movie he mentioned her once in a while.

Would a reader have to have read the book or seen the movie to understand your story?

I think so because they might not know who Soda Pop Curtis was.

As you wrote were you thinking that people had already read that?

Uh huh.

Did you make any changes in your story in order to give your readers more information?

Let me see - I don't think I did. I think I just kinda of -
Maybe you didn't make changes but were there any times in your thought - you stopped and said to yourself I'd better explain this a little better. They won't know this.

Yeah.

Can you think back to any of those places? I know it's hard to go back.

Yeah. I think the part about Soda bringing in money because they were always kind of poor so I thought I should have them bringing in enough money to support both of them.

Anything else?

Well when I said the business got off to a slow start - because I couldn't just say business started booming. I thought I should explain that most businesses get off to a slow start. I put once a week he'd go visit Sandy's grave. I wanted to tell when he would, not just every once in a while. He would go often.

Because that tells he was really committed to her.

Uh huh.

How did you want your readers to feel when they got to the end of this story?

I wanted them to feel happy for Soda and not feel sorry for him that his wife had died and glad for him that his life turned out pretty well.

What did you do to make them feel that way?

I had his business that got off and had him feel at peace with himself by visiting Sandy and he hasn't actually remarried yet so that part is a little shaky but I said he might and I put his life turned out pretty good.

And you've left it open for possibilities.

Yeah.
Are there any parts in your story where you wanted your readers to be surprised?

When Sandy had stomach cancer. I wanted them to be like whoa -

Because you wouldn't expect that.

Uh huh.

Were there any places where you wanted them to be worried?

When he didn't think he could go on living. I wanted them to think I hope he does.

How about places where you wanted them to be angry?

When the doctors had done everything they could but it wasn't enough. That might make people feel like those doctors should have done more.

Any places where you wanted them to feel happy?

When he brought in a lot of money and he was a model and at the end when his business started getting really good.

Were there some characters that you wanted your readers to like or dislike?

I think I wanted them to like both of them.

What did you do to try and make your readers like both of the characters?

I made them happy together. It's kind of hard to explain the way I did that. I don't know. I guess just because they were happy together and they had a really nice life and everything. That would make you like them.

Sure. What did you want your readers to believe when they got to the end of the story?
T: Kind of like life doesn't always go the way you expect it to but you can still be happy even if things don't go the way you want them.

I: Was there a big important issue or something about life in general that you wanted your readers to think about when they finished your story?

T: The loss of his wife is a major issue with a lot of people, if you have a really good marriage and everything. Like I said if life isn't going fair for you you just hang in there and things can turn around some time.

I: How did you write your story to get that point across?

T: I had Sandy passed away and Soda was really upset about that but then he turned his life around. He woke up one morning and thought I can't go on like this. I have to turn my life around so I think that's how I did that.

I: Now I'd like to move to the next piece of writing. These were those news stories that we did in role. Go ahead.

T: It was fun to write cause I've read a lot of these articles and they sound really stupid sometimes but it was really fun to write that.

I: You captured the feel of it perfectly. What was it like to be in role going to visit this house?

T: It was kind of exciting because you're kind of under cover. You don't want them to know that you're trying to get this inside story so to speak.

I: Did working in that pretend, that drama, did that influence the way that you wrote your story?

T: Yeah I think so.

I: Can you describe how?
I was actually thinking as a reporter as what might be on the front page of the Enquirer and that sounds like something they might put.

Who did you have in mind as readers when you wrote this?

I don't know about kids my age. I think mostly adults.

If they're stupid enough to buy it.

Yeah.

You wrote the news story next didn't you. Let's do that next.

That's a great article. When you wrote that, who did you have in mind as readers?

Kids my age and adults.

So this was supposed to be a newspaper article. How did that change the way you wrote it?

A lot of adults like the Accent section or feature stories so I thought maybe I could put opinions in there or write something that might get across to an adult that not all children that are like that are retarded. They might just be slow.

Is this based on Dicey's Song?

Uh huh.

That's a good book. Did you enjoy that?

Uh huh.

When you wrote this news story you were thinking about adults reading it; other people that were your age reading it. What had you done to prepare to write this news story?
I had read the book and I thought - cause like once in a while drop a subtle hint that maybe they'd think Mae Beth was retarded or something. It wasn't the main issue of the story but I thought it was kind of interesting so I decided to focus on that for my story.

What had you done in class to learn how to write a news story?

Mrs. Nichols gave us a sheet that had all the things you needed for a news article like who, what, when, where and how.

Did you know that already?

Yeah I think so because in 5th grade our class made up the newspaper so I was kind of familiar with that.

What part of the story do you think readers might find difficult to understand?

Maybe her being a slow learner or retarded. They might not understand which it is.

How about places that they might be confused?

Her piano because she's so extraordinary in piano but she just didn't seem to pick up on any other things. She was - call her dumb. I guess you could say that.

Most interesting portion of this?

I think the part about her piano. How she'll just hear a tune and pick it up automatically.

What did you assume that your readers would already know as you were writing this story?

I think they would know that she's a pretty normal child. She can do things for herself. She can get her dishes. She can go to the bathroom and dress herself and everything but it's just her school learning that's not good.
Would a reader have to know - since I know this story - I've got a lot of information about the characters. Would someone need to have read the story to understand your article?

I think they might. I'm not really too sure. If you read the book it might help you understand this article more but if you haven't you might just think -

When you wrote it were you conscious of that? That some people might not know these characters?

