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NEGOTIATING TEXTS, SPACES AND VOICES:
RESPONSE TO LITERATURE, PROCESS DRAMA
AND HYPERTEXT TECHNOLOGY
IN A MIDDLE SCHOOL CLASSROOM

DISSERTATION

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

By
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The Ohio State University
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ABSTRACT

The purpose of the study is to describe a middle school Language Arts classroom that incorporated response to literature, process drama, and hypertext computer technology. A teacher-researched qualitative study was undertaken to 1) describe the classroom characteristics 2) use a model of text, space and voice to illustrate the student learning, 3) compare across case studies and 4) examine student learning with regard to functional literacies.

While pockets of research have investigated response to literature, process drama and computer technology individually, it was the goal of this research to examine a learning environment that incorporates all three. The relative infancy of the computer technology which supports hypertextual features and capabilities offers few research examples of its application in teaching.

The study is both qualitative and teacher research completed in the 8th grade Language Arts classroom of the teacher/researcher. The site for the study is notable for incorporating block scheduling and computer technology into its instructional approach.

The classroom project studied consisted of students reading a historical fiction selection, engaging in process drama to gain access to multiple perspectives and creating final project using web page designing software to create a hypertextual document.

Analysis of the teacher/researcher observations, student artifacts and videotapes informed the description of the classroom and six student case
studies. Further emerging from the synthesis of theory and data is a model of

text, space and voice. Student case studies were selected and organized around
the considerations of text; space and voice.

The implications of the study include the merit of careful consideration of
complex student learning. First, the classroom context, time, resources, teachers
and students provide important and often undervalued basic ingredients for
student learning. Second, student learning in light of the model of text, space
and voice, is diverse as well as linked or joined and perhaps most accurately
captured in a hypertextual environment. Third, student learning in a new
century offers unprecedented opportunities to consider designs for learning in an
environment which may include student responses to literature, experiences of
drama, hypertext and functional literacies which ultimately give students and
teachers the inspiration to continue to learn.
ACKNOWLEDGMENTS

My deepest appreciation goes to my major advisor, Dr. Theresa Rogers, who provided encouragement and support. The members of my committee were integral to my learning throughout my studies: Rob Tierney for inspiring me to continually push my thinking; Janet Hickman for celebrating teachers, children and literature; and Barbara Lehman for patience and flexibility.

This project could not have been possible without the students, faculty—particularly my teammates Kelly Cox, Dan Good, Mike Miller, and Pam VanHorn, principal at Kilbourne Middle School. The students who came before those included in the study and those that follow have and will provide me daily with fascinating examples of student learning and challenges to my growth as a professional.

A special acknowledgment must be made for the thoughtful conversation and gentle nudges of my colleague, Dr. Beth Murray, who shares my love of literature and belief in the power of children and imaginary worlds.

Finally, for their patience and trust, my mother, and Dr. Joseph J. Quaranta, Jr.
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CHAPTER 1

INTRODUCTION

Separate areas of research have investigated response to literature, process drama and computer hypertext technology; however, an environment that incorporates all three offers exciting new horizons for learning. The relative infancy of the latest computer technology which supports hypertextual features and capabilities precludes many educational research examples. For this reason it is valuable to examine a unique setting that engages students in a project which integrates multiple literacies including response to literature, process drama and hypertext technology.

It is the purpose of this study to describe the classroom setting, the 8th-grade students' learning in a classroom context that incorporates response to historical fiction, process drama, and computer (hypertext) technology and the interactions among the texts, spaces and voices. The study describes a model for incorporating response to historical fiction, process drama and computer technology into students' classroom learning, employing a process of model building which mirrors established routines of grounded theory building.
Research Questions

Research questions were formulated to capture the essential process and learning goals of the study and to frame the findings within a model of a learning environment which is guided by conceptions of text, space and voice.

1. What are the characteristics of a language arts classroom environment and learning model in which expanded spaces, voices, interrelationships among texts are fostered?

2. How does the model illustrate student learning through the negotiation of texts, spaces and voices?

3. What student learning takes place in the context of response to literature, process drama and hypertext technology in terms of cross-case comparisons and functional literacies?

Choice of Methodology

I have chosen to work from within a qualitative perspective to represent the classroom experience with a degree of complexity that reflects the nature of an environment where I, in my role as the teacher, and my students explore their worlds through a variety of texts. The data collection methods include those traditionally considered sources for case studies (Faltis, 1997; Merriam, 1998; Stake, 1994;) with an emphasis on observation and classroom documents and artifacts.

My roles as a classroom teacher and researcher offer me the opportunity to conduct teacher research as Lytle and Cochran-Smith (1993) define it "systematic and intentional inquiry carried out by teachers" (p. 1154). Also my goal of disseminating my findings to other teachers influenced my
decision to pursue qualitative case study research. I believe that the qualitative classroom-centered work of teachers such as Nancie Atwell (1987) and Maureen Barbieri (1995) has been influential to me and to many other teachers.

The research proposed follows within the tradition of teacher research, but moves beyond many of the contemporary examples through an additional layer of constructing a model of learning in the context of the interaction among students, texts, spaces and voices. The process of model building mirrors established routines of grounded theory building (Strauss & Corbin, 1994). Further, this model building aims to identify possible directions for the incorporation of computer technology into language arts classrooms.

Significance of the Study

My objective is to provide an example of a carefully designed, executed and considered undertaking, one that incorporates technology in a manner that values the imaginations of children. The description of the classroom, the process and the learning will provide a complex portrait of students learning about a complex body of knowledge, history. Further, I believe the work will offer insight into the reconsideration of teacher and student roles with respect to the possibilities that learning through the weaving of multiple texts has to offer.

Inquiry into developing technology and its incorporation into a response-based language arts classroom fits within the framework of qualitative research that recognizes the complexity of teaching and learning. The transformative nature of technology as means for enlarging opportunities for students and teachers provides a timely and appropriate
opportunity for research. In order to move beyond traditional uses and understandings of technology, teachers need research-based examples or models. As the rate of development and change in technology increases, the classroom teacher faces a dearth of examples of research that reflects both grounded theory and reflective practice.

Definitions of Terms

Selected terms are defined below to clarify their use in the context of this study.

Space -- Bolter (1991) describes an electronic writing space in which writer and reader are more closely tied together. Here the conception of space also encompasses a larger discussion of learning that acknowledges the creation and negotiation of "worlds" that are described by Benton (1992), Rogers and O’Neill (1993), and O’Neill, (1995). A learning experience where worlds are created and explored is described and outlined more fully in the framework found in Chapter 3.

Voice -- In the context of this study voice is (a) an expression of perspective or point of view gained in the process of trying on, adopting and investigating a variety of roles; and (b) an imprint of self as Graves (1983) outlines as a component of writing in his text, Writing: Teachers and Children at Work.

Texts -- The dimensions of text that are central to this discussion are (a) the expansion of the conception of text to include responses to literature and process drama texts; (b) the intertextuality and influence among texts.

Response to literature -- Reader response has a long tradition of study, theory and criticism. However, for the purposes here it is grounded in the
work of Rosenblatt (1932, 1978) and the unique transaction between a reader and a text. Furthermore in keeping with Purves, Rogers and Soter (1995) a number of modes of response are incorporated.

**Process drama** — Rogers and O'Neill (1993) describe process drama as "a group improvisational technique." Incorporated into a classroom, it provides access to a set of tools to explore imagined worlds. O'Neill (1994) explains "In process drama, active identification with and exploration of fictional roles and situations are key characteristics, and there is less emphasis on personal growth, theatrical skills, or the recreation and enactment of an existing story" (p. 407).

**Hypertext** — The notion of linked texts began with Apple's development of the HyperCard® program. In general a hypertext environment is one in which images and words are combined and linked together to create connections that are both linear and multi-linear in nature. Bolter (1998) identifies the elements of hypertext as "verbal or graphic units (the World Wide Web calls them pages) and links that join these units (p. 5)."

**Overview of the Chapters**

Chapter 1 has presented an introduction to the study, research questions explored, and a description of the project's design. Chapter 2 examines literature relevant to the basis for the study: response to literature, considerations of text, space and voice, and the role of the teacher in facilitating learning in hypertext environments. The research methodology is described in Chapter 3, and findings are explored in Chapter 4. Finally, Chapter 5 summarizes the research project and offers implications and recommendations for further research.
CHAPTER 2

REVIEW OF LITERATURE

In my experience functioning in multiple and overlapping worlds—those of the middle school classroom and the University, I have explored a number of educational concepts and traditions in both contexts. Central to the development of this study is investigating new ways of thinking about how students respond to literature, negotiate texts through process drama, and utilize computer hypermedia technology to create projects that reflect their learning. Over the course of this study, through classroom work and reflection, three important concepts emerged. The theoretical considerations of text, space and voice serve as the foundation of the model developed and articulated in Chapter 4.

The discussion of text, space and voice is framed by the work of two reader-response theorists, Rosenblatt (1938; 1979) and Benton (1983). The root of the conceptions of text, space and voice is in the work of these two theorists. First, Rosenblatt and her conception of the transaction between the reader and text inspired me to reconsider modes of response in search of student responses that could more closely capture the limitless possibilities her perspective suggests. Second, Benton's (1983) formulation of secondary worlds as a metaphor for response to literature imagined a larger context for response to literature and complicated the manner in which responses are considered.
Response to Literature

Louise Rosenblatt is a pivotal figure in reader-response theory. Her first book, Literature as Exploration (1938), grew from her experiences teaching literature at Barnard College, and her multidisciplinary interest in the world. She formulated the relationship between the reader and the text, emphasizing the role of the reader in unique transaction with the text. Literature as Exploration remains important because, although it was largely ignored for many years, much of its significance stems from the fact that the author drew on the work of a number of other fields of study.

The concept of the transaction of literature, the poem, created between the reader and the text was further discussed in Rosenblatt's The Reader, the Text, and the Poem (1978). What is of concern here is her conception of the relationship between the reader and the text -- the unique nature of the transaction.

From her earliest work, Rosenblatt developed a theory of reading that went against much of what was accepted about texts and their study. Rosenblatt (1990), herself a product of many of the standard approaches to literature study in the 1920's, such as New Criticism, sought to "help the average student discover why one should read literary texts, given all the other interesting things in life" (p. 100). Particularly in light of my years working with middle school students, I share her goal.

Rosenblatt's (1995) often-quoted description of the unique nature of readers and literary works follows:

There is no such thing as a generic reader or a generic literary work; there are only the potential millions of individual readers of the potential millions of individual literary works. A novel or a poem or a
play remains merely inkblots on paper until a reader transforms them into a set of meaningful symbols. The literary work exists in the live circuit set up between reader and text. (p. 24)

My own experiences as a reader prepared me to readily accept the potential Rosenblatt described. Her further description of the poem in this characterization struck a chord as I imagined limitless possibilities.

Rosenblatt also offers a model for the expansion of the definitions of text. Rosenblatt (1994) describes the poem — the transaction between reader and text, by comparison to other endeavors—performances, dramatic and musical. She explains:

To illustrate the reading process, I shall sometimes refer to the text of plays. The complaint 'Plays are to be acted, not read' may suggest itself. Without rejecting the idea that plays are usually written to ultimately be acted, I still insist that before they are acted they must first be read—first by the author evoking his intended work and, second, by the director and the actors, who before they interpret must go through the process that I hope to illuminate further in coming chapters. Perhaps an even better analogy for the reenactment of the text is the musical performance. The text of a poem or of a novel or of a drama is like a musical score. The artist who created the score—composer or poet—has set down notations for others, to guide them in the production of a work of art ... Moreover, in the literary reading, even the keyboard on which the performer plays is—himself. From the linkage of his own experiences with words, from his own store of memories, he must draw the appropriate elements symbolized by the score or text, to structure a new experience, the work of art. (pp. 13-14)

In Rosenblatt's description she enlarges the vocabulary for discussion of response to literature and recognizes additional means for negotiation of meaning through a variety of texts—musical scores, scripts.

Benton (1983) formulates ten reading paradoxes listed below which further complicate the complex experience between a reader and a piece of literature:
Reading a story is detached and committed.
Reading a story entails belief in an acknowledged illusion.
Reading a story is individual yet cooperative.
Reading a story is simultaneously monologue and dialogue.
Reading a story is active and passive.
Reading a story is recreative and re-creative.
Reading a story is unique yet repetitive.
Reading a story entails both abstraction and filling in.
Reading a story is both ordered and disordered.
Reading a story is anticipatory yet retrospective. (pp. 15-20)

Benton explains that the paradoxes "rather than offering underlying ideas to which constant reference can be made, antinomies tend to beg questions or, at any rate, to leave issues open for further exploration" (p 21).
Benton (1992) articulates a three-dimensional view of the secondary world, one that he believes can 1) accommodate "means of conceptualizing the 'novel within the novel' that the reader imagines; and 2) offer a way of handling readers' responses that reflects the living, changing quality of psychic processes, that allows for the diversity and idiosyncrasy . . . and that avoids petrifying response in 'classifier's stone'" (p. 76). Benton's reluctance to further the simplification of reading and response is salient to my continued curiosity. Included in the discussion of space which follows is a review of the components of his secondary worlds.

Across the three conceptions of text, space and voice discussed here are two commonalities. The first is an expansion of the possibilities of each through redefining the terms in light of theoretical and research insights. The second are the characteristic outgrowths of each which are explored through the study—intertextuality, personal meaning or self, and voice.
Text

Emerging from an examination of the research and related theory are two attributes of text that are central to the present discussion — the primacy of verbal modes of response, and the invitation to expand notions of text and the intertextuality among texts.

My interest in response to literature led me to survey research in this area with a particular interest in the mode of response. My investigation revealed that much of the research draws from Rosenblatt and focuses on the verbal or written/oral responses of students. Rosenblatt's (1991) theory of response is often embedded in the research conducted, primarily because absent reader-response theory, the reader is left out of the discussion. For a review see Beach & Hynds (in Pearson, 1984).

Two influential studies of response (Purves and Ripper, 1968; Applebee, 1978) examined the verbal responses of students to literature. In the Purves and Ripper (1968) study the special status of the written mode of response is acknowledged as the elements they identify are characterized not as elements of response but as elements of writing about a literary work. Both studies aim to describe response by categorizing and labeling these responses; however, Applebee (1978) concedes that responses may take many forms. "Nonetheless most studies of response have concentrated on the verbal, both because these are very typical and characteristic responses, and because the methodological problems are less intractable" (p. 88).

These studies were followed by many others. Among the areas of interest explored were writing products and processes in response (Marshall, 1987), the process of students' literary interpretation (Rogers, 1991) and the stance of the reader (Many, 1991).
Moving away from primarily verbal modes of response invites additional considerations of what is counted as response and text. Hickman's (1981) study presents a categorization of response which acknowledges that "although response itself is an essentially private phenomenon, outside observers have some access to it in terms of the respondents' public (classroom) verbal and non-verbal behaviors." (p. 345). Hickman's inclusion of such behaviors as laughing and applause, keeping books in hand, sharing discoveries, dramatic play, three-dimensional art and construction, and using literary models deliberately in writing, serve to greatly extend the discussion of expressed response to literature and additional modes of response. An additional set of response categories is offered by Booth and Barton (1990). Drawing from thirty years of experience working with children, literature and drama in the classroom, they identify a response repertoire that includes: story talk, telling and retelling stories, story drama, reading stories aloud, writing our own stories, parallel reading, story visuals and celebrating stories and authors. Booth and Barton and Hickman offer observations regarding students' response to and interaction with text which describe additional sources of text from talk to drama and stops between.

To enlarge the discussion of text in a classroom context is to readjust the classroom literacy orientation and accept additional categories of language as text. Wells in Booth's (1991) collection, *The Talk Curriculum*, uses an observation of Bruner's to frame his discussion of literacy.

But the sheer accumulation of information does not, in itself, lead to knowledge. For knowledge, being a state of understanding achieved through constructive mental effort, requires the individual to engage with the relevant texts in a critical and creative manner in an attempt to bring about a correspondence between the meaning represented in the text and the meaning represented in the mind (Flower, 1987; Wells,
et al. in press). And it is the latter function of written language—as a medium through which individuals, through the interrogation of their own or others' texts, can extend their own thinking and understanding—that led Bruner, speaking at a recent conference on orality and literacy, to characterize literacy as 'a technology for the empowerment of mind.' (p. 48)

Therefore, to construct knowledge both in response to literature and within a larger literacy framework, an extension of what is considered to be text allows students access to many more texts to explore.

Others such as Tierney and Rogers (1986) and Leland and Harste (1994) address texts directly. Tierney and Rogers (1986) argue that "Consideration of the variations and types of written texts used by societies and individuals as well as the variations in how any single text is used, is important for intelligent planning of literacy programs (p. 125)." Leland and Harste (1994) offer an alternate definition of what it means to be literate.

A truly literate person is one who can mediate his or her world through multiple sign systems—not just language. Although language often serves as the glue in our multimodal work with children in classrooms where the emphasis is on using sign systems to gain new perspectives, one result is that thinking is pushed, and so is language. Although 'knowledge gives the illusion of residing in books, people and disciplines,' in reality it 'is a relationship that resides between and among people, disciplines, and sign systems in particular times and contexts.'" (Harste, 1994, p. 1223)

**Intertextuality**

One of ways in which the relationship between texts can be examined is through the influence of one text on another. A context of multiple texts—traditional texts such as literature and 'new' texts such as responses, provides a rich opportunity to examine intertextuality. In the case of response, Hickman (1978) noted the influence of one response experience on another. She cautioned that "No generalized list, however, can suggest the importance
of the timing of activities, or the relationship between verbal and non-verbal modes, or the influence of child-to-child interaction" (p. 347). The influence of one experience on another parallels the recognition of intertextuality or the influence of one text on another.

Another example based in the work on response to literature is Rogers' (1991) study of the process of students' literary interpretation incorporating an intertextual model into the interpretative process which assumes "that the richest reading of a text will include reference to a number of texts" (p. 393).

Bolter in *Writing Space* (1991) spotlights the intertextual opportunities of hypertext.

Electronic writing with its graphical representations of structure encourages us to think that intertextual relations can indeed be mapped out, made explicit—never fully, but with growing accuracy and completeness. Mapping in the electronic writing space can be a collective process; the writer creates some connections, and pass the results on to another reader, and so on. This tradition, this passing on of the text from writer to reader, who then becomes a writer for other readers, is nothing new; it is the literal meaning of the word 'tradition.' (p. 202)

In summary, expanding the horizon of text to incorporate a number of texts—the traditional, existing texts of literature and the emerging texts of response—provides the rich context for exploration of intertextuality. From the previous discussion emerge two assertions: 1) Text is a broad category which encompasses a broad range of communicative acts, verbal and non-verbal, more permanent and transitory. 2) Intertextuality is, like response, complex, individual and evident in varying degrees. The individual and complex nature of response also informs the discussion of space which follows.
Space

Space is a popular metaphor found across disciplines from astronomy and architecture to mathematics and education. Three features of the space explored in this study will be discussed: (1) the temporal dimension of space with regard to the response to literature process; (2) the formulation of worlds or new spaces, and (3) knowledge or ways of knowing, particularly self-knowledge. Owing to the complex and integral nature of space and its impact on text and voice, the following discussion is lengthy and not neatly divided.