I don't think so. Sometimes I do that. I kind of write like they've already read the story and that's kind of bad for me to get into.

Were there places where you might go back and say they might not know this. I'd better give them this information?

Yeah. Where I said she can do things by herself. They might not be aware that she could do things like that. And I said that she was currently in 3rd grade. They might not know what grade she is in.

I think also up here where you gave us this bit of who she was. I think that helps too.

Uh huh.

How did you let your readers know when and where this story was taking place?

I basically - I think they could just by reading it know that it would be today, in 1989. I put they lived near Chesapeake Bay so they might know that area.

How did you let your readers know who is telling this story?

Let them know that I was telling the story by using their names and not saying I or anything like that.

So who were readers to think was writing the story?
The reporter.

Was there any one character that you wanted to have your readers understand really well?

I think May Beth cause a lot of people in the book did not understand her or they didn't understand why she couldn't learn or why she couldn't get fractions to go right.

How did you want your readers to feel when they got to the end of this story?

I wanted them to feel that she was not retarded because I put my own opinion in there, whether they wanted it or not. I wanted them to feel that she really was not retarded. She was just a little bit slow.

In your news story were there specific places in the story that you wanted readers to feel a certain way? Like were there various points where you wanted them to feel happy, sad, angry?

Maybe kind of angry when all the teachers think she's retarded and kind of happy for her when her music teacher says that she is really good at the piano. Maybe at the end when I said she could be a next Liberace and have them feel well maybe she isn't as dumb as you think she might be.

So you did it through describing the child?

Uh huh.

Were there some characters you wanted your readers to like or dislike?

Not really. Maybe kind of dislike her teachers a little bit because I felt they were wrong.

What did you do as a writer to try to get people to feel that emotion?

Having her family and her teacher always saying she's not retarded. She's just slow and then I mentioned the teachers thinking she was retarded.
What did you want your readers to believe when you reached the end of this news story?

That she wasn't retarded.

What were the issues or important things about life that you wanted your readers to think about as they read this story?

Maybe that everyone has a hidden talent somewhere or not to just judge people because of the way they might seem and might act.

I'd like to move to the drama and first of all can you just tell me a little bit about what it was like to be in the drama? Had you done anything like that before?

No. It was really fun. It was really different because I might be a doctor one day. I thought it was fun to kind of pretend.

Yeah. That's interesting. When you were in role as the doctor were you a parent too?

Yeah. I was the mother.

That's right. You did an excellent job. The doctor, the mom. Were you also the child?

No.

Were you interviewed as a neighbor or did you talk to a neighbor?

I talked to a neighbor. The housekeeper also.

All right. What was it like to move from one position to another position?

It wasn't really that difficult. You just had to kind of think like the person. Cause when you are playing those kind of roles it's not really that hard to switch over but you have to know your role if you want to play it.
What was it like to feel the story developing and know that maybe your
own version was different from the way the whole story was going?
Did you ever feel that?
No. I was trying to make an educated guess. From all the information
we had I tried to think of what might be happening really. I tried to
think of how a doctor might see it if they didn't have all the information.
If the girl wasn't talking.

Could you read your clinical report out loud?
Do you want me to read everything?
Why don't you.

When you were writing that diagnosis what did you do to make it seem
like a real piece of writing that a doctor would do?
Have the observations. Call her the subject and not Linda. Just kind of
use words that a doctor might use.

How did you know that?
Mostly from TV and being around stuff like that.

Who did you imagine would be reading this report?
Mostly adults.

Did you imagine other doctors would be reading it or were you just
thinking about teachers reading it?

Other doctors.
So that made a difference in the way you wrote it up.

Yes. Because I was really into the role.

When you worked as the mother, how did that feel?
It was fun. It was kind weird all those people staring up at you. The mother seemed like the bad person in the story. The parents seemed like they were the bad people. I liked it.

And yet they were really good parents and they didn't even know that all this was going on with their daughter so it was really hard to play that because I remember you posed and you made a picture of Linda and you were being comforting.

She was cringing up -

That was an excellent picture. Very striking. Let's move now to the story that you wrote after your disaster novel.

About my - do you want me to read it?

Would you please?

Tell me where this idea came from and how you developed it as you wrote.

When Mrs. Nichols let us read the newspapers I was looking at one and it said there is a certain percentage of people that get out of jail that commit crimes again and that's what I based my story on and I don't like murder or anything but I thought that sounded like something that could happen if a person got out of jail he/she could murder someone that put them in jail.

What was the disaster novel that you read in the unit?

I think it was Dicey's Song.

So was this related in any way to the disaster novel?

No. It was mostly based on the newspaper article that I read.

Can you think of any way that the work you did in the drama might have influenced this writing? Or were they totally separate things.
They were kind of separate. I kind of went into role as William, thinking of how he might think, wanting to get back at people for putting him in jail.

Is that different from what you usually do as a writer or do you in general put yourself into the role?

I usually put myself in the role. Doing it from another person's point of view.

The dialog is perfect. You really captured the tone of that. What part of the story do you think the readers might find confusing or difficult?

Maybe his revenge plans. Because a lot of people that are in jail get reformed but he didn't really get reformed and they might be confused why he didn't get reformed in jail.

What parts do you think the readers might find easy to understand or interesting to read?

Maybe the part about where he is calling Peter or where he actually kills him or at the end. I kind of just leave it for the attorney at law to beware.

Very effective. How did you let your readers know when and where the story is taking place?

I let them know it was 10 years later so it could be now. Maybe in the 70's he got put in jail and I didn't really say where. I guess they'd just have to think of somewhere.

How did you let your readers know who is telling this story?

I said I'm William Cox so I let them know up front who was telling the story.

Was there anyone in the story you wanted your readers to understand especially well?
I think William because I wanted him to be a little bit crazy and I wanted them to understand how he felt about wanting to get that revenge. It's not a good way to get revenge but that's how a lot of people go about it.

What sort of information did you assume your readers already had?

That maybe when a person gets out of jail they still feel hatred for other people they might know. That a lot of people feel that.

Did you make any changes in your story to give people more information? Were there places where you thought as you were writing well I'd better explain this a little bit more here?

I'm trying to think - maybe - I put what he was put in jail for because I thought they might want to know why. Why he was put in jail.

How did you want your readers to feel when they got to the end of this story?

Scared. Kind of tense and thinking what could happen next. What's going to happen to Mr. Kenley.

How specifically did you do that?

When I said Mr. Kenley, attorney at law, beware. I wanted them to feel - oh no.

You did. That's very effective. It sets up the suspense. Were there places within the story where you wanted readers to feel a specific way? Happy, sad, angry, worried, scared?

Scared mostly. At the part where he's calling Peter and Peter goes into a panic and the doorbell rings and it's William and he's calling from the nearest pay phone.

Was it Peter who put him in jail?

Yes. He was the guy that said we find the defendant guilty. He was on the jury.
Were there characters you wanted your readers to like or dislike in the story?

Definitely to dislike William and maybe kind of the chief of police. Maybe to like him because he knows that William is not really ready to get out yet.

What did you want your readers to believe when they got to the end of this story?

That something like that could have really happened. That it happens a lot because of that news article.

It does sound very realistic. Were there important issues about life that you wanted them to think about?

Maybe revenge. Think twice about it if you are going to get revenge. You could really get in big trouble for it.

Now your fantasy which I have already read and I loved.

Lovely, just lovely. Where did that idea come from and how did you develop it?

My dad is still alive so I guess I wanted a psychological type thing in my story. I thought it would be like a kind of fantasy to have a monster and her dad in the plane and everything. I thought that might help her cope or something.

Now for this story didn't Mrs. Nichols have you do a plan sheet where you did all the thinking ahead of time.

Yeah.

What was it like doing that?
My plan sheet was totally different from my story. It wasn't totally different but I changed a lot of things in the story because I was going to have she's meeting David and he takes her to this nice place and everything but she has to kill David and everything because he's actually the one terrorizing her but then I thought that didn't really make any sense so I changed it around a little to her having to fight her fear of losing her father.

Then did you make those changes on your plan sheet or did those changes occur while you were writing?

Actually I looked at my plan sheet and I didn't really like the idea too well so I started writing and then I liked that idea a little bit better. Her losing her father and everything.

Then did you make any changes? Did you do any revising of your story or did you just write it all?

No. I did revising. On my dummy copy I changed a few things. I changed maybe things that didn't make sense. I took those out or switched things around in the place or everything and I changed this a little from my dummy copy also.

So all in all you made three revisions?

Uh huh.

Who were you writing this story for?

Mostly people that might have lost someone close to them or kids my age that might feel that same way.

Was it for a teenage audience?

Mostly.

Did you think about the teacher at all as you were writing?

Not really. I just kind of thought how someone might feel if they had lost a father or even a mother.
I: What part of this story do you think your readers might find difficult or confusing?
T: The part about her feeling at peace with herself because people if they haven't lost a parent or something they might not know how that feels. I even don't know how that feels because my parents are still both living.
I: Thank God.
T: Yeah, thank goodness and so I thought I could have something - because they might not understand feeling at peace with yourself because my grandma passed away last year and I don't know, it was just really weird. Because I always expected her to be around.
I: Were there parts of your story that you think readers would find extremely interesting?
T: The part about the monster because that's a common way in fantasy because sometimes fantasy has a twist in it and so I thought they might be able to understand the monster.
I: Why did you choose to leave it open so that we don't really know if it was a dream or if it was reality?
T: I want them to guess, to think. Could this really happen or was she just dreaming? I want people to guess and just imagine what they think happened.
I: How did you let your readers know when and where this story was taking place?
T: I said in her diary it was June 12, 1988 so I let them know that was one year ago so it was 1989. I let them know it.
I: How did you let them know who was telling the story?
T: I had a first person point of view. I came out and said my mom was telling me.
Would people reading the story think that it was you speaking personally or would they think that it was another person talking?

I think they would know it was me because I talked directly with David or Ann. She talked directly with David.

But since it's a fantasy it's not a story about Tiff's life, it's a story about Ann.

I'm taking the role of Ann.

Was there anyone in particular you wanted your readers to understand especially well?

I think Ann. She was really feeling a lot of grief about losing her father.

What sort of information did you assume your readers already knew?

That she was really upset about losing her father and that even though she lost him she still went on with her life. She still really missed him a lot.

In your revising were there any specific places where you would probably have said I've got to explain this one.

I had to explain that her father died because on my first copy I didn't explain that her father died and then I thought wait a minute, I should tell them that her father has died.

How did you want your readers to feel when they got to the end of your story?

I think happy for Ann because she finally felt that he's gone but she could accept it and she didn't miss him quite so much.

Were there any parts of your story where you wanted your readers to be feeling specific emotions? Surprised, happy, sad?
Happy at the end. Maybe kind of sad for her when she saw her dad in the airplane and everything.

How about when she met David?