Time

The discussion will begin with a consideration of time as space. Three researchers mentioned earlier, Marshall (1987), Rogers (1991) and Hickman (1981) recognized the role of time in response. Marshall suggests that his research differs from that of Purves and Rippere (1968) because "When writing was used in these studies, it is most often considered as a record of literary responses already formed, rather than as a shaping influence on the responses themselves." (p. 32) Rogers' (1991) study of the interpretive process integrates the consideration of time with her interest in process which implies development over time. Hickman's (1978) naturalistic study of response in a classroom setting provides an articulation of the "temporal dimension," the role of a response in a sequence of activities which are "tied to repetition and sequence" (p. 2). Finally, Nodelman (1996), a literary critic and children's author, also concerns himself with process. His explains that his objective in the study of literature is to "focus on the process of reading and responding to texts, and how paying attention to that process can enrich our experience of them." (p. 43)
Rosenblatt (1995) and, more fully, Benton (1992), in his model of secondary worlds, also address time. In response to a number of studies which isolated Rosenblatt's concept of the continuum of stance from aesthetic to efferent (for a review, see Many and Cox (1991)), Rosenblatt (1990) reminds readers that "stance" and "selective attention" are part of the transactional model. Her reiteration of the model includes the element of time.

The reader transacts with the particular aspect of the environment which is the text, the patterns of sign on the page. It is not possible to summarize here the dynamics, the interplay, the fusions of the to-and-fro process as it proceeds in time, the constant activity of choice and revision, the structuring and testing that constitute the total transaction. (p. 102)

One might argue that Rosenblatt embeds time as an intrinsic feature of the transaction between reader and text.

Benton's (1992) model of the secondary world also addresses time. He believes his view of the secondary world can 1) accommodate "means of conceptualizing the 'novel within the novel' that the reader imagines; and 2) offer a way of handling readers' responses that reflects the living, changing quality of psychic processes, that allows for the diversity and idiosyncrasy . . . and that avoids petrifying response in 'classifier's stone'" (p. 76).

Benton's three-dimensional model of the secondary world incorporates psychic distance, psychic process, and psychic level. The psychic distance is a continuum of the degree of involvement; psychic process is a continuum that addresses the temporal dimension of experience of reading; and psychic level "conveys the continuous state of interplay between conscious and unconscious" (p. 77).
I have chosen to describe this realm or space as a "world" as Benton (1992) and O'Neill (1995) have delineated the spaces or worlds they articulate. Benton (1992) draws his term, secondary world, from Tolkien, an author of well-known fantastical worlds. He connects the primary world of our reality to the secondary. 

For, to make sense of the primary world, we postulate its structure and our relation to that structure in terms of the three dimensions of length, breadth and height, and we describe our perceptions of experience within this framework in terms of the information given to the brain through our five senses. These dimensions and sense perceptions comprise our spatial perspective. (p. 25)

In a similar vein, O'Neill (1995) describes "an imagined world, a dramatic "elsewhere" created by the participants as they discover, articulate and sustain fictional roles and situations" (p. xvi). Collaboration and action are two components of process drama that engage participants "to think in and through the materials of the medium in which they are working and to manipulate and transform these materials" (p. 1).

Rogers and O'Neill (1993) explored "the use of dramatic activities as means to encouraging students to participate in the literary interpretive process in more direct and engaging ways" (p. 77). Collaborating with a high school teacher, the researchers found that the students' responses could be seen in terms of their exploration of three distinct but interpenetrating worlds; the world of the original text; the dramatic world that developed in relation to the text; and their own personal worlds, which remained a touchstone for the truth of their experience in the imagined worlds of text and drama. (p. 77)
Drama paired with literature provides opportunities to value the interactive process of response to literature. Here again, drama outlines a world that is dynamic and alive. Further, Rogers and O’Neill (1993) illustrate the overlap of worlds and texts through drama.

Hypothesizing a new space is the work of Bolter (1991) who in *Writing Space*, wrestles with writing, computers and hypertext. “By ‘writing space’ I mean first of all the physical and visual field defined by a particular technology of writing. All forms of writing are spatial, for we can only see and understand written signs as extended in a space of at least two dimensions. Each technology gives us a different space” (p. 11). He illustrates this idea as follows.

For medieval handwriting and modern printing, the space is the white surface of the page, particularly in a bound volume. For electronic writing, the space is the computer’s video screen where text is displayed as well as the electronic memory in which text is stored. The computer’s writing space is animated, visually complex, and to a surprising extent malleable in the hands of both writer and reader. With any technique of writing—on stone or clay, papyrus or paper, and particularly on the computer screen—the writer comes to regard the mind itself as a writing space. The writing space becomes a metaphor, in fact literate culture’s root metaphor, for the human mind. (p. 11)

In the present study, the space and structure that computer hypertext technology offers is explored.

Bolter (1991) mentions Iser (in Tompkins, 1990) and Fish (1980) in his discussion of the reader’s response to new writing spaces, particularly hypertext writing. In the new medium, he takes one step further the principle of reader response theory that the text we study is the one created for each reader in transaction with the printed text. “What was only figuratively true in the case of print, becomes literally true in the electronic medium. The new medium reifies the metaphor of reader response, for the reader
participates in the making of the text as a sequence of words" (p. 158). He envisions that the reader of electronic fiction will adopt roles that are more like those of the participants in other types of texts—plays and musical performances. “In drama, for example, a special class of readers—the actors, interpret the text before the audience. Dramatic texts are like musical scores; the words on the page direct the actors in their effort to bring drama into existence as sound and image” (p. 158). Bolter believes that electronic writing "defines a new level of creativity, indeed a myriad of new levels that fall between the apparent originality of the Romantic artists and the apparent passivity of the traditional reader" (pp. 158-159).

Bolter's (1991) vision for the future of electronic texts imagines a "space" where readers engage in creative endeavors that may highlight the complexity of their reading, responding and thinking processes. Exploring this "space" is a central focus of the study.

Ways of Knowing

The final consideration of space is knowledge or ways of knowing. Extending from the role of the reader in the experience of reading (Rosenblatt, 1994), is the role of the human being in constructing knowledge. Bleich (1975), Bruner (1986) and Eisner (1985) all discuss reading in light of ways of knowing. For Bleich, "When knowledge is no longer conceived as objective, the purpose of pedagogical institutions from the nursery through the university is to synthesize knowledge rather than to pass it along: schools become the regular agency of subjective initiative" (p. 159).

Bleich (1975) foregrounds the experience of response by proposing that in an aesthetic experience: "the object of attention is not the item itself but is the response of those who observe it" (p. 135). He believes that "subjective
epistemology is a framework through which the study of both response and interpretation may be actively integrated with the experience of response and interpretation, thereby transforming knowledge from something to be acquired into something that can be synthesized on behalf of oneself and one's community" (p. 136).

Bleich (1975), a psychologist and educator, explores a particular interest in the self. His process of emotional response tapped into the workings of the reader and their development in order to demonstrate to students the intrinsic value of reading literature as a vehicle of self discovery and self knowledge. Bleich (1975) summarizes the complexity of response, as he defines it, relative to subjective criticism. "The main point is that response cannot be one particular object or thing that each person produces as just another learning activity; rather, it is an expression of and declaration of, self in a local context reflecting a set of local choices, motives, and interests in knowledge" (p. 158). Further he believes that a "subjective epistemology is a framework through which the study of both response and interpretation may be actively integrated with the experience of response and interpretation, thereby transforming knowledge from something to be acquired into something that can be synthesized on behalf of oneself and one's community" (p. 136).

The following summary of Bruner's (1986) discussion of ways of knowing that incorporate response to literature and reader-response theorists also integrates the previous concerns of negotiating worlds and the role of the self. Finally, his assertion that stories provides maps of roles links forward to the discussion of voice.
Bruner (1986) opens his exploration of *Actual Minds and Possible Worlds* with a quote:

"To say that all human thinking is essentially of two kinds—reasoning on the one hand, and narrative, descriptive, contemplative thinking on the other—is to say only what every reader's experience will corroborate."

-- William James (Bruner, 1986, forward)

He elaborates on three ideas which have bearing on the current discussion: (1) two modes of thought, (2) the transactional self, and (3) the conception of worlds. He establishes two modes of thought—the paradigmatic logico-scientific and the narrative. The two serve very different purposes. The paradigmatic "attempts to fulfill the ideal of a formal, mathematical system of description and explanation" (p. 12), while the narrative, when applied with imagination, "deals in human or human-like intention and action and the vicissitudes and consequences that mark their course" (p. 13). Each mode of thought is also characterized by distinctive ways of ordering experience.

Bruner (1986) explores the reader's response to literature through an examination of the 'virtual text' (retelling) created by a reader of James Joyce's *Clay*. He concludes that "it will always be a moot question whether and how well a reader's interpretation 'maps' on an actual story" (p. 35). Rather "the author's act of creating a narrative of a particular kind and in a particular form is not to evoke a standard reaction but to recruit whatever is most appropriate and emotionally lively in the reader's repertory" (p. 35). He explains his discussion of understanding this way: "it is because the narrative mode leads to conclusions not about certainties in an aboriginal world, but about the varying perspectives that can be constructed to make experience comprehensible" (p. 37).
Recognizing the tradition among anthropologists to attend to the context of the story as well as the story itself, Bruner (1986) explains that "stories define the range of canonical characters, the settings in which they operate, the actions that are permissible and comprehensible. And thereby they provide, so to speak, a map of possible roles and of possible worlds in which action, thought, and self-definition are permissible (or desirable)" (p. 66).

Bruner (1986) connects the self to reading by suggesting that "Insofar as we account for our own actions and for the human events that occur around us principally in terms of narrative, story, drama, it is conceivable that our sensitivity to narrative provides the major link between our own sense of self and our sense of others in the social world around us" (p. 69). Many contemporary researchers and theorists draw from this powerful connection between narrative and life.

Bruner (1986) reflects on Nelson Goodman's philosophy which addresses the new questions raised by the move to cognitive psychology. In outlining Goodman's conception of multiple worlds Bruner (1986) concludes that, "The moment one abandons the idea that 'the world' is there once for all and immutable, and no more nor less than a stipulation couched in a symbol system, then the shape of discipline alters radically. And we are, at last, in a position to deal with the myriad forms that reality can take--including the realities created by story, as well as those created by science" (p. 105). Bruner's (1986) inclusion of multiple worlds in his discussion of meaning making and the role of narrative are taken up and applied to the
world of response to literature by Benton (1992) and provides further impetus to enlarge the space afforded to the venture of response to literature as outlined here.

Eisner (1985) examines modes of knowing with emphasis on the aesthetic mode. He underscores the value of aesthetics and uses literature as an illustration (p. 28). Eisner's treatment of the aesthetic is similar to Rosenblatt's; however, he arrives at his conclusions from different paths.

Eisner's (1985) argument is that there are many paths to knowledge; and one way to uncover the aesthetic mode is to examine forms, those created by both artists and scientists. Form is a quality of a product as well as a process; "to form is to engage in an activity occurring over time, guided by attention to changing qualities whose end is to produce a structure, either temporal or spatial, that gives rise to feeling" (p. 27).

Eisner (1985) argues that the diminished role of aesthetics in education can be tied to a belief that knowledge is out "there" to be discovered. To appreciate the role of the construction of knowledge is to cast new light on the role of scientist and artist (and reader) as a person who "shapes materials and ideas" (p. 32).

Eisner (1985) also highlights two important contributions of the aesthetic to education; it tells us about the world, and "it provides the experiential rewards of taking the journey itself" (p. 35).

In summary, theorists and researchers have undertaken efforts to address dimensions of time, the creation of worlds, the role of self, and ways of knowing across the disciplines of response to literature, process drama and computer technology. Gathered together, the conception of space outlined
above is one that describes a voluminous region or space that provides room and freedom for time or a temporal dimension to be explored, worlds to be created, and knowledge—including self knowledge—to be constructed.

Voice

While often associated with sound, for the purposes of this study, voice will be discussed in terms of (a) an expression of perspective or point of view gained in the process of trying on, adopting, and investigating a variety of roles; (b) expression of self-acknowledgment or self-ownership.

Perhaps because many advocates of drama in education are well versed in more traditional forms of drama such as the performance of plays, they assume that drama incorporates multiple voices or perspectives. Like a script that identifies many roles, drama acknowledges that there are many points of view from which to observe any given situation. Role play, taking on roles, and teacher-in-role are all components that are common among many drama educators (Bolter, 1984; Booth, 1994; Johnson and O'Neill, 1984; Morgan & Saxon, 1987; Lambert & O'Neill, 1982; and O'Neill, 1995). Heathcote, in Johnson and O'Neill (1984), broadly defines educational drama as "role-taking," either to understand a social situation more thoroughly or to experience imaginatively via identification in social situation" (p. 49).

Morgan and Saxon (1987) suggest that drama "operates in two frames: the expressive frame (the outer manifestation) and the meaning frame (the inner understanding)" (p. 21). To clarify for teachers the students' experience of the expressive frame, they provide a five-part classification system. The five categories of identification are (1) dramatic playing, (2) mantle of the expert, (3) role playing, (4) characterizing and (5) acting. Of particular interest
here are their formulations of role playing, characterizing, acting, and the progression from one stage to the next. They define them as follows: "role playing—being in role representing an attitude or point of view; characterizing—representing an individual lifestyle, which is somewhat or markedly different from the student's own; acting—selecting symbols, movements, gesture and voice to represent a particular individual to others. Acting can be in the form of (a) presenting and (b) performing" (p 30).

With regard to role playing, Morgan and Saxon (1987) explain,

The students are involved here in dealing with a problem where particularization of an attitude or point of view will be one of the means by which the participants will negotiate solutions to the problem. Certain values, either real or deemed suitable for the situation, will be tried out, and the students, seeing that they are protected by the cover of a role, will risk expressing attitudes and points of view which they might not venture in less protected situations... It is the 'being' not the 'doing', and the 'me' is often suppressed in the interests of the role. It is the first stage in the transfer from identification as self to identification as performer" (p 32).

In describing the path from dramatic playing to characterization, Morgan and Saxon (1987) observe, "What we are seeing is the natural, visible extension of the role. Up to this point we have seen the student in role but now we begin to hear and see the role itself" (p. 34).

The process of taking on roles and perspectives requires more complexity of response from the students than parroting back preordained correct answers.

Heathcote, in Johnson and O'Neill (1984), contributes to the discussion of voice by outlining the "demands role-taking makes upon the individual. 1. A 'taking-in', from the situation under consideration (by observation of persons or recalling of significant facts).
2. A harnessing of all relevant information known from previous experiences.

3. The realignment of the relevant information to be applied to the situation under consideration so that old experience becomes useful when applied to a newer problem, thus enabling us to see new and deeper meanings" (p. 50).

The two facets of voice, perspective and self-expression, overlap and intertwine in drama. O'Neill and Rogers (1993) observe three interpenetrating worlds in their work with drama and literature. They describe the personal world "which emerges in the encounter of the literary and dramatic worlds and is validated by the exploratory and improvisational mode. Sometimes this personal world will be embedded in the dramatic world; sometimes it will surface consciously and be the focus of attention; sometimes it will appear in written responses" (pp. 75-76).

With regard to literature, the idea of voice has been explored both as the voice present in a given piece of literature and as the voice of a particular writer—often associated with the literary term, tone. Neither of these reflects the more idiosyncratic, individual and developing voices that I believe students experience as they read, respond, participate in drama or create new texts; however, evidence of both can be found in the written artifacts of both.

Hypertext

The early discussion of hypertext began with the work of George Landow (1992) in his book *Hypertext: The Convergence of Contemporary Critical Theory and Technology*. In 1994, he cautions that there is a distinction between current computer technology and the electronic text itself.
Landow (1994) also suggests that the medium and criticism of it share the characteristics of "multivocality, open-endedness, multilinear organization, greater inclusion of non-textual information, and fundamental reconfiguration of authorship, including ideas of authorial property, and the status relations in the text (p. 36)." Growing out of his work were such hypertexts as StorySpace® and other projects of Intermedia. Many of these works focused on literary and scholarly applications of hypertext.

These literary and instructional applications of hypertext became the focus of much research. Dillon and Gabbard (1998) undertook a review of quantitative research of hypermedia as an educational technology. The criteria they examined included learner comprehension, control and style. An important distinction between the research they reviewed and the research at hand is the nature of the hypermedia under consideration. The hypermedia that student accessed in the previous studies reviewed were created for instructional purposes. The texts creation preceded the learner's exposure or interaction. In the study undertaken here the students authored or created the hypertexts or web pages during the final stages of a process of learning. While both hypertexts are "products" their nature is significantly altered. Landow (1994) would suggest that both the application and audience account for the differences.

Dillon and Gabbard (1998) concluded that "the benefits gained from the use of hypermedia technology in learning scenarios appear to be very limited and not in keeping with the generally euphoric reaction to this technology in the professional arena (p. 345)." However they also recommend that there remains a tremendous need for a richer understanding of the learning process beyond how information presentation and access can enhance the educational experience. The use of this technology as a
means of information creation by learners might be usefully explored, and there is a definite need to consider the potential for learning with hypermedia, not just from it (p. 346-7).

From Landow’s early discussion of the changes that hypertext would bring to the roles of readers and writers, Reinking (1998) offers, in an introduction to a collection of essays entitled, Handbook of Literacy and Technology: Transformations in a Post-Typographic World, that “there is a strong belief that digital forms of reading and writing represent a powerful stimulus for transforming traditional educational structures and practices. In this sense, all questions about literacy are also questions about education.”

Much of my own struggle with computers in classrooms has been to gather the discussion of computers and composition, software and computer classroom configurations from a variety of disciplines and bring them together into my own classroom. The technology, the software and formulations continue to change as they are adopted and reviewed.

Lemke (1998) combines ideas regarding meaning making and media. He defines literacy “as a set of cultural competencies for making socially recognizable meanings by the use of particular material technologies (p. 283).” This enlarged definition of literacy encompasses what have traditionally been considered literacy and visual literacy. Further he suggests an important opportunity for the marriage of text and image.

Meanings in multimedia are not fixed and additive (the word meaning plus the picture meaning), but multiplicative (word meaning modified by image context, image meaning modified by textual context), making a whole far greater than the simple sum of its parts. Moreover all literacy is multimedia literacy (pp. 283-284).

Lemke’s consideration of the interplay between texts and images is further explored in the terms of typological and topological meaning. He posits that
meaning is made in "two fundamentally complementary ways: (a) by classifying things into mutually exclusive categories, and (b) by distinguishing variations of degree (rather than kind) along various continua of difference. (p. 290)." The first and most commonly used in language is typological. The second or topological is illustrated with the example of visual perception and spatial gesturing (drawing, dancing) as more topological. Together these two may offer a more complete representation of the world.

Hypertext by nature continues to evolve and inspire new questions, such as issues of authority, for theorists and researchers, readers and writers and teachers and students.

Teacher's Role

New ideas about literacy, classrooms and learning establish new roles for teachers. First, in planning and designing curriculum, the teachers move from scripting rote activities to rethinking their programs with ideas such as those of Tierney and Rogers (1986), to progress toward a purpose-based or functionally-rooted program. Or they might consider organizing curriculum around a process of inquiry as Harste and Leland (1994) propose. "Instead of seeing the disciplines as propellers of curriculum, we can reconceptualize them as research tools and encourage students to find out how different disciplines provide new perspectives and different answers to their questions" (p. 340).

I found both these views informed my larger perspective on curriculum and planning for classroom study. For me they also allowed space to explore where technology might fit into the language arts classroom. As reviewed in Chapter 3, each year in my classroom I undertook a project that incorporated technology and literature and explored where technology
might fit into the language arts classroom in a meaningful manner. I knew for myself that computer technology was dramatically changing my work and my life; but how could it be utilized to transform student learning?

One perspective on technology in writing classrooms is offered by Galin and Latchaw (1998) in their collection of essays that describe software applications in college classrooms. They discuss the need to integrate Bahktin’s (1996) ideas into the design and implementation of computer technology into the classroom. They discuss the new roles that teachers face.

Thus, there may be heavy burdens on teachers, who must be prepared to revise assignments, adjust pedagogies, give up previously held assumptions, or even redesign an entire course. Critical inquiry, as we define it, occurs on two levels, then: reconceiving the course and reconceiving the way software engages students. The dialogic-critical inquiry cycle is a dynamic process that will ultimately lead to stronger pedagogies and stronger students (Galin and Latchaw, 1998, p. 10).

Drama educators take the notion of the teacher's role and portray a specialized tool known as teacher-in-role. O'Neill (1995) explains how the strategy operates "to focus the attention of the participants, harness their feelings of ambivalence and vulnerability, unite them in contemplation, and engage them in action" (p. 126). In this role, the teacher is able to perform a number of functions and adopt multiple stances. Morgan and Saxon (1987) describe the three stances of manipulator, facilitator and enabler. They further caution that "Whatever status or stance the teacher takes, she must learn to recognize the potential for formulating meaning from what might seem an insignificant moment to the student" (p. 41).
Summary

Multiple texts, spaces and voices can be found in classrooms where students respond to literature, engage in process drama and create hypertext documents. However these texts, spaces and voices have specific qualities or characteristics. The texts are many and varied. The space is open enough to allow room and freedom to explore worlds and knowledge across time. The voices which emerge acknowledge that there are a variety of acceptable perspectives and points of view and further evidence of the learner's experience may be found in the expression of their own voice.

Chapter Overview

I have drawn from many disciplines to inform the role of the teacher as I have in my discussion of response to literature, space, voice, and text. Chapter 3 describes the pilot study, research methodology, and the procedures used to conduct the student project and collect data. In Chapter 4, the research questions regarding classroom context, project framework and student literacy learning will be addressed.
CHAPTER 3

METHODOLOGY

Introduction

Imagine a roomful of students embarking with their teacher on a journey of exploring and negotiating multiple texts: the existing texts of historical fiction, the shared texts of drama and the newly authored texts of each students’ web page. Through a dramatic frame provided by process drama, the students guide their own inquiry into the Civil War, immersed in texts and charged with creating their own. As the students respond to the literature, engage in the drama and explore additional topics of interest, they create individual web pages—some that appear very text based, others that more fully incorporate visuals, color. Throughout the process of learning the students also examine their classmates’ work and uncover connections between their own thinking and that of their classmates and make links to their own page. These links will be embedded into the students’ pages, creating a labyrinth of meaning and understanding.

Behind the scenes, in the director’s role, a teacher orchestrates the students’ learning experiences. Synthesizing the theoretical considerations and opportunities of response to literature, process drama and hypertext technology into meaningful student learning would appear to be a complex
undertaking. However, the project that follows, through the power of
desktop computing and web page authoring software, proposes exciting new
considerations of learning.

Research Questions

Research questions were formulated to capture the essential process
and learning goals of the study and to frame the findings within a model of a
learning environment that is guided and defined by conceptions of text, space
and voice.

1. What are the characteristics of a language arts classroom
environment and learning model in which expanded spaces, voices,
interrelationships among texts are fostered?

2. How does the model illustrate student learning through the
negotiation of texts, spaces and voices?

3. What student learning takes place in the context of response to
literature, process drama and hypertext technology in terms of cross-case
comparisons and functional literacies?

Methodology

Researchers have examined response to literature, drama and
technology from both quantitative and qualitative perspectives. I have
chosen to work from within a qualitative perspective to represent the
classroom experience with a degree of complexity that reflects the nature of an
environment where teachers and students are exploring their world through
a variety of texts.

My aim in the study of my classroom and my methods map onto a
qualitative frame (Sherman and Webb, 1988). Through this study I sought to
gain new insights through discovery. Further, I was concerned with the context of the study. I knew from my own work and conversations with other colleagues that the type of work and the approach undertaken were closely bound to the specific context of my school and classroom. I chose to view the context holistically. Again, owing to my classroom work, I am interested in teachers and students speaking for themselves — myself, as a classroom teacher and researcher, and my students.

While some would be curious why the computer technology is not the sole focus of the discussion, I would argue that to do so would be to distort the experience. I believe that much of the current discussion regarding computer technology and its place in educational context is fractured and disjointed. Papert's (1996) *The Connected Family* is an exception to much of the discussion and focuses primarily on computers in the home. Further I am frustrated by my position between elementary and secondary education concerns. There are discussions of initial computer technology experiences, and another body of knowledge is accumulating that addresses computer technology and its role in composition, particularly in the post-secondary setting; however these are not complete. What the first offers in conceptions of integration, the other lacks; what the second offers in theory the first lacks.

The qualitative, descriptive perspective provides data that can tell the story of the classroom more fully. A case study approach was selected in order to "generate the knowledge of the particular" (Stake, in Schwandt, 1997, p. 2). The data collection methods were ethnographic in nature. This research was conducted by me, a classroom teacher along with my students. Therefore, it falls within broad categories such as teacher research and collaborative research. The limitations of these terms are evident in a review of examples
and writings on this type of research. For the research undertaken, it was important to recognize the role that the teacher researcher plays; however, it was also the goal of the research to acknowledge that the students' understanding was a primary focus of the research. It aimed particularly to shed light on the gray area between what adult learners and observers comprehend of students' learning and what the students can articulate.

Inquiry into developing technology and its incorporation into a response-based classroom fits within the framework of ethnographic qualitative research that recognizes the complexity of teaching and learning. Woods (1996) describes the art of teaching by identifying the "features of an artistic approach to teaching: multiple forms of understanding and representation, expression and emergence, creativity, and emotion." He concludes that "What is clear, however, is that teaching is a complex activity that defies any single form of characterization" (p. 29).

**Teacher Research**

Ideally, teacher research provides careful consideration of education within classrooms. The portrait that emerges embraces the complexity of the classroom. Because teacher research is also bounded by the context in which it is conducted, it is useful to review the development of teacher research.

Teacher research has a long history in the twentieth century (Olsen, 1990). While it has not been a consistent concern in the public discourse, "the notion that the school is the appropriate setting in which to inquire about educational matters had early precedent" (Olsen, 1990, p. 2). From Francis Parker and John Dewey's lab schools and other early efforts, teachers were given primary roles such as Lowry's (Lowry, 1908, in Olsen) account:
Teachers had to identify a problem related to teaching, attempt a solution to the problem, submit a written report to a board of examiners consisting of the superintendent and two other members, and conduct a classroom demonstration if asked. Lowry also reported that, as a result, teachers tended to verify or contradict previously read material and to read additional books that addressed the aspect of teaching they had. (p. 3)

The "action research" movement appeared in the 1940's after a period when teachers were relegated to the classroom implementation of researchers' ideas. A decade later interest waned. In the mid 1970's, the United States Department of Education became involved in action research by funding collaborative action research projects that involved classroom teachers working with university researchers. Two such projects were the Institute for Research on Teaching (IRT) at Michigan State University, and the Far West Laboratory for Education Research and Development. The action research movement also has a long tradition in Great Britain. The Humanities Curriculum Project is one example: "the project argued that teachers could develop their skills as practitioners through a reflective approach to action research in the classroom" (Olsen, 1990, p. 14). Further, in the examples from Great Britain we find the influence of qualitative research. "When action research was revived by Stenhouse, qualitative methods were being developed because of the interest in exploring social phenomena from the perspective of the participants. In fact, action research reports in Great Britain are usually in the form of case studies" (Olsen, 1990, p. 14).

In the 1980's, the role of teacher researcher again moved to center stage (Olsen, 1990). As was mentioned, a growing interest in the acceptance of qualitative research emerged. Qualitative research provided methodologies that teachers felt better prepared to use, and relieved them from the need for knowledge of experimental research designs and statistical procedures. There
also was a dissatisfaction with the process-product paradigm, which was used to study classroom events. This paradigm viewed the teacher as an object of research (Elliott, 1980) and, consequently, helped shift interest to qualitative research” (p. 14). Finally, there was the emergence of avenues for teachers to communicate their research findings. In 1978, the National Writing Project appeared as well as opportunities in journals and through professional organizations to disseminate the work of teacher researchers.

Lytle and Cochran-Smith (1993) are two current advocates for teacher research; they "posit a working definition for teacher research as 'systematic and intentional inquiry carried out by teachers' " (p. 1154). They further suggest that,

> Systematic refers primarily to ways of gathering and recording information, documenting experiences inside and outside of classrooms, and making some kind of written record. Systematic also refers to ordered ways of recollecting, rethinking and analyzing classroom events for which there may be only partial or unwritten records—intentional signals that teacher research in an activity is planned rather than spontaneous. Inquiry suggests that teacher research stems from or generates questions and reflects teachers' desires to make sense of their experiences, to adopt a learning stance or openness toward classroom life. (p. 1154)

This definition of teacher research is most appropriate for this researcher and for the research undertaken in this study.

Atrichter, Rosch and Somekh (1993) and Wells (1993) describe a pattern of reflective teacher's research which follows four stages: observation, interpretation, planning and action. This cycle of stages I found to be embedded and recurrent in my teaching. As illustrated in the discussion of pilot studies, I was observing, interpreting, planning and taking action as a matter of course. One could argue that many classroom teachers naturally cycle through the four stages many times each day as they teach.
Another researcher concern that fits well with my classroom knowledge base is the call for student voices that Lincoln (1995) outlines. She addresses both the "why" of seeking students voices and the "how." Lincoln acknowledges that, first, teachers must be willing to hear student voices. Further she observes, "In most teacher education programs, too little emphasis is placed on eliciting and negotiating student contributions to curriculum and on demonstrating how students can help to structure their own learning experiences" (p. 89). Lincoln (1995) makes a case for teacher research that "would be fairly open ideologically, grounded in the possibility of multiple, open, competing, and potentially conflicting interpretations of the world, multiple stories, and multiple possibilities for each child to confront the world" (p. 91). She concludes her discussion with an answer to the question of necessary research skills.

Teachers often ask what skills they need to become researchers on classroom life. The answer, from a qualitative point of view, is the skills that have always made strong teachers: observation, the ability to 'hear' well and deeply, or simply to listen, the ability to ask good questions, and the ability to deconstruct the 'texts' of student life. (p. 93).

In summary, the merging of qualitative and teacher research which aims both to move away from process-product paradigms and toward the multiple interpretations of the world that Lincoln (1995) suggests, provides the context for the study at hand.

**Case Study Research**

Faltis (1997) outlined an overview of case study methods in the research of language and education. Drawing from case study applications' early beginnings in the 1940's to the present, Faltis (1997) defines common features of case study research in education. Most characteristic are the aims
of the researcher in reporting the research. "The researcher seeks to provide a rich portrayal of what happened within the boundaries of the case by carefully selecting and presenting descriptions and analyses of discourse, scenes and other information derived from the entire data set" (p. 146). Through data collection methods—primarily naturalistic and observational, the researcher creates interpretive or intervention case studies. "Interpretive case studies in language and education are analytical descriptions that illustrate, support or challenge existing theoretical assumptions about teaching and learning" (p. 146). In intervention case studies, "some type of intervention within the context occurs, and the researcher seeks to find out if and how the intervention had an effect on the phenomenon of interest" (p. 148). Faltis (1997) explains that "intervention case studies are expressly interested in understanding the contextual conditions under which the intervention operates or not" (p. 148). A case study methodology was adopted for this study, and the resulting case studies will be used both to understand the context of the learning and to illustrate theory.

The purpose of this study is to describe the classroom setting, the project framework, and the students' learning in a classroom context that incorporates response to historical fiction, process drama, and computer (hypertext) technology. The research follows within a tradition of teacher research, but moves beyond many of the contemporary examples through an additional layer that constructs a model of the interactions among the texts, spaces and voices. The process of model building mirrors established routines of grounded theory building. Further, this model building aims toward identifying possible directions for the incorporation of computer technology into language arts classrooms.
Pilot Study

This study draws extensively from preliminary explorations in my classroom. Two significant projects provide much of the inspiration and foundation of the current research, first, during the spring of 1996, and another in the spring of 1997.

In conjunction with colleagues at the College of Education, I was interested in exploring possibilities that were available through the structure of my school's schedule (extended blocks), process drama and computer technology. Through an exploration of the potential of drama and multimedia as tools for negotiating information and texts, I learned a great deal about the power of these media to expand what we know about the possibilities for students' response and learning. The students generated a wide range of topics and questions to explore and pursued them with interest. The resulting final projects and the paths the students took reflected a level of creativity and imagination that I do not believe would be possible without the flexibility offered by a variety of modes and an acceptance of less traditional means of demonstrating knowledge.

While the students were initially reluctant to engage the drama, they were willing to acknowledge that there were a number of lingering questions in their minds about the American Civil War. They had studied the war in social studies and read historical fiction related to the time period (Bull Run by Paul Fleischman (1993) and Nightjohn by Gary Paulson (1993)). What struck me was the complexity and texture of their thinking and the influence of our mucking about in drama on their final multimedia projects.

Phase One
During the spring of 1996, a drama specialist and a researcher joined one of my classes for exploratory work in drama, multimedia and the Civil War. We wanted to explore the new possibilities that drama and multimedia offer students to engage in learning about a period in history through negotiation of the drama world (O’Neill, 1995) as well as the secondary world of literature (Benton, 1992). We were interested in discovering what new “worlds” would be created and explored by the students as they were invited to engage in new experiences.

Drama played a key role in the experience of the students. O’Neill and Lambert (1982) explain that “the meaning of the drama is built up from the contributions of individuals, and, if the work is to develop, these contributions must be monitored, understood, and accepted and responded to by the rest of the group” (p. 13). Through inviting them into the drama, the students were given the opportunity to be actively involved in their learning and we took direction from them. From the start, it was clear that one thing they desired was to explore the multiple perspectives of the war. A number of the students had previously read Paul Fleischman’s Bull Run (1993), which, unlike many other children’s literature texts, offers a number of perspectives. For some students, this taste of the multiple perspectives seemed to whet their appetites. Moving away from a textbook, unidimensional understanding of the Civil War, the students were provided a context to pose questions that had distinct audiences. After initial warm-ups, the students were asked to submit a question that they would pose. Among their potential audiences were a Northern former slave, a mother with a son going off to war, and a Southerner (posed by a slave). Many questions addressed personal feelings and motivations:

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"How did you feel leaving your family knowing that you may never see your family again?"

"Are you fighting the war for Blacks or the country?"

"How did you feel when the war was over knowing that you had to let me go?"

One of the potential spaces that drama reveals is the public/private dynamic. Throughout the drama, students worked inside and outside (O’Neill, 1995). I believe that this opened new questions for students to explore and allowed them the space to choose their own paths for final projects which they understood to be meaningful and fun. Callie remarked, "I thought drama was an interesting approach to the Civil War. It was easier to learn about it because I was involved and not just listening."

The students' culminating pieces of work, for the project and essentially for the year, were to combine multimedia to create a display for the imagined museum. In addition, they were to share their creations with their parents and friends at an openhouse event. The Interactive Program on the Civil War contained exhibits that fell into three primary categories: (1) battles—war, (2) women in the war, and (3) politics and slavery. Each project was the work of an individual or group of students. Overwhelmingly, the students chose to translate their research into interactive projects using Hyperstudio®.

I believe the students’ exhibits meet the potential that Tierney, Stowell, Desai & Keffer (1993) describe: "new genres have a potential to afford our students new vehicles for exploring and sharing ideas in ways our rather linear, print-based books have not" (p. 190). Furthermore, the medium of
HyperStudio® invites students to incorporate and consider the dimension of color, design and organization of their stack—putting it all together.

The students' experiences and projects were constructed in a classroom where every bit of the drama and the multimedia museum was new territory. Imagine the possibilities with more experience and reflection! Clearly the students' experiences were richer for having access to their responses through a variety of expressed modes of response.

Texts have a way of multiplying in a hospitable environment. In my classroom, I observed students moving into and out of the three interpenetrating worlds that Rogers and O'Neill (1993) describe and beyond. I believe that the addition of multimedia to the mix enabled students to generate and reflect on the multidimensional nature of their thoughts, experiences and imaginings.

Phase Two

The second project was completed during the spring of 1997. The Civil Webs primarily investigated the use of intranet architecture and web page authoring software. During the eighth graders' study of Civil-War-related historical fiction, students in my classroom created a space for virtual conversations where they could explore and extend the worlds of the books.

I was particularly interested in my students' responses to literature; and I wanted to marry my love for literature with my commitment to the powerful potential of computers for helping children achieve and share the amazing creations and worlds of their imaginations.

My experience with computers had taught me that exciting things were possible if students were put in the role of self-directed learning and teaching others. So I pushed ahead. I persisted and located web page authoring
software; we used ClarisWorks Homepage®. What I did not realize at the start was that before I was through, I would find a student willing to serve as a web master and create a flurry of work all over my district to investigate the possibilities of intranets.

The students read one of three historical fiction novels: Bull Run (1993) by Paul Fleischman, Which Way Freedom (1986) by Joyce Hansen, or Nightjohn (1993) by Gary Paulson. Simultaneously, they worked to create a web page where they recorded, collected and shared their ideas, questions, thoughts, predictions and reflections about the literature and the time period. I had in place a rehearsal sheet. We called it a "process log" where they jotted down what they thought they might include on the web page. The process log helped them to plan before they sat down at the computers, to organize their ideas and time, and to track their progress.