Maybe kind of surprised a little bit to see this guy and he was really good looking and everything and he takes you to this place.

And then when she's in that other like a time dimension -

Yeah. Cause she kind of experiences de ja vu.

Were there some characters you wanted your readers to like or dislike?

I wanted them to like all the characters except for the monster. That wasn't a big part in it but kind of dislike that monster because it was representing taking away her father.

That was her fear.

Uh huh.

What did you want your readers to believe when they got to the end of your story?

That something like that might happen to help you cope with the loss of someone.

What big important issue about life did you want them to think about?

When you lose someone I know it's really hard when you lose someone because I know it was really hard for me when I lost my grandma but you have to keep on living and you have to try and do something to feel at peace with yourself so you don't miss them.

I'd like you to think back to the drama one more time. What did you learn?

From the drama?

Uh huh.
552 T How to look at the clues that you have and try and make a guess at something. How to go into role and actually become the person. Become that role and how to have fun with it.

555 L If you were a teacher would you use drama?

556 T Uh huh.

557 L What do you think it does for kids?

558 T It helps them understand something a little bit more plus they can have fun with it, while they're doing it. They don't have to sit there in class and be bored.

561 L Did the drama influence your writing in any way?

562 T I think so because with the drama it helped me - like if I was in a first person - it helped me become the role, actually think like that person would think, say something that person might say.

565 L Since you're such a good writer, do you normally do that anyway?

566 T I try to.

567 L So you were doing that before you ever participated in drama.

568 T But the drama helped me a little bit more I think to think like the person.

569 L Good. What do you think writers do to keep readers interested in stories?

571 T Maybe build some suspense so they'll be like ooh, what's going to happen next. Maybe have an issue that they might be able to relate to so that they could keep on reading about that.

575 T I try and keep them realistic and I know fantasies aren't supposed to be realistic but that had realism in it. I like to build suspense in my stories.

577 L You're a master at that.
578  T  I try to keep it from my point of view so that kids my age could
579       understand more about, because they might know how I felt because
580       they're my age also.
581  I:  Who do you think the other students in your class write for?
582  T  A lot of them might write just for the teacher but I think there is a lot of
583       good writers in our class. I think a lot of them just write for
584       themselves.
585  I:  Do you write for yourself ever?
586  T  Yeah. Sometimes at home I'll get an idea and I'll just start writing a
587       story.
588  I:  Did you learn anything about yourself as a writer because of answering
589       these questions?
590  T  It's kind of hard to explain, how to say this. Who I wrote for, how I
591       actually felt when I was writing.
592  I:  Had you thought about who you write for before talking through it?
593  T  Not really and I never really thought what was I thinking when I wrote
594       this.
595  I:  What do you think I'm going to learn from listening to this interview?
596  T:  Understand the mind of a 7th grader, 13 year old, how they write and
597       everything.
598  I:  I appreciate your help. Your writing is superb.
599  <End of Tape>
APPENDIX N

CODING SAMPLE FOR AUDIENCE AWARENESS
Good afternoon, my name is Professor Aug, my friends call me Jason. Well to get on with the story.

Once upon a time when I was quite young, the strangest thing happened to me. It was in the summer and I was out visiting my grandparents on their farm. My grandparents' farm was far out in the country. It was a fairly large farm, so many people come from everywhere just to see it. Near my grandparents farm was a bold, dark, lonely forest. People say that anyone who goes into the forest very seldom returns.

Each day when I got up I saw a shiny thing shining at me like it was calling me to come to it.
The Forest
My grandparents were frightened at this because they know what happens in the forest. You see when my grandparents were about my age they went into the forest. And since then they have kept everyone out. I don't understand why they just don't destroy the forest, it would make everything easier.

One day, two weeks after I had first seen that shining thing I had seen it again, but this time it was much more brighter. It was so bright that I had to see what it was.

Without waking anyone, I sneaked downstairs, got some food, clothes, a flashlight, and my jacket and went outside.

When I stepped outside and looked towards the lights, I noticed it seemed much more duller.

When I reached the light I noticed it was like a door. I went toward the door, and as I did a hand came out and grabbed me. I screamed for help, and struggled to get free, but it was too late. Everything went black, and just for a split second I saw the farm and then it was gone.

When I woke everything was quite different. Where the farm used to be, stood a beautiful orchard.

"Elle" said a small chirping voice. "Who said that." I said, looking around. "It was me," said the voice.

Then I saw it, it was a small round creature. "Why am I here," I said. "You are here to help you defeat the dragon." said the creature.

"I will help you if you help me get home," said the
way what is your name."

"My name is Hidgette, and I will help you get home."

We agreed and Hidgette took me back to his village where I ate got changed.
After I had eaten and gotten sleeped, Hidgette took me to the battlefield where the dragon was waiting for me. After I defeated the dragon Hidgette took me home.

When I got home my grandparents were waiting for me.
"Let's go home," my grandmother said. "Oh! grandma that's music to my ears."

THE END
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My grandparents' farm was far out in the country. It was a fairly large farm, so many people came from everywhere just to see it.

Near my grandparents' farm was a cold, dark, lonely forest. People say that anyone who goes into the forest very seldom returns.

Each day when I got up, I saw a shiny thing shining at me like it was calling me to come to it. My grandparents were frightened at this because they knew what happens in the forest. You see, when my grandparents were about my age, they went into the forest. And since then they have kept everyone out. I don't understand why they just don't destroy the forest. It would make everything easier.

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When I woke, everything was quite different. Where the farm used to be, stood a beautiful orchard.

"Ello," said a small shivering voice. "Who said that," I said, looking around. "It was me," said the voice.

Then I saw it—it was a small round creature.

"Why am I here?" I said.

"You are here to help us defeat the dragon," said the creature.

"I will help you if you help me get home. By the way, what is your name?"

"My name is Gidgette, and I will help you get home."

We agreed, and Gidgette took me back to his village. Where I ate, got changed. After I had eaten and gotten dressed, Gidgette took me to the battlefield where the dragon was waiting for me. After I defeated the dragon, Gidgette took me home.

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### Tally Sheet for Negotiated Analysis by Strategy Category Among Three Raters

- **Category of Strategies**
  - **Audience Awareness**

- **Writing Sample:** Narrative #3 - Fantasy

<table>
<thead>
<tr>
<th>Strategy Category</th>
<th>Students #</th>
<th>T-Units</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1. Establishing Setting</td>
<td>7 8 9 10 11</td>
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<td>2. Sensory Imagery</td>
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<td>3. Direct-Address (End-Person)</td>
<td>1 2 3 4 18 19 20 21</td>
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<td>4. Dialogue Descriptors</td>
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<td>5. Disruptive Language</td>
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<tr>
<td>6. Clarifying Information</td>
<td>2 3 5 8 9 10 11 17 18 19 25 30 31 33 34 35 36 37 45 50 53 57 58</td>
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<td>7. Character Insight</td>
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<td>9. Calls for Empathy</td>
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<td>10. Sense of Closure</td>
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</table>

**Total # of T-Units:** 63

\[
\frac{97}{63} = 1.54
\]
STUDENT #120: COLUMN AND PIE GRAPHS DEPICTING PERCENTAGES OF AUDIENCE AWARENESS STRATEGY T-UNITS PER CATEGORY OUT OF THE TOTAL NUMBER OF STRATEGY T-UNITS FOR POST-DRAMA NARRATIVE III "FANTASY"

FIGURE 8.
APPENDIX O

COMPLETE DATA SET FOR STUDENT #003
Jamie,

Hi! How are u? I'm O.K. I do have 1 problem. My dog, Abbie, has become very sick. She can't see to walk & has rheumatism in her legs & can't walk to good. A few of my friends think I should have her put to sleep. I just wanted another opinion. I think I might have her put to sleep even though she has a right to die naturally. The reason I might do this is because she's suffering so much & no animal has a right to suffer so much.

Well if you can please give me your opinion, it would mean a lot to me. Thanks!

Love,

[Signature]
Jamie,
Hi! How are U? I'm O.K. I do have 1 problem. My dog, Abby, has become very sick. She can't see to well & has rheumatism in her legs & can't walk to good. A few of my friends think I should have her put to sleep. I just wanted another opinion. I think I might have her put to sleep even though she has a right to die naturally. The reason I might do this is because she's suffering so much & no animal has a right to suffer so much.
Well if you can please give me your opinion, it would mean lot to me. Thanks!

Love,
SodaPop Curtis: 1989

SodaPop became a hot model and moved to California. He and Sandy got married and moved there. For years they were happy together while Soda brought in plenty of money. In 1987 Soda discovered Sandy had breast cancer. He was crushed by this news. For a year and a half Soda struggled with Sandy trying to be positive. In July 1988 Sandy passed away. The doctors had done everything they could but it just wasn't enough. Soda didn't think he could go on living, but he managed. In January 1989 Soda turned 42. It was then when he decided to make a change for the better in his life. He knew Sandy was gone for good, but he still missed her. He quit his modeling and decided to open up a mechanic business. The business got off to a slow start but then the business started booming! Soda was happy once again. Once a week he would visit Sandy's grave, and that made him feel at peace with himself. Soda still hasn't remarried yet but things are looking good so he might remarried. Soda's life turned out pretty good.
Sodapop Curtis: 1989

Sodapop became a hot model and moved to California. He and Sandy got married and moved there. For years they were happy together while Soda brought in plenty of money. In 1987 Soda discovered Sandy had stomach cancer. He was crushed by this news. For a year and a half Soda struggled with Sandy trying to be positive. In July, 1988, Sandy passed away. The doctors had done everything they could but it just wasn't enough. Soda didn’t think he could go on living, but he managed. In January 1989 Soda turned 42. It was then when he decided to make a turn for the better in his life. He knew Sandy was gone for good, but he still missed her. He quit his modeling and decided to open up a mechanics business. The business got off to a slow start but then business started booming. Soda was happy once again. Once a week he would visit Sandy’s grave and that made him feel at peace with himself. Soda still hasn’t remarried yet but things are looking good, so he might remarry. Soda’s life turned out pretty good.
STUDENT #003: COLUMN AND PIE GRAPHS DEPICTING PERCENTAGES OF AUDIENCE AWARENESS STRATEGY T-UNITS PER CATEGORY OUT OF THE TOTAL NUMBER OF STRATEGY T-UNITS FOR PRE-DRAMA NARRATIVE I "OUTSIDERS"

**Figure 9.**
Pricilla Presley Beds Down Lawyer, Frank Jennings

I was in Pricilla Presley's house on March seventh and I was shocked to see her lawyer, Frank Jennings, come down the stairs in nothing but a sheet asking for his pants. Pricilla herself had nothing on but a flimsy nightgown. An inside source (her neighbor) has seen the two together before. Another source has told me they are having an affair. Although they said nothing about it when I was there, the evidence was against them. How long will this affair last? We'll soon find out!