I learned that the projects I had asked the students to complete before we did the web pages helped them to build a base of knowledge from which to draw. I strongly believe that computer technology is the most successful for teaching and learning in any context when it is truly embedded in students' experiences. For me, the idea of students creating a web page based on their experiences with a piece of literature would take advantage of the benefits of the computer technology that would not be available with paper and pencil. First, I wanted students to reflect on their responses to the book more than once—not the old "I-did-it-and-turned-it-in-and-now-I'm-finished" routine. Secondly, I wanted to encourage genuine reasons for the students to share ideas across the titles. I asked that each student make a minimum of four links to other students' pages—to read and think about connections and then "make" them. I believe that the hypertext links allowed them to make
concrete the idea of these connections. As a matter of fact, a student commented that you could not really "show" or demonstrate those connections through any other medium.

The culmination of the project was the students' recorded videos of one another discussing and evaluating their projects. The videos were remarkable to me and provided a glimpse of the extraordinary impact that technology can have to expand the world of possibilities for students.

The Present Study

The present study was greatly influenced by the pilot study which proceeded it. The student projects that were undertaken are outgrowths from my previous work, both in content and structure. Further, the project was designed to fit within the parameters of the school site.

Site and Participants

The study was set in a suburban, primarily white, middle to high socioeconomic status community. The school is a middle school serving 7th- and 8th-grade students. The school program is relatively new; it has been operating as a middle school for five years. In addition, the school applied for and was awarded Venture Capital funds for staff development to promote technology as a tool for integrating curriculum. The site is atypical for its attitudes and approaches toward using technology in the classroom and scheduling of students' classroom learning through extended blocks of time. For these reasons, it is unique in terms of access to materials and expertise.

There were sixty-five 8th-grade Language Arts students, thirty females and thirty-six males assigned to the teacher/researcher. The majority of the
students were typical 8th graders, including two SLD students and six students whose first language was not English. There were no students included who would be identified by standardized test scores for inclusion in the district's gifted program.

I have six years of experience in the classroom, including four years in the building which was the site of the study. I have provided leadership for technology planning in the building, including development of the venture capital proposal mentioned above. I was supported in my efforts by colleagues and administration in the school.

Each language arts classroom was equipped with five Macintosh computers. Each of the classrooms was also connected to a central file sharing computer across a local area network—LAN. Beyond CPUs, the school also possessed additional computer hardware such as scanners and digital cameras. The school’s student schedule was also a valuable resource. Students spent approximately 80 consecutive minutes per day in their Language Arts class. There were adjustments made for the inclusion of a nine-week Art experience during the final weeks of the school year. The extended time was a key component of the Language Art program.

Procedures and Data Collection

The context and circumstances of the study informed many procedural and data collection decisions. The fieldwork calendar (Table 3.1) offers a chronological context for the study. Prior to the project under study, I was the classroom teacher and functioned as such through the entire study.

The collection of data from several sources follows Patton's (1990) guidelines, "Multiple sources of information are sought and used because no
single source of information can be trusted to provide a comprehensive perspective. By using a combination of observations, interviewing and document analysis, the fieldworker is able to use different data sources to validate and cross-check findings" (p. 244). The data sources are identified as they occur within the procedure and also in the collection section.
September to March 1998

- Teacher/researcher assesses student knowledge/experience with response to literature, process drama and computer technology
- Teacher/researcher provides and reflects on opportunities for student growth in the three areas.

Throughout the course of the school year from the first week of school, the teacher incorporated a variety of response opportunities to a variety of texts, as well as experiences with process drama and computer technology. One illustrative project is described below.

Response to literature
Response is a central component of the literature-based Language Arts curriculum; therefore various modes of response were explored in response to a wide-range of texts.

Process drama
A number of process drama experiences are incorporated into the curriculum over the course of the year. For example, the students create tableaux, and explored the issues of Shaker Lane, and in conjunction with Social Studies students took on the roles of prominent figures - Louis XIV, John Locke - and argued whether people can be trusted to govern themselves.

Computer technology
All the students complete a HyperStudio® response project during the first semester. The project has a number of goals. First, it's an opportunity for students to work together on the computer and explore the possibilities of text, color, images and scanners. Additionally, the project highlights individual perspectives on a diverse selection of literature. The students self-select a piece of realistic fiction and then are paired by the teacher to complete the project. The guidelines for the project include a basic structure for the stack and minimum requirements. A minimum of six cards are assigned: a title card, an "imagined" conversation, a literary elements card, a connections card—visually depicted, additional information card (author) and a comment card. Together the students discuss their books and construct a final product. After the projects were completed, the students rotated through examining each others' projects.

- Human subjects review process.
- Teacher /researcher finalizes project plans and obtains student/parent permission.

April to June 1998

- Teacher/researcher and students begin project.
- Data collection
  - observations
  - focus group discussions
  - collection of classroom documents

June to March 1999

- Data analysis and writing

Table 3.1: Field Work Calendar
Procedures

For the purposes of this research and the classroom instruction, all the students from three language arts classes engaged in the instructional activities outlined in Table 3.2. The study of historical fiction was a component of the district's graded course of study for 8th-grade students, as were response to literature, oral language and writing. The students read an assigned piece of historical fiction and participated in the process drama. Based on questions raised through the literature and drama experiences, students researched topics and designed their web pages. A detailed description of the process follows. The students were provided in-class opportunities, and access during other parts of the day, to work on their inquiry and resulting web pages.

Table 3.2 presents a frame for the conduct of the project. I created the format to reflect a flexible structure that captures the recursive and overlapping nature of the literature, process drama, inquiry and computer technology components without prescribed boundaries or time limits. The framework and stages emerged through initial analysis of the data and the construction of categories. Students were guided through the project in three general phases: (1) discovering, (2) establishing points of view, (3) producing and reflecting. Each phase resulted in various artifacts or data sources. (See Table 3.3)
## Cycle of Classroom Instructional Activities

<table>
<thead>
<tr>
<th>Response to Literature Activities</th>
<th>Process Drama Activities</th>
<th>Computer Technology Activities</th>
<th>Inquiry and Research Process</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Discovering</strong></td>
<td>Each student read one piece of historical fiction from the Civil War period.</td>
<td>Students explore initial understandings and interests related to the Civil War through process drama, tableaux, choral reading, and teacher-in-role experiences.</td>
<td>Students review existing web sites on the WWW and create critiques based on design and content.</td>
</tr>
<tr>
<td><strong>Establishing Points of View</strong></td>
<td>Students begin to collect reactions, responses and thoughts to their individual novel as well as texts that are read aloud.</td>
<td>Through dramatic frames the students begin to construct texts, such as letters, questions and headlines.</td>
<td>Students explore resources available including the WWW and other electronic information sources.</td>
</tr>
<tr>
<td><strong>Producing &amp; Reflecting</strong></td>
<td>Students begin to have a look at their classmates work to identify and “link” connections between the web pages.</td>
<td>Dramatic frames continue to guide research and organization of final projects.</td>
<td>Students construct individual web pages, which may include text, photos or other visual material, as well as link them to other students' pages.</td>
</tr>
</tbody>
</table>

Table 3.2: Cycle of Classroom Instructional Activities
### Project Framework and Data Sources

<table>
<thead>
<tr>
<th></th>
<th>Response to Literature</th>
<th>Process Drama</th>
<th>Computer Technology</th>
<th>Data Sources</th>
</tr>
</thead>
</table>
| Discovering    | Students read a piece of children's literature and recorded initial responses and questions. | "Truth and Lies" Choral Reading | Students examined four web sites -- two history-related and two science-related, and wrote critical reviews that addressed content and design. | • Student response logs  
• Video of choral readings  
• Class brainstorm notes  
• Web page reviews  
• Fifteen questions sheets  
• Teacher reflections/ field notes |
| Establishing Points of View | Students continued to read various titles of their choosing and skimmed research material based on their own inquiry goals. | "Reporters' Circle"  
"Off to war in the morning"  
"Dreams before departure"  
"Meeting tonight" | Students sketched out plans for web pages based on the research they had completed. | • Video of drama  
• Drama artifacts  
• Class brainstorm notes  
• Student web page plans  
• Teacher reflections/ field notes  
• Focus group videos |
| Producing & Reflecting | Students recorded initial questions and researched various topics at the school and public libraries | Students created artifacts from the drama and wrote text for their web pages. | Students completed web pages, made links between pages. Students created webpage scrapbooks and self-assessment videos. | • Web page scrapbooks  
• Self-assessment videos  
• Final web pages  
• Teacher reflections/ field notes  
• Focus group videos |

Table 3.3: Project framework and data sources.
Throughout the project, many student artifacts were collected. Drama was videotaped in order to collect data that would reflect the entire process, in addition to the final project, and provide sources for the students' perspectives on their experience.

**Discovering**

The initial phase introduced students to the world of the Civil War through historical fiction and the imaginary texts created through process drama. Daily lessons were designed to explore previous knowledge and to stimulate further questions.

Initial selections of historical fiction were made based on a number of criteria including the perspective of the piece. For example, *Bull Run* (1993) by Paul Fleischman, includes more than a dozen perspectives on the war, from a doctor treating the wounded, to a mother waiting at home for news that her son is still alive and well. *Which Way Freedom* (Hansen, 1986) focuses on a small group of characters, but offers primarily an African-American soldier's perspective. Three other titles that were read by a number of students are: *Out From This Place* (Hansen, 1988) which shares characters with *Which Way Freedom*, but focuses on one young woman's journey to freedom; *Letters from a Slave Girl* (Lyons, 1992) which recreates through fictional letters the story of Harriet Jacobs, a slave preparing for escape in 1842; and *To Be a Slave* (Lester, 1968) which takes selections from slave and Federal Writer's Project narratives to present the slaves experience of slavery.

The texts chosen, both for individual reading and for reading aloud, sought to offer a variety of perspectives and positions on issues such as freedom, slavery, war and family. Each student recorded observations,
questions and thoughts about the texts he or she read individually as well as noted connections between their titles and other classroom texts—read alouds and drama, on process logs (see Appendix A).

In the discovery phase, dramatic experiences were offered to elicit students' previous knowledge and to "try on" snippets of text taken from a variety of sources through choral reading. First, students traded truths and lies about the Civil War. The students were asked to select (from their prior knowledge) a statement of fact that they could trade among their peers and then do the same with a lie. After trading, I (the teacher) reviewed the truths and lies that had been shared.

During another class period, students were given strips of narrative text from various texts, and asked to perform them in small groups. The next step was to gather students' initial questions about the Civil War, based on the readings and their own prior knowledge, and brainstorm topics. From their initial questions, students were asked to generate fifteen additional questions to guide individual library research which reflected their own interests. The fifteen questions prepared students for their first trip to the library to conduct research. As noted in the case studies, some students followed their questions very closely; others abandoned them in favor of another topic or avenue. The choral readings, brainstorming and fifteen questions were all collected as data sources.

Prior to introducing and discussing the final project, the students examined four web sites—two related to history and two related to science—and wrote reviews that addressed the content and design of the pages they visited, attending also to historical accuracy and voice. (See Appendix B for sample form.)
Again, through a dramatic frame, the students were placed in the role of web page designers/consultants to the teacher -in-role as a museum curator. The students were asked to discuss the qualities that web pages designed for a virtual museum would possess.

Students began their research and the project moved into the next phase, establishing points of view.

Establishing Points of View

In this phase, activities were designed to help students explore various points of view and adopt a voice (or voices) with which to communicate the information they researched. One avenue was to select additional historical fiction titles based on their own interests in learning about the Civil War.

Process drama experiences put students in the roles of a variety of persons who were participants in or otherwise affected by the Civil War. Among those roles were reporters and soldiers. During one class period, students were divided into two groups; one group consisted of reporters, the other, interviewees. The reporters were charged with finding an interesting story and then pitching the story idea to their editor (teacher-in-role). The groups switched roles and the scenario was repeated. Later the students were asked to enlist in the army and invited to sit at a campfire and share the personal items they had packed in their gear. After signing up, the students were to imagine the dream that they, as soldiers or a soldier's loved one, might experience the night before saying their good-byes. Students in groups were asked to create a small scene or record their dream. The in-class dramas were videotaped and the writings (drama artifacts) that followed the drama were collected as data.

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Another scenario given to the students was the role of investigative reporters sent to uncover the content of a secret meeting. After creating notes and sharing their findings, they were asked to draft a possible newspaper story about the secret meeting.

After a number of classroom activities and a period of time to conduct initial research, students showed signs of their readiness to move on to computers and into a more final product.

**Producing and Reflecting**

In preparation for creating an individual web site and sitting down to a computer, each student developed a plan or blueprint for their web page based on the research he or she conducted. Plans were laid out on large pieces of roll paper and were designed to reflect the architecture of the software, places for images, multiple pages, links. The plans were collected as data sources as well.

Each student created his/her own individual web page connected by hypertext links to the pages of other students. The students were directed to author their pages according to basic guidelines and tailor them to match their own areas of interest. Basic guidelines addressed design, historical accuracy and voice.

Concurrently with their work on this project, students were participating in a nine-week art experience and were asked to incorporate design elements such as unity, focal point, balance, shape, perspective, color/value, line and texture into their web page designs. These same elements were incorporated into their web page reviews.

Historical accuracy and voice were also considerations that students were asked to incorporate into their final pieces. The reliable source issue had
been explored with the review of existing web pages. Students were reminded to be aware of this component as they developed their own pages and urged to include bibliographic information. Voice or selecting a point of view to inhabit were encouraged to breathe life into the students' web pages. The students were asked to draft possible points of view as an in-class assignment.

Reflection was an essential feature of each component of the project. Students continually processed their readings, made applications to process drama, and integrated their experiences in their web page creations. During discovery and exploration of various points of view, students researched and selected relevant material. Reflection on drama experiences took the form of writing, creating artifacts such as journal entries, records of dreams, and reporters' notes from meetings. The culmination of their learning related to the Civil War were their individual web pages, their scrapbooks and self-evaluation videos. The scrapbooks were a collection of their written reflections on the project and other materials, such as notes they had gathered in the course of the project. The scrapbook was introduced as similar to a 'Making of a movie,' a behind the scenes look at their web pages. Two students drafted possible questions that students could respond to as a part of their scrapbook (see Figure 1 on the following page). Finally, the students were asked to sit in front of the videocamera and assess themselves and their project. The final web pages, scrapbooks and self-assessment video tapes were reproduced and collected.
Questions for Scrapbook  
written by two students

1. When you weren't on the computer how did you work on your web page?
2. How did your final project differ from what you imagined it would be like?
3. What would have made the project more fun for you?
4. What were the hardest things for you to do on this project? 
   What were the easiest things for you to do on this project?
5. Do you think you included all the design aspects and historical accuracy that we went over in class? Why or why not?
6. What was the voice of your web page, and do you think it added more life to your page?
7. Do you think that people outside of school, on the Internet, would like your page and get valuable information from it?
8. Do you think you had enough time to work on your page in class? Explain.
9. If you had to do the project over again, what would you do differently?
10. Do you think this project was necessary, and did you learn anything from it?

Figure 1  Scrapbook self-evaluation questions

The teacher, as participant observer, kept field notes and a journal of reflections on observations from the classroom and gathered classroom artifacts. Episodes of drama were videotaped and artifacts from the drama were gathered.

Focus Groups

A voluntary focus group composed of students from across the three classes met weekly during the course of the project. The discussion format provided a forum for students to discuss the progress and status of their work and reflect on their experiences with the project and the technology. I chose
to make the group voluntary and drop-in in nature in order to allow students to voice their experiences, concerns and ideas in as open a setting as possible. In addition, the students were provided breakfast as an incentive to arrive at school early.

**Session 1.** In the first session, the students were very tentative. I believe that there were a number of reasons for the students' hesitancy. First, this was the largest group of students, fourteen in all. Second, the students were not familiar with one another because there were students from each of my three groups of students. Lastly, the group had little to say about the project because they had just begun to firm up ideas about what they would study. The most interesting comments that came out of the discussion were students' explanations of how they came to select their topics for research.

**Session 2.** This session was perhaps the most relaxed and generated the most discussion. There were only four attendees, all male and from the same class group. They were able to let their discussion focus on the technology and their role with other students as 'experts.'

**Session 3.** The last session was again very large and the participants ate breakfast and enjoyed one another's company. I tried repeatedly to steer the conversation to the project, but I believe, owing to the impending end of the school year, their focus was elsewhere.

The focus groups offered me as a classroom teacher a 'reading' on how well the students were understanding what was asked of them and what concerns they had as the project progressed. In addition, I found the before-school-breakfast format appealing to students, but the conversations difficult to maintain when students were unfamiliar with the other participants.
Overall, the focus group meetings did not prove to be valuable data sources. The second session featured two students who were selected for case studies and their comments regarding the project were used to help identify them as possible case studies.

Data Sources

The data sources also fall into three categories: (1) observations—field notes, (2) videos, and (3) documents or artifacts. The field notes consisted of records I (teacher/researcher) made during the project in both roles. As a researcher, I made notes of progress and observations. In my role as a classroom teacher, I made notes of discussions such as topic brainstorming. After the project was completed, I recorded a number of reflections—both observational and initial theoretical musings. Videos were recorded of classroom drama, students' self-assessments and focus groups. The videos of drama provided both visual and verbal data while allowing me to lead the dramas. The students' self-assessment videos were recorded using a remote control camera that allowed the students to record their videos alone without an immediate audience. Finally, the focus group videos were recorded as the students and I ate breakfast and engaged in conversation.

The student artifacts are the heart of the data. They provide an evidence trail from the introduction to the conclusion of the project. The artifacts include response logs, web site critiques, fifteen question sheets, drama artifacts, web page plans, scrapbooks and final web pages. Many of the student artifacts are drafts and first attempts and do not reflect the polished content or form of the final web pages. This draft quality is an important
characteristic of these artifacts. The final web pages offer the culminating evidence of the students' efforts.

Data Analysis

Analysis of data consisted of an examination of student artifacts, videotapes, and the field notes and reflections of the researcher. Reviews of the data were directed by a search for key linkages among the data across both time and students. According to Erickson (1986), "a key linkage is key in that it is of central significance for the major assertions the researcher wants to make" (p. 147). Drawing from the entire set of data, I searched for evidence of key linkages that could be made and assertions that would hold true for individual cases as well as across cases. These key linkages were one feature of the process of analysis that Merriam (1998) outlines, "organizing a narrative description of the phenomenon, to constructing categories or themes that cut across the data, to building theory" (p. 196).

After the data were gathered, the first step in identifying key linkages or categories was to create the framework for the project that is used to frame the procedures. As I reviewed and organized the data sources, the framework emerged. The initial stage of analysis also resulted in the organization of the data to answer each of the three questions. A correlation of questions, data sources and analysis is displayed in Table 3.4.
### Research Questions and Analyses

<table>
<thead>
<tr>
<th>Questions</th>
<th>Data Sources</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are the characteristics of a language arts classroom environment and learning model in which expanded spaces, voices and the interrelationships among texts are fostered?</td>
<td>Web page scrapbooks, self-assessment videos, teacher reflections, focus group video tapes</td>
<td>Scrapbooks, self-assessment videos, focus group video tapes, and teacher reflections were examined to inform the description of the classroom environment and the teacher and student roles that emerged.</td>
</tr>
<tr>
<td>How does the model illustrate student learning through the negotiation of texts, spaces, and voices?</td>
<td>Video of drama, drama artifacts, class brainstorm notes, student web page plans, web page scrapbooks, self-assessment videos, teacher reflections, focus group videos</td>
<td>Selected case studies were created and examined to illustrate the negotiation of spaces, voices and narrative texts.</td>
</tr>
<tr>
<td>What student learning takes place in the context of reading response, process drama and hypertext technology in terms of cross case comparisons and functional literacies?</td>
<td>Response logs, video of drama and artifacts, web page scrapbooks, self-assessment videos, student web page plans, final web pages, teacher reflections, focus group videos</td>
<td>Selected case studies were created and examined to illustrate the process and evidence of learning.</td>
</tr>
</tbody>
</table>

Table 3.4: Research questions and analyses.
The source for much of the analysis in response to the first question, What are the characteristics of a language arts classroom environment and learning model in which expanded spaces, voices, interrelationships among texts are fostered? was comprised of my own reflections on the context of the study. Through review of the data, four important categories emerged. The first two—time and resources—relate to the assets available in the classroom. The second set are the roles of the teacher and students.

To address the second question, my review of the entire data set revealed a number of possible case study students among the sixty-five who participated. I noted interesting features and comments in their work and wrote initial narrative descriptions. Three students stood out as highlighting the components of text, space and voice. I wrote a descriptive case record (Patton, 1990) of the first student to capture her experience as fully as possible. In the process of writing, Richardson (1994) describes, "Understanding language as competing discourses, competing ways of giving meaning and of organizing the world, makes language a site of exploration, struggle" (p. 518). I struggled to give words to the ideas that were formulating in my head.

In conjunction with the first case record, I refined the codes or categories and made decisions regarding the order in which they would be presented. Table 3.5 provides an overview of the categories and codes. A more descriptive discussion follows.
<table>
<thead>
<tr>
<th>Analysis Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TEXT</strong></td>
</tr>
<tr>
<td>An expanded consideration of text which regards responses to literature and drama as text.</td>
</tr>
<tr>
<td>Intertextuality — the influence of texts on one another.</td>
</tr>
<tr>
<td><strong>SPACE</strong></td>
</tr>
<tr>
<td>Space provides intellectual and emotional room for open-ended exploration over time.</td>
</tr>
<tr>
<td>Space provides room to draw on individual interests to create personal meaning.</td>
</tr>
<tr>
<td><strong>VOICE</strong></td>
</tr>
<tr>
<td>Voice acknowledges the points of view or perspectives found in traditional texts.</td>
</tr>
<tr>
<td>Voice involves an exploration or trying on of multiple points of view.</td>
</tr>
<tr>
<td>Voice as the imprint of self (Graves, 1983).</td>
</tr>
</tbody>
</table>

Table 3.5: Categories/codes for case study data analysis
Text

Text encompasses both existing texts and new texts created throughout the project. The first factor under consideration is the students' responses to text, particularly historical fiction literature. Their responses are considered an example of the expanded conception of text under study. The students' initial responses to literature, their questions and the dramatic texts, both captured in class and through drama artifacts, are considered the texts that students negotiate.

The second textual consideration is the intertextuality that is found in the influence or infusion of a variety of texts on those texts created by the students, both as web page final projects and in intermediary steps along the way. Both considerations of text overlap and rely on one another. The intertextuality grows between the variety of types of texts.

Space

Space, by definition, conjures up images of dimensionality and has been described by authorities such as Benton (1992) and O'Neill (1995) as a “world.” I imagine that the space described here is multidimensional and metamorphizing, adapting and adjusting to provide an expanse for learning.

Space is the ongoing, generative intellectual room to explore—permission to create personally meaningful learning/exploration/inquiry. This metaphorical space, characterized by the room to explore, is constructed of two components. First there is a period of open-ended exploration guided by both the lesson plans and the students' own interests. Second there is freedom to draw on personal interests to infuse personal meaning into the
students' learning. The students' interests may include specific questions or topic selections which guide or influence their further explorations, study and research.

**Voice**

Voice, in the context of the project undertaken, merges both more traditional considerations of voice as an element of literature, and those that are concerned with voice as an element of participation in the classroom curriculum (Alvermann et al., 1996).

First, voice is a multilayered vehicle of expression for the concepts of perspective and point of view within a body of knowledge, and particularly history, or in the students' cases, the points of view or perspectives present in the historical fiction. Two facets of voice the students pursued are: first, the exploration or trying on of a number of points of view through response to historical fiction literature and process drama classroom exercises; and second, the evidence of the student's voice or Graves' (1983) imprint of self on the texts authored by the students. Graves (1983) explains the role of voice in writing:

> The writing process has a driving force called voice. Technically, voice is not a process component or a step in the journey from choice-rehearsal to final revision. Rather, it underlies every part of the process. To ignore voice is to present the process as a lifeless, mechanical act...Voiceless writing is addressed 'to whom it may concern.' The voice shows how I choose information, organize it, select the words, all in relation to what I want to say and how I want to say it. (p. 227)

In an attempt to pull a purposive sample of information-rich cases from the data, I selected a total of six students to present as complete case studies (Patton, 1990). A number of factors in selecting the case studies were considered. First, I was interested in selecting both males and females, and
presenting a range of cases drawn from the entire data corpse. The six
students represent an equal number of males and females as well as an equal
number (two) from each of the three sections I teach. I was also interested in
selecting cases which were particularly illustrative examples of voice. The six
cases selected do not offer an exhaustive account of all of the sixty-five
students, but rather a sample of the student work which most clearly answers
the questions posed. An additional student case study was developed and
discarded, as it did not offer new insights.

The case studies were again consulted to address the third question
regarding student learning. The categories that were applied to the case
studies were drawn from Rogers and Tierney's (1986) discussion of functional
literacies.

- aesthetic (providing enjoyment, affective responses, and a feeling of
  immersion);
- access to information (providing channels to new information);
- clarification (affording opportunities to check on ideas or to compare
  one's ideas to those of others);
- discovery (prompting new learning -- finding new information and
  seeing how ideas relate to each other);
- evaluation (developing a critical eye through reading and writing);
- record keeping (providing a way to keep and check records);
- collaboration and communication (providing an opportunity to
  share ideas and experiences);
- momentum for further learning (prompting the ongoing acquisition
  of ideas and the development of tools by which learning can
  continue). (p. 124)

Rogers and Tierney's (1996) formulation of functional literacies grows
directly from Halliday's (1973) metafunctions of presenational, orientational
and organizational outlined in Explorations in the Functions of Language.
The eight functional literacies listed above were expanded and supplemented
with work by Van Allen (1986) and Guttierez and Turner (1997), to address
the function of literacy learning in the computer age and to acknowledge the space that was afforded the students for expression of multiple literacies through alternative representations of their learning.

Trustworthiness

The primary issue of establishing trustworthiness in a qualitative case study framework is to gain the trust of participants (Glense and Peshkin, 1992). The credibility of the study was based on the incorporation of prolonged engagement, persistent observation, triangulation, peer debriefing, and member checking incorporated into the research design (Merriam, 1998).

The long-term role that the teacher/researcher has played in the study site provided a base of trustworthiness. In addition, a commitment to ongoing staff development and the Venture Capital initiative extended the teacher researchers' trustworthiness to other faculty. Day-to-day involvement in the classroom, by virtue of the role as the classroom teacher, afforded a level of credibility with the participants that a researcher that dropped in and out would find more difficult to achieve.

A classroom teacher of a language arts course that meets with students for approximately nine and one quarter hours per week over the course of a year could be characterized as meeting requirements for prolonged engagement (Lincoln & Guba, 1989) in a research setting. Therefore the teacher research model meets the requirement of prolonged engagement.

In order to identify the critical issues and elements of the experience, persistent observation (Lincoln & Guba, 1989) is required. Within a classroom, teachers make numerous observations in order to assess and adjust curriculum and opportunities for each child. Erickson (1986) observes
that teachers can participate in research on teaching. "Their role is not that of the participant observer who comes from the outside world to visit, but that of an unusually observant participant who deliberates inside the scene of action" (Erickson, 1986, p. 157).

In order to triangulate and increase the credibility of the study, data and patterns discovered through observation and document analysis were compared with data gathered from focus group discussions, and teacher reflection. Further the drafted case studies were returned to the students for their feedback; the students' comments were subsequently incorporated into the case studies. This process of returning the case studies to the students served as a member check.

Classroom research provided numerous planned and spontaneous opportunities for peer debriefing among colleagues. Peer debriefing partners included a retired public school guidance counselor, an industrial technology teacher, and a retired professor of education in guidance and counseling, and another 8th-grade Language Arts teacher. Sessions included discussions of focus group interactions, classroom observations and initial assertions and preliminary categories of data.

Transferability

The data and resulting assertions were designed to extend the understanding and possibilities of incorporating hypertext into the response-based classroom. The findings will be tentatively applied to other cases. The case study descriptions were selected and written to provide the reader with an account of the project which allows for vicarious experience of the students' learning. Lincoln and Guba (1989) caution, "Transferability is
always relative and depends entirely on the degree to which salient conditions overlap or match. The major technique for establishing the degree of transferability is thick description" (p. 241). Further, the reader is offered a number of cases to examine and find transferability across the cases and data sources.

Craftsmanship

According to Kvale (1995), taking careful steps to check the credibility, plausibility and trustworthiness of the findings as the research takes place, as well as theorizing among the data and the participants engaged in dialogues that include discussion of the above ideas, adds to the validity of the study. The design detailed includes collaboration, member checking, a variety of data sources, and lastly moves forward action with theory, meeting the criteria for craftsmanship as well as Kvale's pragmatic validity.

Summary

Chapter 3 has described the methodology used in conducting the study by reviewing both the pilot study prior to the present study and describing the procedures and data collection methods. Analysis procedures for each question are discussed. Chapter 4 presents the findings in relation to the research questions posed.
CHAPTER 4

FINDINGS

This chapter will trace our journey, mine and my 8th grade students’, during a study the Civil War through response to literature and process drama in a computer hypertext environment. Data will be reported in three categories: (1) the classroom context, (2) the project framework and case studies, and (3) the nature of literacy learning—which correspond to the three research questions that framed the basis of the study.

Classroom Context

Question 1. What are the characteristics of a language arts classroom environment and learning model in which expanded spaces, voices, and the interrelationships among texts are fostered?

A classroom which aims to create and expand texts, spaces and voices, requires an environment where each element is thoughtfully considered and built into a framework that is both structured and flexible. The components of the project undertaken—response to literature, process drama, and computer technology—all require time, resources and new roles for teachers and students. Further the classroom under study presents paradoxes similar to Benton’s reading paradoxes found in chapter one.
Time

In a classroom where multiple texts are explored, coexist, and are ultimately woven together, time is the most essential of resources. During the course of the 1997-98 school year, 8th-grade students at Kilbourne Middle School met to study Language Arts for 80 minutes each day. This continuous block of time, important to allow for reading, discussion and exploration, was assumed in planning the student project. Daily activities were designed to provide students with time to discover, consider, plan and execute their web pages. The combination of teacher-led activities and more student-directed workshop time also altered the use of time during the class period and the length of the project. The students were given the role of managing and using their time in and outside of class.

A total of six weeks were allocated for the completion of the project, organized into phases of approximately two weeks each. However, as a result of an unanticipated scheduling decision at the building level, students were pulled out of Language Arts three times weekly for a nine-week Art experience, reducing the time available for students to work on the projects.

The project's impact on the larger school community also dramatically affected the time and resources available to the students. As the students began their phase of discovery a colleague in the building found the funds through a grant to purchase a CD-ROM writer. Together we planned to combine the projects the students had completed for his course (Science) and the final web pages from their Language Arts projects. The plan provided that each student would receive a CD at the end of the school year that presented their web pages from both Science and Language Arts. The value of the CD experience was instantly apparent to other teachers and the
administration in the building. As students included in the study began to move their projects onto the computer, the remainder of the eighth grade students in the building (approximately one hundred and fifty students) undertook computer-based projects in other courses. The building was consumed with the larger CD project. As a consequence, my students' access to computers was severely limited and the availability of computers, both during and outside class meeting times, was somewhat unpredictable for the remainder of the project.

Time is a fundamental resource to any experience that can be described as a process because, by definition, a process happens over time. I believe that adequate provision of time is vital in order for students to develop meaningful questions and seek answers.

Resources

Traditionally a resource list is similar to a bibliography that may include a number of books or other information sources. Literature and traditional texts were central sources for the students' discovering topics and subsequent researching. Each student began the study by reading a literature text. The students read from the following list:

- Bull Run by Paul Fleischman
- Which Way Freedom by Joyce Hensen
- Out from this Place by Joyce Hensen
- To Be a Slave by Julius Lester
- Letters from a Slave Girl by Mary E. Lyons

Individual students then searched out and read other related sources that included books, encyclopedias, and web sites.
Human resources were also central to this project. Students accessed each others' ideas and images through process drama and through looking over each others' shoulders at computers. In this manner they served as resources for one another. For example one student's choral reading line "Why didn't anyone ever ask if I wanted to fight?," was later echoed in a fellow classmate's project on women spies during the war.

Capital resources of technology were distributed throughout the building so that students could access them both during the class period and throughout the remainder of the day. The classrooms where I taught had either five or six Apple® Macintosh computers. There were additional computers available in other classrooms on the second floor. One of the negatives of computers being dispersed throughout classrooms is that a number of students worked on the projects without my full-time direct supervision; however, they also had access to other resource people—the media specialist, a technology aide, and a technology teacher, in addition to one another. The computers within the building are linked together through a local area network. Each student has a log in and password to access the software and to store their work in individual files on the server.

The web pages were created using ClarisWorks HomePage® software that creates an environment of drop and click rather than writing html code to create web pages. Students also utilized scanning software and two flatbed scanners to digitize photos and illustrations that were incorporated into their web pages. To manipulate and adjust the digital images, they used a Graphic Converter program. An additional graphic source was the Internet as accessed through the web browser, Netscape®. Interestingly, the 8th-grade
students were much more adept and likely to search the web for graphic sources than their counterparts had been the year prior. I did not anticipate that this source would be so prevalent or pervasive.

Teacher Roles

My primary role as the teacher/researcher was to guide the students through the project, providing encouragement and support, and challenging students to stretch their thinking. The ability to give students freedom to pursue their learning required trust within a framework of thorough planning. The teacher role as facilitator, established throughout a year of classroom work, took on many facets throughout the project—leader, consultant, captain, editor. The elements of the framework—response to literature, process drama, and computer hypertext technology—became actors in a play, with the teacher or director's role transparent to the audience during the public performance (or final web page). The choice of literature, the pretexts for drama, the questions for consideration, and the choice of software were all central to the students' experience, but were presented as seeds for the students to plant and germinate. Each day in the classroom required the teacher to ask questions, lead drama, consult on plans, and coordinate people and materials. The teacher-in-role demands of drama required previous experience, trust and acceptance as discussed by Heathcote in Johnson and O'Neill (1984) and O'Neill (1995).

The addition of computer technology required the teacher to take on the role of a technical consultant. Any time that computers and students meet, new wrinkles appear. One primary concern when working in multimedia is the issue of memory management. The combination of digital
images and text can exceed a particular machine's available memory and cause the computer or the web page to malfunction. Each instance requires specific troubleshooting and problem solving.

The two most demanding roles were my roles in drama and in relation to the technology. Both require thinking on my feet and responding immediately while keeping other factors and plans in mind. In addition, students in drama and technology can be unpredictable and pose unforeseen snags and hurdles, as well as unprecedented creativity and insight, based on the generative nature of process drama.

**Student roles**

After some caution initially, new roles evolved for students as they moved through the phases of the project. They readily assumed roles as questioners, decision makers, planners, designers, storytellers, actors, experts, consultants, and evaluators. Students engaged in initial responses to literature that were tentative, incomplete and their own. As they moved into process drama, each dramatic situation invited them to decide which story to tell and how it would be told. Soon they were assuming the roles of reporters, soldiers, mothers, sisters, friends and exploring points of view from their own unique vantage points. Inquiry into various topics provided the content to feed their developing expertise. "Sometimes, people needed help from me, I liked helping them a lot," one student verbalized his key role as a technical consultant to many of his classmates. Finally, the students became evaluators as they reflected on the project in general and on their own experiences through self-evaluation. Another student reported, "I am proud of my web page because I finally picked a topic I cared about. Plus I put forth a
lot of effort and time on my project. Even out of class like at home I would do planning and try to prepare for what I could put on the web page."

Classroom Learning Paradoxes

The integration of response to literature, process drama and hypertext or hypermedia technology do not offer neat, discrete learning experiences for teacher or student. Instead they provide what Lemke (1998) might consider topological opportunities for meaning making. While the paradoxes offered here do not attempt to categorize or summarize the classroom context of the study, they do illustrate the multiplicity.

Classroom instruction is planned and generative.

Classroom instruction blends freedom and limits.

The teacher observes and participates.

Perspectives combine new discoveries and past experiences.

Process drama is both private and public.

Process drama is rehearsal and performance.

Interaction is expected in process drama and hypertext.

Hypermedia is verbal and visual.

Authoring hypermedia is process and product.

Ownership is both personal and collective.

Embracing these paradoxes is a key feature of the classroom context.

First, the instruction was planned as outlined in Table 3.2. I selected and planned for activities which included response to literature, process drama and computer technology. For example, decisions were made regarding literature: which texts would be made available, and the decision that there
would not be a single required text. The students' responses were generated from their individual readings. Process drama provides a medium for generation. I selected the pretext and led the drama based on the input students generated. Taylor (1998), drawing from O'Neill's work, describes the logical order of drama and the teacher's role. "This weaving is not a random sequence of tasks, but a carefully planned (although not predetermined) pattern, which releases participants into a spontaneous encounter. (p. 146)."

Secondly, the instruction is marked by both freedom and limitations. The students in their responses to the case studies noted the value of freedom in the classroom. Erin reflected, "I think that was one of my favorite projects because it gave us lots of freedom in choosing topics and how we wanted to approach it." Bonnie also commented, "I really valued the freedom offered in our writing." This freedom they perceived was not without limits. I structured the project in choosing a subject as rich as the Civil War with the limitation that their choices had to connect to the Civil War, but offered latitude that allowed them to explore a breadth of human experience. The limits were also evident in the time scheduled for particular activities such as in-class drama, and in my role in moving their thinking forward through the process to a final product.

The third paradox of observation and participation is likely a given for many classroom teachers, particularly those who strive to reach their students where they are and move them forward. Much has been written about teacher observation and the development of language (for example, see Observing the Language Learner). However, process drama and computer
technology as described above in the teacher's role section, demand a quality of participation that may not be observed in more traditional language arts classrooms.