Enquirer reporter
Pricella Presley Beds Down Lawyer, Frank Jennings

I was in Pricella Presley's home on March seventh and I was shocked to see her lawyer, Frank Jennings, come down the stairs in nothing but a sheet asking for his pants. Pricella herself had nothing on but a flimsy nightgown. An inside source has told me they are having an affair. Although they said nothing about it when I was there the evidence was against them. How long will this affair last? We'll soon find out!

--Enquirer reporter
STUDENT #003: COLUMN AND PIE GRAPHS DEPICTING PERCENTAGES OF AUDIENCE AWARENESS STRATEGY T-UNITS PER CATEGORY OUT OF THE TOTAL NUMBER OF STRATEGY T-UNITS FOR DRAMA EXPOSITION "TABLOID ARTICLE"

FIGURE 10.
Child seemed scared of other children huddled in a corner, not communicating. She will cringe if she hears loud noises.

(tentative)

Diagnosis: She has been attacked by someone and she is closing out the world. It appears that she, like many other children with this type of problem, is trying to make it "go away."

We need to ask the housekeeper some questions. Also ask for another interview with the subject's parents. Get a police investigation. Ask teacher if any strange behavior/communicate with child.

Linda Zennel  child subject-age:

Dr. ———-
3-17-89
Observation of child & mother:
The child seemed not to notice
that her mother was there.
She seemed withdrawn. The
mother looked quite worried.

Interview mother: worried
Close with child unsuspecting
of anything

Interview father: close to
child suspecting housekeeper
has done something

3-20-89
Mrs. Leary
Interview with housekeeper:
puts up a false personality.
Said Jewel's treat Linda like
a fragile egg.

3-21-89
Diagnosis - Linda has been
pushed to far by her parents.
She wants to break the rules.
Sometimes I think Linda's messed
up her room because she's been
pushed by her parents.

Recommendations: Linda
should have some therapy by
herself for a couple of months.
Then they should go into family
therapy.
Dr. _____________

Child seemed scared of other children
huddled in corner, not communicating
she will cringe if she hears loud noises
(tentative)

Diagnosis: She has been attacked by someone and she is
closing out the world. It appears that she, like many other
children with this type of problem, is trying to make it "go
away."

We need to ask the housekeeper some questions. Also ask for
another interview with the subjects parents. Get a police
investigation. Ask teachers & students if any strange
behavior. Communicate with child. Linda Fennel-child
subject-age 7.

3-17-89 Observation of child & mother
The child seemed not to notice that her mother was there.
She seemed withdrawn. The mother looked quite worried.
Interview with mother: Worried Close with child
unsuspecting of anything
Interview with father: close to child suspecting housekeeper
has done something

3-20-89 Mrs. Leary
Interview with housekeeper: Puts up fake personality Said
Fenel's treat Linda like a fragile egg.

3-21-89 Diagnosis
Linda has been pushed to far by her parents. She wants to
"break the rules" sometimes. I think Linda messed up her
room because she's been pushed by her parents.
Recommendations: Linda should have some therapy by herself
for a couple of months Then they should go into family
therapy.
STUDENT #003: COLUMN AND PIE GRAPHS DEPICTING PERCENTAGES OF AUDIENCE AWARENESS STRATEGY T-UNITS PER CATEGORY OUT OF THE TOTAL NUMBER OF STRATEGY T-UNITS FOR DRAMA "CLINIC REPORT"

FIGURE 11.
Dicey Tillerman's sister, Maybeth Tillerman, is a slow learner, so her family says, but some people think she's retarded. (Mostly her teachers.) The family, Dicey, James Maybeth, Sammy, and their grandmother "Gram," live near Chesapeake Bay. Maybeth's teachers think she's retarded because she has been held back in second grade and in third. She's currently in the third grade, but she doesn't pick up on the things she should be.

"She really tries to learn, but she just doesn't get it," her family says.

Her piano teacher, Mr. Lingeirle, disagrees, however, with Maybeth's teachers. He claims Maybeth has a special talent in piano.

"She hears a tune and can pick it up immediately," Mr. Lingeirle and her family says.

Some people think she's retarded, but she can do things by herself. My opinion on the matter is that she is a slow learner but has an extraordinary talent for music. Who knows? Maybe she could be the next Liberace!
Dicey Tillerman’s sister, Maybeth Tillerman, is a slow learner, so her family says, but some people think she’s retarded. (Mostly her teachers.) The family, Dicey, James, Maybeth, Sammy, and their grandma "Gram," live near Chesapeake Bay. Maybeth’s teachers think she’s retarded because she has been held back in second grade and in third. She’s currently in the third grade, but she doesn’t pick up on the things she should be. "She really tries to learn, but she just doesn’t get it," her family says.

Her piano teacher, Mr. Lingerle, disagrees, however, with Maybeth’s teachers. He claims Maybeth has a special talent in piano. "She hears a tune and can pick it up immediately, Mr. Lingerle and her family says.

Some people think she’s retarded but, she can do things by herself. My opinion on the matter is that she is a slow learner but has an extraordinary talent for music. Who knows? Maybe she could be the next Liberaché!
STUDENT #003: COLUMN AND PIE GRAPHS DEPICTING PERCENTAGES
OF AUDIENCE AWARENESS STRATEGY T-UNITS PER CATEGORY
OUT OF THE TOTAL NUMBER OF STRATEGY T-UNITS
FOR POST-DRAMA EXPOSITION "DISASTERS"

FIGURE 12.
"William Conn is still dangerous," the chief explained. "But he has served his sentence of 10 years," Mr. Ashley told him. "Well," the chief said bluntly, "I guess you're right. He has served his sentence and he doesn't seem as violent.