The students in the classroom found and inhabited a number of perspectives. In their responses to the literature and in participating in process drama, they were able to combine new discoveries and past experiences. They made predictions about the literature, responded to questions in dramatic roles of famous figure they were researching, such as Belle Boyd. The students continually wove the strands of what they knew and what they were learning together.

Process drama, as O'Neill (1995) notes, can illuminate both the public and private dimensions of a given exploration. For example, the students explored the story of reporters, a public forum of information, and the dreams of soldiers' families, a more private arena. Together with exploring the public and private, the students learning in process drama is both public and private. The students who chose to participate, or speak up, make public their words and thoughts. Other students chose to remain silent and are private in their revelations.

Again, O'Neill (1995) notes the role of rehearsal and performance. Among the key characteristics of process drama she identifies are: "it is built up from a series of episodes, both improvised and composed or rehearsed, and there is no external audience to the event, but participants are audience to their own acts (p. 12-13)."

The series of dramatic episodes students experienced began with a game of truth and lies. The students began by creating a lie about the Civil War and passing it among themselves like a random telephone game. We
paused and reviewed our lies. Then we traded truths. The students found truths to be more difficult to create. During another episode, students were given bits of text to create a choral reading. There are examples of this in Erin's and Sara's case studies that follow. Another scenario placed students in the roles of reporters and interviewees who alternately pitched their story ideas to me (teacher-in-role as editor). Three additional episodes of drama drew from a soldier's experience of going off to war. First, the students joined me at the first night of camp and shared what they had brought along from home in their knapsacks. Next we went back in time and imagined the dreams of soldiers and family members the night before their loved one headed off to war. We created short scenes to illustrate the dreams. Later we imagined the story of a piece of fabric, a highly valued momento. Throughout the drama students were improvising, composing, rehearsing and performing.

Interactivity is a buzz word for all types of computer software and dreams of virtual reality games, but it is also at the core of process drama. The creation of an imagined world, the involvement of the entire group and the potential for numerous exchanges between and among students and the teacher are just three dimensions of process drama that illustrate its interactivity. Bolter (1998) in his discussion of the differences between word processing and hypertext observes "Both writing and reading on the Web are defined by the expectation of interaction. (p. 4)." This expectation both in process drama and hypertext (as illustrated by the Web) marries the two in an important manner that is hinted at in this study, but could be more fully explored.
Again, both process drama and hypermedia combine the visual and verbal or as Lemke (1998) describes the typological and topological. Tableaux is an element of process drama that presents a striking illustration of the visual and spatial. The positions and spaces between figures in a tableaux most effectively communicate the intended message. Hypermedia combines visual and verbal by more fluidly than desktop publishing allowing the author to combine images and text. Unlike desktop publishing, where images were fitted between text, hypermedia incorporates images as well as color which in most desktop publishing applications is unavailable or problematic.

Ownership in process drama as noted by Taylor (1998) and O'Neill (1995) rests both in the individual and the collective. Individual students "own" a particular role they inhabit; however, together the students must agree to accept the imaginary world to proceed in the drama. Ownership of a project such as the web pages follows the same pattern of both individual and collective. Individual students conveyed their personal pride in the final products in their self-assessment videos. The students who participated in the focus groups or who were selected as case studies, and all the students who participated in the CD-ROM cover design contest, communicated a sense of both their own and their classmates collective ownership of the projects.

The ten paradoxes explored above illuminate the complexities of the classroom context and instruction. They also begin to explain the potent combination of response to literature, process drama and hypertext.

Summary

Expanded spaces, voices and interrelationships among texts are fostered in a classroom where time, resources, teacher and student roles are orchestrated with meaning making the central focus. Time and resources are
an significant consideration in any instructional setting; however the combination of response to literature, process drama and hypertext technology also require time and resources as well as new roles for teachers and students. The resulting classroom, one characterized by the ten paradoxes, is one where students and teachers explore spaces, voices and texts with the richness captured in the case studies.

Learning Model

Question 2 addresses the process of interaction between the students and the project: How does the model illustrate student learning through the negotiation of texts, spaces and voices?

The model for the project was designed to foster the students' negotiation of multiple texts. The discovery phase invited students through literature, drama and inquiry to become familiar with a variety of existing texts and their own voices and questions. As students tried on various roles through process drama's shared texts, they came to adopt a point of view or voice for their own work. Upon completion of their newly created web page texts, the students reflected on their progress and experience.

Negotiation takes place in spaces where learning occurs, points of view are explored and adopted. These spaces require guides and models. Imaginary spaces are inhabited and explored through the worlds that are created in literature and recreated by the reader. Historical fiction, in particular, works to balance historical elements with narrative elements. Rogers and O'Neill (1993) discuss the overlap of worlds with literature, drama and students. Through process drama experiences, students imagine themselves in worlds outside their immediate experiences, e.g., heading off to war.

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Six student case studies are presented below to illustrate negotiations of text, space and voice in the framework of the project.

Erin

Erin is an 8th-grade student who was quietly interested in the lessons of the classroom. She listened and was aware of classroom activities and discussions as her more vocal classmates often dominated the conversations. As the year progressed, Erin’s approach to her studies was transformed. By the last quarter of the year, during the time of this project, Erin developed the work habits of an A student.

Erin’s work highlights the role of voice, both as recognition of points of view and her own imprint on the text she authored.

Text

Erin negotiated a number of texts — literature, drama and hypertexts. These texts influenced one another and resulted in intertextual links among them. The first text she encountered was Out from this Place (Hansen, 1988). In her responses to Out from this Place, she made predictions, remarked on characters’ emotions and decisions, and reflected on the author’s construction of the story.

“I think that Easter and Jason are going to meet up with Obi at the Confederate camp. I don’t think they’ll get caught because Easter seems sneaky and she can probably get them out of trouble.

“I think Easter feels like she is still a slave because the soldier is telling them what to do. I’m surprised that Rayford left what he had before they left so that he could be free even though at the plantation before he had everything he ever would need, besides freedom. Jason doesn’t seem like he wants to go, so maybe he’ll stay at the plantation and get paid for his work with Rose and Rayford while Easter goes and finds Obi.
"I think the author was trying to create a kind of mother like character to Easter since Easter doesn't have a mother to look after her. Rose has sort of taken her place."

Another source of additional text was an early classroom drama choral reading. Erin and and three classmates arranged and performed the text as follows: 

The students presented the texts lined up in a row like soldiers.

First student: "I was eleven years old and desperate to kill a Yankee."

Second student: "All the talk was of war and all the singing. Each night we set candles in every window proclaiming our joy at joining the Confederacy. "Nonilluminators" were suspect."

Third student: "I sit and wonder if indeed this was the right thing to do."

Erin: "We won the battle today but I am hating this war. I felt badly, but what are you to do when you are chosen to defend your own country?"

Third student: "My uniform is dirty and covered with blood. I do not smile much."

Second student: "Without struggle there is no progress. We knew the war was as good as won. Northern ribbon clerks would never fight. America had cut free from England, and now we'd cut free from Yankee tyrants and would be independent forever after."

The students presented the bits of text they were handed in an envelope and in composing the choral reading the group of students offered their interpretation of the text, another form of response and created a new classroom text.

Intertextuality

The influence of both Out from this Place and the texts of classroom drama can be found in Erin's writing. First, her soldier's dream incorporates a dream tableau of her classmates who created an image of a soldier waving goodbye to his family from a train.
"Soldier’s dream

As I slowly drifted off I felt the fear of dying and I also felt sad because I didn't want to leave my family. When I finally fell asleep after tossing and turning for hours, I had a fairly short dream, but it kept running in my head over and over. My dream showed me leaving in a train waving goodbye to my wife and two daughters. Then it quickly changed and all of a sudden it showed me lying on the ground of the battlefield with blood all over me. I took out the picture of my family and kissed it one last time and then it would start all over again. I woke up startled, before I went back to sleep I double checked that the photograph of my family was packed. Then I kissed my two children and wife goodnight realizing that it might be the last night I would ever spend with them again.”

A second example of intertextual influence is the slave point of view (P.O.V.) she created. Her writing echoes Out from this Place both in themes—freedom and separation from family, and in location—South Carolina.

P.O.V. of a slave:

“I wish I knew how [to] escape to freedom. I want to go north until I can find it, but I'm too scared that I might get caught by my master or whites. My family was all sold when I was a lot younger to a slave owner all the way in South Carolina. I think about them all the time. I hope that once I'm free I'll find them.”

There is also evidence of intertextual influence in her final project. In the fictional letters she wrote (see Erin’s Voice below), Erin incorporated a number of details of the prison camp, Andersonville, drawn from a film she had viewed in social studies. These details include the cost to send a letter, the “fresh fish,” and the lack of clean water.

The examples above demonstrate that her work throughout the project is woven of textual strands that she gathered up and incorporated — texts that relied on other texts.
In the space offered by the project, Erin explored a range of topics and ideas. During the initial period of exploration, Erin reflected on her thinking and its development.

"At the beginning of the week I didn’t know a thing about the Civil War, since the discussions I’ve learned a lot. I’m mostly been thinking about the different perspectives on the Civil War – there are the slaves, the slave owners, the soldiers, the different soldiers (north, south), people at home – everyone has there own perspective and I find it interesting how much they differ. I’ve been thinking about this because each of our books have a different perspective.”

Erin recognized initially her limited knowledge of the Civil War and began to consider the range possibilities available. The questions she posed addressed slaves, soldiers, medicine, mail and families.

“What happened to the horses and where did they go if their soldier died?”
“Who chose who went to war?”
“What happened if you were injured?”
“How were soldiers identified?”
“What type of music did people of that time listen to?”
“Where did slaves get their clothing?”
“Who treated injured soldier?”
“How was the mail delivered?”
“How were the families informed that their loved ones died?”
“How were slaves informed where the underground railroad was?”
“Were slaves allowed to practice their religion?”
“Where did slaves get their clothing?”
“Where were the slaves and soldiers buried?”
“Who made the soldier’s uniforms?”
“What type of medicine was used on injured soldiers?”

Among her questions are topics that refer back to the issues and ideas addressed in the literature—slaves and soldiers. There are also questions that remained after her initial reading and point toward her further exploration of letters and correspondence.
Erin's final project incorporated letters she found and two fictional letters she wrote. Rather than choose a broad topic such as the Battle of Gettysburg or weaponry of the Civil War, Erin chose to focus on the communication between people involved in the war, both those on and off the battlefield. Her own assessment speaks to her personal interest in the topic.

"My final project differed from what I thought it would be because I thought my topic would be slaves or Abe Lincoln but awhile ago I stumbled across a really interesting web site on the internet that I thought would be fun to use as my topic, so I decided to use letters from the Civil War as my topic.

"I thought this project was fun and it let me do what I wanted to do."

The intellectual space of the project enable Erin to explore initial topics such as slavery and Abe Lincoln and proceed to find the subject that was the most fascinating to her: the human, interpersonal communication and experience of the war.

Voice

Erin's work throughout the project, as well as her final web page, stands out as illustrations of the role of voice in the project. From early on, as reflected in the quote above, "everyone has their own perspective and I find it interesting how much they differ," she recognized there were many points of view to consider. Further, she identified the role of voice in her final project. "The voice of my webpage was two letters that I wrote from two soldiers' point of view on the Civil War. I think this added a lot to my webpage because before my webpage just gave boring information, but the voice made it interesting."
Through drama and writings, she tried on a variety of points of view. In drama, during one class period, she took on the role of a reporter who interviewed a soldier. During another session, she created a dream tableau where she and another student were opposing soldiers. Erin’s character shot and killed the other soldier. Following the in-class drama, Erin wrote two dreams from the night before leaving home to go off to war: a Soldier’s dream (see Erin’s Text section), and Wife’s dream as follows.

"I couldn’t go to sleep the night before my husband left for war. The thought of him leaving and never coming back wouldn’t get out of my mind. I guess I did doze of for about an hour or so. I had a very sad dream. The dream started out with my husband and I together, but then a man pulled us apart and he kept pulling us farther and farther away until we couldn’t even see one another. Then it quickly changed to a funeral, and it was held for my husband. Everyone was dressed in black, and I remember seeing our children with their heads bowed and crying. Then I woke up, and I couldn’t help but cry the rest of the night away."

Through her dreams, Erin was able to inhabit the roles of the soldier and his wife. She imagined the fears of both the soldier and his wife. Her dreams incorporate description and detail that illuminate each “character’s” point of view. Another exercise in class asked her to draft two possible perspectives that would present information for their final project. Erin chose a slave and a soldier. (For her Slave P.O.V. see Erin’s Text above.)

P.O.V. of a soldier:

"I miss my home and my family. I only get letters once and a while from them and that’s not enough. My wife and son are very far away, and I miss them the most. When I left for the war one year ago my son was sick in bed with a cold and now the doctors say it’s ammonia. I can’t wait to leave the war and to go home to my wife and son."
Erin tried on a number of points of view in the course of the project—slave, soldier, wife, and then in her final page, she revisited the soldier's point of view.

Her final web page incorporates both actual letters that Erin located and fictional letters she wrote. Erin's own voice can be heard in the fictional letters. The voice of a child and a friend are heard in the letter from David Adams to his parents. In David's voice she writes of homesickness, the loss of a best friend, and love for parents. The letters are marked with the traces of roles and situations that Erin knows, homesickness and friendship.

"Thomas Daniels to Sarah Daniels

Dear Sarah,
I think you'll be glad to hear that I am on my way home today from Andersonville; we've been exchanged. Andersonville is where I've been held in prison for the past two years. I am sorry I haven't written you in so long, but the confederates charged us $2.00 just to send a letter, and since I had no money it was impossible to send you one. I had no money because the raiders robbed me the first day I came. The raiders called us "fresh fish". I don't know why though. We have finally been exchanged. I am so weak, and almost all of my men have died, been murdered, or are very ill with disease. I miss you dearly. We had no drinking water and some days not even food. The best we could do was wait for it to rain and then ring out our cloths and drink that water because we couldn't drink the water from the swamp because it would've made us sick if we drank from it. I will tell you everything that has happened to me when I get home. I love you.

Sincerely,
Your husband,
Thomas Daniels"

"April 13, 1865

Dear Mom and Dad,
I miss you both so much. I am hating war and very homesick. We went to battle yesterday, and my best friend Zackary Taylor was killed. I thank God that my life was spared. I only wish that Zack would've
made it. I will miss him dearly. Before I wrote this letter to you, I wrote to Zack's family because I promised him I would if anything happened to him, so I stayed true to my word. Please tell everyone that I say true to my word. Please tell everyone that I say hello and the best of luck to them all. I will be back as soon as possible. I love you both.

Your son,

David Adams"

Hypertext

Erin's web page illustrates her immersion in the human stories and repercussions of the Civil War. Her fictional letters from a soldier to his family and his sweetheart convey her familiarity with both the issues of the Civil War and the correspondence of the period. Erin's choice to communicate her research in letter form is her own aesthetic, affective interpretation of the time period.

Her fictional letters are patterned after historical documents she located on the Internet. Erin's research prompted her discovery of new sources of information, both the Internet and historical documents or primary sources. She combines both the fictional and historical letters on her web page and also includes background information on the letter writers. She juxtaposed the letter of condolence sent by Abraham Lincoln to Mrs. Lydia Bixby, the letter of surrender sent by Robert E. Lee to the Army of Northern Virginia, and letters from the fighting sent by Newton Scott to Hannah M. Cone and to his parents. The collection she assembled provides comparisons between the purposes and tone of each letter.

Erin reflected on the project in her self-evaluation video. Her comments illustrate both her critical eye and her knowledge of the tools she employed.
"I thought it was fun because it gave us freedom to do what we wanted to do. I'm proud of what I accomplished. I think I could have done better if I scanned pictures, but I didn't have enough time. With this project I learned a lot about computers and technology."

She gained computer skills—both searching and designing, but she also has the impetus to do more, go farther and incorporate scanned images into her project.

**Summary**

Erin's work offers an example of the negotiation of a number of texts—literature, response and drama—and their influence on her writing. Erin drew on the thematic reserves of the texts of response and drama to write texts both during the process of the project and for her final page. In the space or freedom provided by the project, Erin had the opportunity to investigate and find a topic of her own interest, the interpersonal communication of the Civil War. Most strikingly, her writing illustrates her recognition of point of view and the incorporation of her own voice in the text for her final page.

Erin was able, through her study, to uncover sources or texts and synthesize her findings through her writing in a form of historical fiction, completing the circle from the start to finish.

When Erin was given an opportunity to react to this summary of her work on the project one year after its completion, she reflected again on its meaning for her.

"Ms. Melragon,

I feel as if everything that you said about my work is accurate. I was, and still am very interested in different points of view, especially those involving war. Although, I do remember it was hard putting myself in some of their places seeing as I haven't experienced anything like what they might have went through. I think that was one of my favorite projects because it gave us lots of freedom in choosing topics and how
we wanted to approach it. I remember picking the topic was very hard to do because I wanted to pick something that wouldn’t get boring after awhile. After running across a very intriguing web site, I began to go with writing letters and P.O.Vs. It soon became easier and more fun to do. Doing the drama in class was difficult to do because I am very shy, but I did like seeing how some people can take the same writing and act it out in different ways because they too have different perspectives. Overall, I liked how you expressed my work and am very flattered that you chose one of my projects to write about."

Erin is able to recognize that space or freedom and voice were key components of her experience. Her characterization of herself also highlights the value of working through difficulty, both in finding a topic or engaging in drama that may feel uncomfortable.

James

James is an 8th grader who has been diagnosed with ADD (Attention Deficit Disorder). He often completed assignments quickly and absorbed material more readily than he produced written evidence of his learning. He is interested primarily in sports; he lives for football season. James is also a constant companion of a classmate, Luiz. Over the course of the year, James and I worked together to develop stronger writing and work habits.

Two features of James’ work are his recognition and incorporation of a number of perspectives and his strong personal voice.

Text

James read Joyce Henson’s Which Way Freedom. He responded to the book primarily by addressing abstract concepts: freedom, family, memory—longing and perspective.

"I see no freedom in war. To be free Obi has to be a killer, a slave to war...War is a way out but a way into something almost worse.
"Family to Obi means a vivid memory of his mother and two other black children who he leaves to go to war. An old man who lives by a river that is what he has about family.

"Obi has a very faint memory of his mother. He was taken from her when he was only 5 or 6. I don't think Obi would have wanted to have this faint memory if that's all he ever had because he wouldn't have a faint memory that yearns to be more clear, and he wouldn't have the sorrow of hoping against hope, day after day."

Responding to the structure of the novel James explained,

"The new eyes that I saw through were the ones of an educated Black man who quotes poems, but has no sense of wilderness."

These thematic interpretations reflect his reading of the text and the infusion of his own opinions and views that reappear in his work as well as his poetic sensibilities.

Intertextuality

There is evidence of the influence of Which Way Freedom, (Hansen, 1986) and his own previous writings in his writing. Both are evident in his response to a piece of cloth. He imagined the cloth to be a scarf and explained its significance.

"This scarf was from a slave's mother. Right before he was sold a way from here she gave him the cloth in the commotion for him to remember her by. He always kept it and tied it around his lunch. And maybe through all of the dirt and blood that can bring some light into his memories. The cloth was big enough to fit around his hand but he found it more safe to keep it on his arm. The cloth was a dark red color. No one knew why he wore it but he did."

In just a few sentences, James incorporates the loss of Obi's mother from Which Way Freedom (Hansen, 1986), as well as the longing and memory that James mentioned in his response to the book.

The frustration with clumsy rifles and the sentiment that "we have feeling just the same as white folk," are echoes of the brief, but powerful tale
of *Pink and Say* (Polacco, 1994), particularly Pink’s frustration with the weapons his outfit were provided.

James responded to the original text by offering his commentary and then drew from the texts to create new texts. Thus the texts were both catalysts and reservoirs of ideas.

**Space**

Over the course of the project, James explored a complex component of the Civil War. From his first question, “Where were the States split?”, he quickly moved to a new question: “What roles did Blacks play? It seems that they played a larger role than I thought.”

His fifteen questions focused on the experiences of soldiers and family members. The questions range from details of everyday life to questions of philosophy, and were addressed to a soldier and then to a member of the soldier’s family.

“What do you worry about?
What do you want to get out of the war?
Do you want to fight?
Do you believe in war?
Do you have your own place of war?
Do you get proper medical attention?
Is the food eatable?
Do you miss home life?”

To a family member:

“What do you know how he is?
Does he tell you where he is?
Do you try to find out where he is?
Do you agree with the war?
Why do you think he fights?
Are you ok?
How is food?”

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James questions demonstrate his interest in multiple perspectives. Another example of his exploration is in response to an in-class drama experience. James wrote a journalist's account of a secret meeting. He chose to imagine it as an abolitionists' meeting investigating another Civil War period issue. (See James' Voice below.)

James pursued his personal interests with a single-minded focus. He reported that, "I decided to see how differently the Blacks were treated compared to Whites." From this declaration through his research to the final web page, James' focus didn't waiver. He integrated this idea into much of his work. From his write up of the abolitionists' meeting, James provided an abolitionist's quote. "We all have rights given to us by God and slaves have those rights too, no matter who their God may be. And until the U.S. Constitution says no slavery I will fight for those word to be added." Littered throughout his writings are statements loaded with personal conviction. He opened his potential Black soldier's point of view with, "My point of view on the treatment of Blacks in the war is outrageous." The space of the project allowed James to bring his personal interest and commitment to the forefront where they could infuse personal meaning into his learning.

Voice

As mentioned above, early on James was aware of many perspectives. His choice of phrasing, "What roles did Blacks play?", particularly the word, 'roles,' illustrates his recognition of many perspectives. In his final project he chose to contrast a typical Black and White soldier adding another perspective to the information he presented.

James tried on the perspectives of a Black soldier, a family member, a journalist, a White soldier, and a slave.
Following the secret meeting drama, James in role as a journalist wrote:

"I am at the abolitionists' meeting. I got in through the window that was on the top floor and I am hiding in a cupboard. The men were lout at first and they calmed down. A man named Scott seemed to be the leader of the men. At first he commented on an anti-slavery paper a man published. Then he got down to business. He must have given the men a signal because they all got quiet and I heard all the doors shut and then lock and the curtains were pulled. I knew this from the lighting. Then I heard a new voice, a southern voice. The man spoke of a railroad and freeing slaves. The men were very very quiet. I could barely make out the words. They said something about lighting candles in windows, and I'm probably wrong but something about a drinking gourd. Then I heard Scott's voice again and the lights finally filled the little spaces in the door. Then the men got rambunctious and words of revolts and attacks on plantations were brought up, but Scott assured them all would be ok. I took this as my cue to leave. A few men were talking near me while I was on the roof the building. One was trying to persuad the other to join the abolitionists at their meeting. The man said he had an uncle that owned a plantation with slaves. But the abolitionist was quick to respond. "We all have rights given to us by God and slaves have those rights too, no matter who their God may be. And until the U.S. Constitution says no slavery I will fight for those words to be added."

James' attention to detail and observation illustrate his adoption of the role as a journalist. Also evident is his recognition of individual experiences of the war, the different perspectives and struggles. Following an in-class drama in which the students were given a piece of cloth to consider—where had it come from and what did it mean, James provides a glimpse from an eyewitness observer including details which make the character come to life. An example of his grasp of detail is his attention to the specifics of the scarf given to the Slave by his mother. James wrote:

"This scarf was from a slaves' mother. Right before he was sold away from her she gave him the cloth in the commotion for him to remember her by. He always kept it and tied it around his lunch. And maybe through all the dirt and blood that can bring some light into his
memories. The cloth was big enough to fit around his hand but he found it more safe to keep it on his arm. The cloth was a dark red color. No one knew why he wore it but he did.

In final preparation for the web page project, James drafted two possible opposing voices.

"My point of view on the treatment of Blacks in the war is outrageous. With my being black I know we have the same as white folk. Therefore we should be given the rights and opportunities and treatment as Whites. I'm fighting in this war to help take back my humanity. I can point and shoot just as well as any white. Why should I get less pay? I do harder work than two white privates put together, and I still don't get any recognition for my harder work. One of my buddies worked so hard he got to be a captain, but he didn't get any captain's commission. You better believe I'm in the war to be free, and if this is freedom they can keep their clumsy rifles, their $300 a month and they can keep my soul."

"I see nothing wrong with the way these Black boys are being treated. They are lucky that they ever get paid. They get off the plantation; they get food and water, a place to sleep. A chance to make whatever little difference in this war that they can. They do the harder jobs because that's why they were brought to this glorious land of America. They aren't treated any different here than on the plantation, so they should be happy and proud to take the front line."

Interestingly, James did not label these points of view, but was able to articulate these roles/voices in such a way as to identify them. The four examples above illustrate his flexibility in role.

I believe that the examples cited with regard to the infusion of his personal interest in the project also demonstrate the integration of his point of view into the project. His final page contains an author's note.

"I did this page to show how horribly Blacks were treated, even by those who were fighting in a war for black freedom. I think it is very depressing that for a Black PERSON to be free of chains he had to be in the chains of war. For a Black PERSON to clean their hands of the filth of slavery, they had to soak their hands in the bloody terrors of war. Even after this some of us still treat Black, or any other race that is not
their own differently. If we all can do what my mother taught me when I was six we would be a lot better off. Learn from OUR mistakes.”

Perhaps the most significant example of James' imprint on the project is the admonition from his author's note, "If we all can do what my mother taught me when I was six we would be a lot better off. Learn from OUR mistakes."

In his reflection, James identified the voice of the web page as his own. "The voice was me and I think it coming from my point of view was pretty helpful.” He is aware of his own voice and its role in the project.
Figure 2 Excerpt from James’ web page
James' web page incorporates two design features which illustrate the choices he made in communicating his research findings. First, James chose to open his page with images (see Figure 2). The background is made up of a repeating image of the Union and Confederate flags flanking a cannon. The sections that give an overview of the Black and the White soldiers' experiences are reached by clicking on a photograph of either soldier. Secondly, James incorporated an author's note which expresses his purpose in creating the page and his personal plea for tolerance. These elements illustrate James' communicative literacy purposes. He utilized the convention of comparison to serve his purpose in demonstrating the differences in the treatment of Black and White soldiers in the war.

James' choice to incorporate an established component of writing, the author's note, is illustrative of his momentum for further learning. The adoption of the author's note as a tool is similar to Tierney's (1986) illustrative comment, "Words and dedications, dialogue, ways to show people that you going back to something else" (p. 112).

James is also able to articulate his design process and understanding of the software tools in his self-evaluation.

"This is my project. I think I did pretty good on it. What I did was I just made a pretty basic format with the white soldier and the Black soldier 'cause my topic is the different between the Black soldier and the White soldiers and how they were treated during the Civil War. So I got a picture of a Black and a White soldier and just linked those to different pages."

James' literacy learning centered on his desire to communicate the dichotomy of the treatment of soldiers, Black and White. He utilized tools of structure and the web page format to serve his purposes.
Summary

James found in the texts he negotiated, inspiration and resource. A direct line of connection can be drawn from his initial reading of Which Way Freedom (Hansen, 1986) to his final web page that compares Black and White soldiers. James followed a very direct path of exploration and one of great personal importance. During the course of the study, James was very aware of the many perspectives on the war and was intent on highlighting the contrast between the Black and White soldier’s experiencing of the Civil War. James’ comments a year later confirm his views.

“Miss M

I appreciate all the nice things you said. I think that you did a great job at describing my work as I saw it. You made many statements and then quotes that strongly support my opinion on these statements. I have no other ideas for your paper. I believe you did a great job with it. I don’t think that my webpage was the best one, but you did a wonderful job at bringing out anything that was good.”

James illustrates again that he is a student of few words.

Bonnie

Bonnie is a hard working, diligent student. She is also very involved in athletics outside the school day. Over the course of the year, Bonnie maintained an A average and demonstrated consistent effort in her assignments. However, there were occasions when she produced superior quality work. Bonnie also reports a reluctance and hesitance with technology. Particularly in her final project, Bonnie’s work incorporates the expanded ideas regarding text and reflects the intertextual influence of the various texts. Within the space of the project, Bonnie’s personal interests led
her to examine the life of the Northern soldier, both the factual and emotional experiences and impact of loss on the families. Further, her writing acknowledges the multiple perspectives on the war and embodies her own voice.

Texts

Bonnie’s journey began with reading *Bull Run* (Fleischman, 1993). Her first responses addressed the book’s unusual format:

“So far our book has been kinda confusing. There is a lot of switching between characters. I like the different perspectives on the war. I had no idea that 11 year olds would be able to get enlisted. I guess they were pretty desperate for soldiers, or in some cases drummers and fifers to allow boys to join the army. Now we are trying to read the book one person at a time. I think it helps understand where each person is coming from. This way it is less confusing. I think at the end somehow, all the stories will come together. They all are similar with different points of view. Reading it character by character everything is more clear and everything adds up.”

Two of her initial observations are noteworthy. First, ‘our book’ refers to the fact that two of Bonnie’s friends were also reading *Bull Run* (Fleischman, 1993), making it for Bonnie a shared experience. Secondly, Bonnie found a strategy to cope with the structure of text while appreciating the multiple perspectives it offered.

Further in relation to the book she chose, she predicted, “I think I can learn a lot from this book about all the different life styles then, north and south. It was like two different countries.”

In response to selecting a particular character and explaining the author’s intention, Bonnie explained:

“The character I chose doesn’t come with a name, or a lot of text. Just a simple heart throbbing message. While a young man was painting portraits of soldiers, the customer he was painting was shot and killed on the spot. I think it just shows that war has no remorse. A stray
bullet could also be a homewrecker. A battle won is a battle lost. I think it shows that no matter what the situation is, there will always be two sides.”

Her responses to Bull Run (Fleischman, 1993) highlight the structure and the breadth of issues and ideas addressed in the text. An additional source of text was the choral reading that Bonnie and two classmates performed.

The three students began in a large circle, as each read their line they approached the center forming a smaller circle.

Student one: “We are not only fighting hostile armies, but a hostile people, and you must make old and young, rich and poor, feel the hard hand of war.”

Student two: “At first it seemed the issue seemed the salvation of the union, but in the end, slavery had become an issue. The war had demonstrated that the union could survive only if all were free.”

Bonnie: “May 29, 1965, President Johnson issues a proclamation giving general amnesty ... to those who have participated in the rebellion against Federal authority ... all property rights except those in slaves will be fully restored.”

[joining hands together]
All together: “To every realm shall peace her charms display. And heavenly freedom spread her golden ray.”

Her responses and the choral reading offer a new text, in particular, one of an anonymous soldier, and create another emerging perspective on the war.

Intertextuality

Interwoven in Bonnie’s writing is evidence of Bull Run’s (Fleischman, 1993) influence. She sprinkled her text with particulars drawn from at least five of the characters’ stories. Two examples are the threat of disease from the
filth of the camps, and the desire to sneak out before dawn and enlist. These
details can be found in the drafted points of view below.

Point of view #1:

“April 24, 1862
Dear diary,
We heard news of Papa yesterday. He said he was off on some mission
near the Carolinas. He said the weather is good and the food is bad, as
usual. He hadn’t had a decent meal in 6 whole months! I don’t know
what I would do if someday he stopped writing. The war scares him.
He wrote he couldn’t figure out whether it was a good thing or not. It
taught him courage, honor and he said it made a good name for the
family. But there was a lot of awful things going on in the camp that
even Mama shouldn’t hear about. There are lots of boys running
around the camps, a few years older than me I reckon. Papa says the
battle field is no place for boys to “play.” But I think if they want to
show their loyalty to the north and fight for what’s right, I’m certainly
not going to stop them. I wish papa would come home soon. I can’t
believe Uncle Jeff was killed by gangrene and fever. I never thought
in a million years that the army would let its own soldiers die right out
from underneath them. Why aren’t their good doctors to help out
men? I am afraid Papa will fall ill to one of those diseases, measles I
think. There is so much filth at their camp site and eaten all that
rotten tac after while has to give a man reason to go insane.”

“April 30, 1862
Dear diary,
We heard more from Papa ... well not from him, we got a telegram to
inform us of our loss. Why do we have to fight over people? There is
no need to lose our fathers to war when we are fighting over
something we both know will be abolished. My Papa is dead and no
will bother asking why are we at battle. It is a simple question with an
even simpler answer. I am half tempted run away some sundown and
go join the war just to put a stop to it. But we have to pack to go atend
the visiting hours to Papa’s funeral. I know he would be disappointed
in me to find me weeping over his loss, I never got the chance to really
tell him how I feel.

Point of View #2:

“Tomorrow I will be on my own. Away from the busy streets and the
barking dogs. Lost from my surroundings forever. Army, I can’t
believe I will be a soldier. That is the title I once would be proud to honor but my pride is drain from my body. My brother Will’s life was ended from what I am about to begin. I am confused. I want to be faithful to the disgrace we call America, but I want my family not to suffer the burden this will bring. Young Will was shot down while grabbing a bit to eat. Yes, his third month in Company A and it ends like that. An unsuspected battle aroused from beneath their very fires and beds. I will be part of the cause soon, not a contributor but more like the wood that fuels the fire. I am no longer the flame, all my faith in good is gone. Yet I will be awaken tomorrow and become a changed man.

“My heart yearns to be a school boy again. I want to free the slaves and treat them as equals. If only the south could realize they are endangering their own citizens and that this battle has clearly been won. Maybe not won completely but in our hearts we have more motivation, to grasp what we never have had but dreamed of quite often. They just want to hold onto what they are so wrongfully accustom to. Tomorrow will tell me who I am or who I no longer will be: Thomas Jackson, soldier for the Union. I can barely utter the words let alone comprehend them. My mind is made up, right or wrong I will not back down, I will not flee. I am me and soon I will prevail in this unforgettable battle. Protect me Lord for we will need it.”

Bonnie also echoed the sentiments addressed in the choral reading of the need to end slavery: “There is not need to lose our fathers to war when we are fighting over something we both know will be abolished” and “I want to free the slaves and treat them as equals. If only the south could realize they are endangering their own citizens and that this battle has clearly been won.”

While she did not use the precise words of the choral reading, she incorporated the sentiment. The text for her final page expanded on both her earlier text which leaned on Bull Run (Fleischman, 1993), and information she gathered from her research. The other texts she consulted are listed below:


Hakim, Joy (1994). *War, Terrible War*


She took notes from these sources and incorporated them into the text of her final page. From her notes, we find the facts she incorporated include mention of drills, picket duty, belongings.

"The Boys War
-- anywhere from 250,000 to 420,000 boys enlisted underage.
-- generally boys from the north didn’t enlist because they felt a burning desire to stamp out slavery

"The Civil War Notebook
-- drills for 4 hours a day
-- each soldier is assigned picket duty for 3 days
-- didn’t know where some marches lead
-- most unrelated gun deaths were a result of disease
-- lockjaw was a disease wounded soldiers often died from because of the dirty medical instruments used -- measles, mumps, diarrhea, pneumonia and typhoid fever"

Many of the notes she took were incorporated into her web page, particularly in the overview of a typical day that she wrote.

"A typical day
There are many points of view from the war. I chose to take the perspective of a soldier and write about a typical day in the Northern Army.

"Morning comes with out regrets. We awake to trumpets and the drummer boy with his battle cry. 5:30 am, not much can be accomplished at that hour. Many of the soldiers make their beds and get ready for inspection, before everyone files down to the dining hall
breakfast. On this chilly morning they are greeted with piping hot coffee and toast. What lies ahead of them no breakfast meal can provide enough nourishment. Countless hours of drills are lying ahead to look forward to.

“The daily routine was often tiring and seldomly interesting. On some days there were exceptions, a pass into town would provide fun, shopping and drinking. There are concerts to attend and shows to see. Around lunch time everyone marches back into the dining hall and tells of the occurrences of the day. After that they go back to drills, charting courses or plotting attacks. In the early afternoon is when the picket duty list was posted. Many soldiers often dread this lengthy late night duty. Yet at the same time many are grateful for the opportunity of solitude. There weren’t many chances soldiers could get in order to be alone. There was always someone they had to report to or partner activities. The soldiers reported for picket duty with their bayonets, muskets, and a good attitude. Their job was to watch the walls of camp for any sign of an intruder or an escapee.

“As the sun slowly crawls behind the tree line the men hit the booze. There is dancing talking, drinking, and gambling as evening entertainment. Many men considered this was the time for the devil inside to rise above and creep out of his shell. The soldiers would rebel with their drunken ways and become just as uncivilized as Andersonville. But when the the crowd thinned out the soldiers retreated to their tents. Usually containing a bedroll, hardtack, canteens, mess kits, haversack (a small canvas bag used to hold small memorabilia or food).

“This sums it up for an average day as a soldier for the Union. Difficult as it was to find the motivation to wake up in the morning; I find this information useful to help understand what the soldiers endured. “

Bonnie’s texts—the points of view and the overview—are laced with details and themes that appeared in both the fiction and non-fiction she explored.
Bonnie’s primary interest was the day-to-day life of a soldier from the North. However, following in the path of Bull Run (Fleischman, 1993), she explored and fleshed out a number of facets of a soldier’s universe. Her diary entries captured both the family member’s reactions, “I don’t know what I would do if someday he stopped writing; I am half tempted to run away come sundown and go join the war just to put a stop to it. But we both know they will never enlist girls”; and the soldier’s accounts: “Papa says the battlefield is no place for boys to ‘play’.”

Bonnie imagined a number of scenarios. She imagined the bewilderment of a daughter upon her father’s death, “My Papa is dead and no one will bother asking why we are at battle.” She anticipated the apprehension of a soldier,

“Tomorrow will tell me who I am or who I no longer will be. Thomas Jackson, soldier for the Union. I can barely utter the words let alone comprehend them. My mind is made up, right or wrong I will not back down, I will not flee. I am me and oon I will prevail in this unforgettable battle. Protect me Lord for we will need it.”