I'm William Conn. Ten years ago I was sentenced 10 years for brutally raping 15 women. I've served my sentence so they have to let me out. But those people who put me in jail, and I remember every one of them, are gonna pay big time!

The chief and Mr. Ashley walked to the jail cell with the key to free William. They opened the cell and led William to the outside where he was free. Free, such a wonderful!
word to William. Now he can plan his revenge.

"Hello," answered Peter Grant, as he picked up the phone.

"You #!!!@! Dead long years in that hole. You sent me there! Now your gonna pay."

Click. Nothing but a dial tone now. Peter seemed perplexed. Then it hit him that he was the one that said William Conn was guilty 10 years ago. He went into a state of panic.

He was out on the streets, and capable of murder.

Ding, dong, went the doorbell. Oh no! It was William! The door burst open! It was William! He had a large knife in his hand as he came charging for Peter. A scream was let out. It was all over.

Peter was dead. There were 55 stabs, in all.

William felt satisfied, but not for long. He still had his lawyer to find.

MR. KENNY, ATTORNEY AT LAW, BEWARE!
"William Conn is still dangerous," the chief explained. "But he has served his sentence of 10 years," Mr. Ashley, the D.A. told him. "Well," the chief said slowly, "I guess your right. He has served his sentence and he doesn’t seem violent."

I’m William Conn. Ten years ago I was sentenced to 10 years for brutally raping 15 women. I’ve served my sentence so they have to let me out. But those people who put me in jail, and I remember every one of them, are gonna pay big time!

The chief and Mr. Sahley walked to the jail cell with the key to free William. They opened the cell and led William to the outside where he was free. Free, such a wonderful word to William. Now he can plan his revenge!

"Hello," answered Peter Grant as he picked up the phone. "You *!#%&*! Ten long years in that hole. YOU sent me there! Now your gonna pay!"

Click. Nothing but a dial tone now. Peter seemed perplexed. Then it hit him that he was the one that said William Conn was guilty ten years ago. He went into a state of panic. He was out on the streets, and capable of murder!

Ding dong, went the door bell. Oh no. It was William! The door burst open! It was William! He had a large knife in his hand as he came charging for Peter. A scream was let out. It was all over. Peter was dead. There were 25 stabs in all.

William felt satisfied, but not for long. He still had his lawyer to find.

Mr. Kennly, Attorney at Law, BEWARE!
STUDENT #003: COLUMN AND PIE GRAPHS DEPICTING PERCENTAGES OF AUDIENCE AWARENESS STRATEGY T-UNITS PER CATEGORY OUT OF THE TOTAL NUMBER OF STRATEGY T-UNITS FOR POST-DRAMA NARRATIVE II "DISASTERS"

![Bar Chart]

![Pie Chart]

**Figure 13.**
The Battle of My Worst Years

by...
So my dear friend Jack,

June 12, 1988: I can't believe my dad is gone. He was just here last week, healthy and active. My father died in a plane crash over the weekend, and we're going to his funeral tomorrow.

That I had written one year ago in my diary. I can't... just a mistake. My mom is calling me.

"Ann, " Beloved my mom, "I need you to go to the store for me!"

"Um... Ok, Mom, " I screamed back.

As I was walking down the street in my small town, I saw someone I'd never seen before. He looked like he didn't belong in this town.
He was wearing leather shoes, a gray pin-stripped suit, and a red silk tie. His neatly cut blond hair and tanned face made him look a bit odd. "I was staring at him so much I bumped into him."

"Excuse me!" he said.

"Yes, it's okay," I stuttered.

"My, your such a pretty thing to be living in this small town," he exclaimed.

"Thank you," I said. If you don't mind me asking, what is someone like you doing in a town like this? I mean, you look like you're from New York City."

"Well, I'm just not from here. The reason I came was for you," he said. "For me?" I said.

"Of course, of course!" he exclaimed.

"Oh, of whatever," I told him. "Do you need help getting around?"

"No, no thanks, I came to take you with me. Would you like to go somewhere with me?"

"Well, it depends on where we're going," I said. "But I promised myself why don't I surprise you?"

"He said with a dashing smile.

"Ok. But I need to know one more thing, what is your name?" I blurted out.

"Pardon me," he said. "It was rude of me not to introduce myself. I'm David, David Eline."

"Ann. Ann..." I know who you are, Ann.
"Thomas," he said to me. "Well, it's nice to meet you anyway," I said. "So, where exactly are we?" Smiling, we shook hands. He hadn't shown him a handshake. "Tell me I can trust him," I asked.

"So, where exactly are we going?" I asked. "You'll know it when you get there. Remember your dreams," he said and, with that, he got into his black little car and we started off. I had a weird feeling in my stomach, but I ignored it. BOOM! I blacked out.

I woke up sleeping on a bed of green, soft grass. David was reading a book. Deja vu. I knew I'd been here before. "David," I asked, "where is this place that I dreamed about?"

"Yes it is, Ann. Those dreams were messages from my people. We need you now," he explained. "Why do you need me?" I asked.

"You have to fight your biggest fear, which is terrorizing our people," he said softly. "That's all I can tell you for now. Be careful, for you're worst fear is..."
about to come out.” Then he disappeared. "Daddy!" I screamed. "D...

don't hurt any more, do?"
All of a sudden I saw a huge, grotesque monster. I quickly did as he told with an airplane in its hand. I looked closely.
My father was in the airplane.
"Daddy!" I screamed. "Daddy, I'm here! I'll save you!"
"Amn, you can't save me. I've already crossed over," he said lovingly.
"No, no! Daddy, I'll save you!" I pleaded as I started to cry.
"Amn, Amn listen to me. Take that sharp tree branch over there...and jam it into the monster's stomach. If you do this, you'll be at peace with yourself." "Good bye, Amn," my dad said.
"Good bye, Daddy, I love you!" I said back.
"I know, sweetie, I love you too," he told me. All of a sudden I got a feeling of peace, and I didn't miss Daddy quite so much.
Then David appeared. "That was what you had to fight, Amn." David explained to me with a sympathetic face.
"I'll take you home now."

* * *

"Ahn," bellowed my mom, "I need you to go to the store for me!"

"Um, ok mom!" I screamed back.

So this day I don't know if that was a dream, or if it really happened. Whatever it was, it helped me cope with the loss of my father.

Me in my room where my "dream" started.
About

The Author

---

lives

with her husband in a loft in New York. She has written three books previous to this one. She is a well known author all over the world.

When I was thinking about my "dream..."
The Battle of My Worst Fears by _______ _________

June 12, 1988. I can't believe my dad is gone. He was just here last week, healthy and alive. My father died in a plane crash over the weekend, and we're going to his funeral tomorrow.

That, I had written one year ago in my diary. I can't . . just a minute, my mom's calling me.

"Ann," bellowed my mom, "I need you to go to the store for me!"

"Um, OK Mom," I screamed back.

As I was walking down the street in my small town, I saw someone I'd never seen before. He looked like he didn't belong in this town. He was wearing leather shoes, a grey pin striped suit, a silk white shirt, and a red silk tie. His neatly cut blond-brown hair and tanned face made him like a god. I was staring at him so much I bumped into him.

"Excuse me!" he said.

"It's, it's OK," I stuttered.

"My, your such a pretty thing to be living in this small town," he exclaimed.

"Thank you," I said, "If you don't mind me asking, what is someone like you doing in a small town like this? I mean, you look like you're from New York City."

"Well, I'm just not from here. The reason I came was for you," he said.

"For me?" I said.

"Of course, of course!" he exclaimed.

"Oh, OK whatever" I told him, "Do you need help getting around?"

"No, no thank you. I said I came to take you with me. Would you like to go somewhere with me?" he asked.
Would you like to go somewhere with me?" he asked.

"Well, it depends on where we’re going," I said perplexed.

"Why don’t I surprise you?" he said with a dazzling smile.

"OK, but I need to know one more thing, what is your name?" I blurted out.

"Pardon me," he said, "it was rude of me not to introduce myself. I’M David. David Kline."

"Ann, Ann . . . "

"I know who you are, Ann Thomas," he said to me.

"Well, it’s nice to meet you anyway," I said smiling.

We shook hands. He had a firm handshake, telling me I could trust him.

"So, where, exactly, are we going?" I asked.

"You’ll know it when we get there. Remember your dreams," he said in a queer voice.

With that I got into his black Vette and we started off. I had a weird feeling in my stomach, but I ignored it. BOOM! I blacked out.

I woke up sleeping on a bed of green, soft grass. David was reading a book. Deja Vu. I knew I’d been here before.

"David," I asked, "Where exactly are we?"

"Do you remember the dreams you’ve been having the past few nights?" he asked.

"Yeah," I said, "Yeah I do. This is the place that I dreamed about."

"Yes it is, Ann. Those dreams were messages from my people. We need your help, Ann," he explained.

"Why do you need me?" I asked.

"You have to fight your biggest fear, which is what is terrorizing our people." Then he said softly, "That’s all I can tell you for now. Be careful, for your worst fear is about to come out." Then he disappeared.

"David!" I screamed. "I don’t have any fears, do I?"
All of a sudden I saw a huge, grotesque monster with an airplane in its hand. I looked closer. My father was in the airplane.

"Daddy!" I screamed. "Daddy, I'm here! I'll save you! "Ann, you can't save me. I've already crossed over," he said lovingly.

"No, no, Daddy, I'll save you!" I bellowed as I started to cry.

"Ann, Ann, listen to me. Take that sharp tree branch over there and jam it into the monster's stomach. If you do this, you'll be at peace with yourself," my dear father said. I quickly did as he told and the monster died.

"Goodbye, Ann," my dad said.

"Goodbye, Daddy, I love you!" I said back.

"I know, sweetie, I love you too," he told me. All of a sudden I got a feeling of peace, and I didn't miss Daddy quite so much. Then David appeared.

"That was what you had to fight, Ann," David explained to me with a sympathetic face. "I'll take you home now."

* * *

"Ann," bellowed my mom, "I need you to go to the store for me!"

"Um, OK Mom!" I screamed back.

To this day I don't know if that was a dream, or if it really happened. Whatever it was, it helped me cope with the loss of my father.

About the Author: ________________ lives with her husband in a loft in New York. She has written three books previous to this one. She is a well known author all over the world.
STUDENT #003: COLUMN AND PIE GRAPHS DEPICTING PERCENTAGES OF AUDIENCE AWARENESS STRATEGY T-UNITS PER CATEGORY OUT OF THE TOTAL NUMBER OF STRATEGY T-UNITS FOR POST-DRAMA NARRATIVE III "FANTASY"

FIGURE 14.
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