The space and time allowed Bonnie to explore and imagine many dimensions of a soldier’s life and its impact on those around him.

Bonnie was drawn to the anonymous soldier’s and his family’s experiences of the war. Thematically, the aftermath of a soldier’s death, the loss of a loved one and the profound impact on those left behind appeared early in her responses to Bull Run (Fleischman, 1993). Her interest in this was sustained throughout her explorations and writings. She wrote of a daughter’s loss of a father, an uncle, and a brother. (See points of view in Text section.)
On her final page, Bonnie noted: "These are a few examples from the soldier's private lives, and the ways family members dealt with losses and leaving home. I found a lot about the true perspectives of the soldiers and what was going through their minds as they fought the battles of their life times."

Her writing reflects her own struggle to make sense of war through the eyes of the characters she created. She offers her opinions, thoughts and considerations in the introduction, on the final web page, and in the letters and diary entries she wrote.

From her overview of a day in the life of a soldier

"What lies ahead of them no breakfast meal can provide nourishment.

"This sums it up for an average day as a soldier for the Union. Difficult as it was to find the motivation to wake up in the morning; I find this information useful to help understand what the soldiers endured."

From a letter home from Andersonville:

"There is no anger here; it's worse. There is deeper feeling between us that is unexplainable. I hope you have no idea what's going on because I fear it is far too much for you to bear."

From Molly's diary entry April 24, 1892

"He said the war taught him courage and some of the harder facts of life were strewn before his very eyes. So I guess he means he had no choice except to adjust to the way of life. Maybe it's like being thrown into an orphanage or something."

From Molly's diary entry April 30, 1892

"Why did someone else's Papa have to go to battle and shoot mine. They are faced into this so called contract without any choice. They are guinea pigs, nobody knows how many more people will die. It is like a
game the boys play on recess. You hang from the trees and fight until the other backs down. All it is, is a game to see who will risk the most. I don’t see how men dying is a risk, it is foolish and totally unnecessary. Our family should still be intact and together.”

Bonnie’s intense interest in struggling to understand the personal costs and aftermath of war are reflected in her writing.

Voices

Bonnie’s exposure to Bull Run (Fleischman, 1993) gave her access to the notion of perspective and multiple points of view. She responded that she liked the different points of view and echoed this throughout her early responses. She offered, “no matter what the situation is, there will always be 2 sides.”

For her web page, Bonnie also chose to incorporate multiple perspectives—soldiers' and family members', and formats—letters and diary entries. Bonnie inhabited the roles of soldiers and their loved ones through drama and writing. During the in-class drama dream, Bonnie was in role as the soldier saying a last goodbye and waving to his wife from the train as it pulled away.

Embodied in her texts are the loved ones—a daughter, a brother and soldiers. In her diary entries and letters, she wrote from both sides of the fighting, and over time—before and after a loss of a loved one. Her points of view offer a glimpse of the degree to which she inhabited the perspectives she tried on. The first includes this daughter’s fear. “I don’t know what I would do if someday he stopped writing.” The daughter’s second entry includes, “I know he would be disappointed in me to find me weeping over his loss. I never got the chance to tell him how I feel.”

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The soldier confesses, "My brother Will's life was ended from what I am about to begin. I am confused," and proclaims, "Tomorrow will tell me who I am or who I no longer will be."

Bonnie inhabits these points of view and offers accounts that are vivid and realistic explorations.

Bonnie reflected in her self-evaluation on her role in the project.

"The voice of my web page is primarily person to person. The facts don't come across as text book information but something you would hear from family members passed on. Something more personal and close to home, something that you could relate to better in mind, that is what my voice is."

The following excerpts from the final page of Bonnie's web site demonstrate the depth of her empathy with those most closely affected by the Civil War.

From Samuel J. Patrick's letter to his mother and father of October 14, 1862:

"There is a beautiful sun set glittering across this river. I can't imagine one bad thought when I take a gander at this sight. Billy would love it. There are tall whispering trees and a rainbow of colors dancing in the sky."

From Samuel J. Patrick's letter to his mother and father of December 18, 1862:

"How are the boys? I hate to do this to you, you must be worried sick. But there is no need, my wounds are healing I have a few rations hidden away in my bag... Send my love to everyone I will be home soon, I promise."

From Samuel J. Patrick's letter to his mother and father of March 16, 1863:

"I pray every night that you have been getting my letters and will forbid any of the other boys to enlist. You have to promise me that you will take good care of them and you won't let them make the same mistake that I did."

From Molly's diary entry, April 24, 1862:
"I am more afraid Papa will fall ill to one of those wretched diseases and won't make it home. But part of me wants him to become very ill and get discharged. That way he could come home and everything would be alright. You know, to my knowledge that is more likely to happen then him being shot! Well I will pray for him every night before I help Annie and John into their pajamas."

From Molly’s diary entry, April 30, 1862:

"Papa should be out working in his store and Mama should be weeding the garden or making supper and I... I should be at school learning to treat others with kindness and talking to people when there are problems. Exactly the opposite of the war. It is saying that human beings are worth less than an argument. But instead Papa is done, no more stories, swinging on the porch, making lemonade, fixing apple pies with our toes."

From unsigned diary entry July 8, 1862

"My fate will begin where my brother Will’s ended. I am confused, I want to be faithful to the disgrace we call America but I want my family not to suffer the burden this will bring."

The text she authored for the web page is carefully considered and presents more than a few thoughtful considerations that illustrate Bonnie’s voice. Among these are the descriptive language she uses and the comparisons she offers.

From Samuel Patrick’s letter, December 18, 1862—taken to a prison camp: "The sights cut through me like a knife ... This is no place for people, people who are accustomed to humanity."
From the post script of the letter, March 16, 1863—describing Andersonville: "There is no anger here; it's worse. There is deeper feeling between us that is unexplainable. I hope you have no idea what's going on because I fear it is far too much for you to bear."

From Molly's diary entry, April 24, 1862:

"He said the war taught him courage and some of the harder facts of life were strewn before his very eyes. So I guess he means he had no choice except to adjust to the way of life. Maybe lit's like being thrown into an orphanage or something."

From Molly's diary entry, April 30, 1862:

"Why did someone else's papa have to go to battle to shoot mine? They are forced into this so-called contract with out any choice. They are guinea pigs, nobody knows how many more people will die. It is like a game the boys play on recess. You hang from the trees and fight until the other backs down. All it is, is a game to see who will risk the most."

From anonymous soldier's journal, July 8, 1862:

"This may be the last time I write in this journal for I don't want to write about the bad ever again. In the war I will keep a happy and lighthearted journal, one where the truth about war will never be unveiled."

Without question, Bonnie was aware and intentional in her decision to fully incorporate herself into her writings and web page. I agree with her that the strength of the text she created is her own influence.
Civil War photo album

All of these pictures were taken from the Civil War or the Civil war era.

Here are men left for dead after a battle

This is where Abraham Lincoln gave the Emancipation proclamation over looking the grave sites.

Figure 3 Excerpt from Bonnie’s web page
Hypertext

Bonnie's web page (see Figure 3) illustrates her affective, immersed interpretation of her study and research into the Civil War. She chose to communicate her learning through her writing, "I like to write so my page wasn’t that factual but it was more on perspective" (from scrapbook).

The letters and diary entries she featured on her web page were revised and expanded versions of points of view text she created during the process of completing in-class assignments. The final products differ from the drafts in that they integrate more metaphorical and anecdotal speculations about the war. Her expression of her learning likewise communicates her discovery regarding herself and her preference for writing as a meaning-making tool.

Bonnie's self-evaluation exemplifies the pervasive nature of the technology and its impact on the students' learning. She articulates her development of computer skills and predicts their future relevance.

"When I found out we were doing web pages, my first reaction was a groan. I wanted to be outside instead of inside working on the computer, typing, researching and spending time in the library, but fortunately I thought this project was fun.

"I liked being able to have one due date at the end, one deadline instead of lots of little ones so I/we could be more independent. I'm proud of putting all this together. I didn't think at first I would be able to do it because it seemed like a lot of little things that would have to all work in order for me to be able to do this.

"I actually learned how to do something for once. It was something new to me and I didn't know what was going on. It was my first web page and big individual project on the computer. In my opinion, I now know what I'm doing. I am more oriented to the computer. I feel more comfortable being on the LAN. I learned a lot about visual appeal like what colors would make the screen look better and how everything would work out better, being as comfortable around the computer. I wasn't afraid it would erase my whole project or anything.
This late in the year. This is the best project of the year I have done. I think this project will help me with other technology projects later in high school or even this year."

Bonnie's case presents a record of literacy learning that encompasses aesthetic and communicative purposes. Further she illustrates the powerful influence that the computer technology offered as momentum for further learning.

Summary

Bonnie's project demonstrates the power of new conceptions of text and their power to lean on one another. Her writing is rich with factual and emotional strength she drew from the various texts she investigated. The development of her voice in her writing and its acknowledgement of multiple perspectives stems from her early experience with Bull Run (Fleischman, 1993) and the many points of view she tried on. Through writing, Bonnie gained a vehicle to filter both the factual and emotional content she was learning. The most prominent feature of her final project is herself. The knowledge she gained was filtered through her own eyes and written entirely in her own voice.

Bonnie recognized her voice in reviewing this summary a year after her writing.

"I think you characterized my work very nicely. There was a variety of different pieces on Bull Run. I didn't even realize how much the 'war' image bothered me until I read this. I just struggle with today's men and women (or yesterday's) going in full combat against each other. I mean it is murder, yet most look the other way. I mean slavery is abolished, women can vote, yet this is the society's solution to a disagreement? Violence isn't preached at home, but displayed on the battlefield.

"I was pretty surprised that you picked my Bull Run work. Even though the webpage sticks out in my mind, it isn't the boldest. What I
remember most is sitting at the computers with Tara, Tiarra and Paula. The thing I liked best about your class was being able to come to class and write whatever was on my mind. I really valued the freedom offered in our writing.”

Bonnie reflected on both her feelings about the subject of war and her experience participating in the project. She is able to recognize the central role of space or freedom to explore and create personal meaning.

Justin

Justin is a quiet and considerate young man. He is a willing student who is naturally curious, but generally keeps to himself. Over the course of the year, Justin maintained an A/B average in Language Arts.

Justin’s final web page and his work throughout the project reflect his personal interests and attempts to make the project personally meaningful. There is also evidence of the influence of texts upon his work. Finally, Justin adopted and explored a number of points of view.

Text

Justin began his exploration by reading Bull Run (Fleischman, 1993). He responded to two particular characters, Gideon Adams and James Dacy.

“The way the whites treated Gideon Adams when he was going to sign up for the army and they told him to leave he’s not wanted and all this. He is risking his life. No one have him a chance. James Dacy is my favorite character because he draws the Union army in battle and camp and when they march through a town. It’s neat that he can draw a scene even though everything, everyone is moving.”

It is notable that both characters he responded to were directly involved in the Battle of Bull Run.

He also chose to read Undying Glory by Clinton Cox (1993). He noted that “This book is a great resource for information on the Black Regiments. I suggest this book for future classes.”
Justin’s primary texts, both *Bull Run* (Fleischman, 1993) and *Undying Glory* (Clinton Cox, 1993), were accompanied by the additional texts created during in-class drama. An early choral reading follows:

The four students were lined up in a row and each spoke they stepped forward and saluted.

Justin: “We are not only fighting hostile armies, we are fighting hostile people.”

Second student: “At first it seemed the issue was the salvation of the Union, but in the end, slavery had become an issue. The War had demonstrated that the Union could survive only if all were free.”

Third student: “May 29, 1965, President Johnson issues a proclamation giving general amnesty ... to those who have participated in the rebellion against Federal authority ... all property rights except those in slaves will be fully restored. He told us that he was going to go to war.”

Fourth student: “At first it seemed the issue seemed the salvation of the Union, but in the end, slavery had become an issue. The war had demonstrated that the union could survive only if were all free.”

The literature texts, his responses, and the in-class drama offered James many ideas to draw from and consider.

Justin revealed in his self-evaluation that he came to the study of the Civil War with a personal "pre-text." "Whenever the movie, 'Glory,' came out I’ve watched it since. It is my favorite movie. I can almost speak every line, word for word. Almost." His own pre-text didn’t reveal itself until he had settled on a topic and begun his research, but it was a powerful text he drew from to frame his work.

His writing, the drama dream artifact and the points of view illustrate the influence of both *Bull Run* (Fleischman, 1993) and the in-class drama. His dream was developed in considerable detail,
"My regiment were climbing the hill to victory pushing the enemy back, but once we got to the top we saw an entire army with cannons. They all aimed towards us they fired one by one our men fell the cannons fired and tore up more of our men. We retreated and ran into a forest to find more cannons, more men. We went to the right, men and cannons were waiting. We went to the left, the same, the army behind us closed in. We were surrounded with cannons and hundreds of men. They all fired at once. No one survived."

One of the soldiers in Bull Run (Fleischman, 1993), A. B. Tilbury, describes the role of the cannon in battle. "We labored hard and fast, firing solid shot, then switched to schrapnel" (p. 67). Justin's dream describes a soldier in battle fired on from all sides by cannons.

Point of view #1: Soldier Union

"The captain called the first fire, the smoke blew into my face. I couldn't even see the enemy. Then in the distance I heard "FIRE!" I couldn't hear the guns, but I saw the soldiers next to me fall to their deaths. One in the head, one in the gut and two in the chest. I knew I may be next, so I threw myself to the ground and aimed my gun towards the rebels. I became quiet. The out of the smoke the Rebels came with bayonets drawn. I was able to shoot a man before he killed me. I armed myself with my bayonet. Quietly I loaded my gun the fought. I must have killed three or four men in the last minute. One soldier tried to hit me with the end of his gun but before he could I stabbed him through the chest. I saw another behind him so I fired. Right through the first and into the second. I'm not sure if he died or was injured. Before I could find out, a bullet tore into my leg. I thought I was too young to die. I'm only 18. I have a love in Ohio and now I have to leave her. I turned to see a Rebel aiming a gun at me. then...
THE END"

"The Love of the Soldier
Jonathan left about a year ago. I told him that he was too young, but he didn't care on youth, all he wanted is to kill a Rebel. I told him he may lose his life, but still the Rage of War was in him. Maybe once he sees what can happen he may leave the army. I don't know what I will do if he died. We had a whole future planned — a city house with three kids. Going to that stupid war took that chance on that dream. Even
when he comes back he'll be different and forget about it. If he doesn't then he'll lose it. I got a letter today from the army. I didn’t want to open it till tonight. I opened it.

Letter: Dear Mrs. Jonathan Wilson
I am sorry to say your husband was killed in battle. Soon you will receive his belongings. He was a great officer. He will be remembered. Sincerely
Col. Jameson
I fell to the ground in tears. I lost him.
THE END"

In the in-class dream drama, Justin stood beside a soldier and commanded, “fire,” repeatedly, and then was killed. This scene parallels the soldier’s experience described in the first point of view. The second point of view, The Love of the Soldier, draws both from the Bull Run (Fleischman, 1993) character, Toby Boyce, a young man who wants to kill a Yankee before the supply runs out, and from Lily Malloy, the sister of a soldier who received notice from the army that her brother has been killed.

The influence of Bull Run (Fleischman, 1993) and the in-class drama is found in Justin’s choice of perspective—the soldier’s and wife’s, and circumstances described in his dream and points of view writings—the cannon fire, the loading and firing of the gun, bayonet drawn, and the ‘Rage of War.’

Space

Justin’s exploration included seeking answers to very specific detail questions such as “What was the bloodiest battle?" and “What battle was the last of the Civil War?” In addition to finding answers to these questions he searched for answers to questions such as “How many Negro regiments were there? Why were some turned down to fight even though the Union wanted no slavery?” Of the fifteen questions he drafted, ten are ‘how’ questions.
He incorporated his own personal interests and personal meaning by selecting a topic of interest to him. One of his early responses to Bull Run (Fleischman, 1993) regarding James Dacy (quoted above), remarks on the character's role as a portrait artist during the War. Justin is an avid sketcher and most days carries a drawing pad.

Justin also returned to his interest in the arts by incorporating both a sketch of Colonel Shaw and a photo Shaw's monument in his web page.

"The commander of the regiment was Col. Robert Shaw. Col. Shaw was killed leading the regiment on an attack on a Confederate fort, Fort Wagner.

"This is a drawing of Shaw. Afterwards a sculptor sculpted Shaw and his men, this was done in copper, called the Shaw Memorial, you can find it at the Boston Common, where it still stands. It was also the first monument honoring a regiment."

This excerpt connects Justin's knowledge of the 54th Massachusetts Regiment and the artistic interpretations of the war.

More central to his web page was Justin's long-standing interest in the role of African-American soldiers during the Civil War. He explained its roots in his self-evaluation.

"I first read a few books so that I could get a feel for the webpage and the subject I studied. One reason why I chose what I chose because since I was little or whenever the movie Glory came out I've watched it since. It is my favorite movie. I can almost speak every line, word for word. Almost.

"I decided that I wanted to learn more, and the webpage was a perfect opportunity. So far I've learned a lot, stuff I didn't even know, is now on my web page."

Included in the research he uncovered was information about the commander of the 54th Massachusetts Regiment, Col. Robert Shaw, and the
text of the recruitment advertisement. The project offered Justin the time and opportunity to pursue his own interests and enrich his understanding of a topic that captivated him.

**Voice**

Justin gained access to many perspectives on the war through reading *Bull Run* (Fleischman, 1993). While he did not directly address the idea of multiple perspectives, he did respond to the stories of two separate characters in *Bull Run*.

His recognition of the various points of view is most clearly seen in the variety of perspectives that he adopted through drama and writing. In his dream and the first point of view, Justin wrote from a doomed soldier’s view. He also adopted the perspective of the soldier’s wife’s in the second point of view. Further he adopted a father’s perspective in response to a piece of cloth. Justin imagined the piece of fabric was a sash. “My son was killed leading the first Black regiment. The only thing I got was his sash which carried his rank.”

His own voice is revealed in the author’s note from his web page.

“You need to give these men a lot of credit, because these men risked their lives and gave up their freedom just to fight for the Union army. Some of them did it for revenge, some for the money, and others just joined. This part of history was the first jump on getting the Blacks and Whites closer together as one country.

“If you like to find more information, go to the library and get the movie Glory or get the book, also at the library, *Undying Glory* by Clinton Cox.

“I would also like to thank Clinton Cox, because most of the information on this page came from his book, Undying Glory.”
The author's note reveals his perspective and his earnest appeal to others to learn more about this particular aspect of the Civil War.

Hypertext

Justin's web page demonstrates the power of choice and personal meaning in directing literacy learning (see Figures 4, 5 and 6). In selecting an area of intense personal interest, Justin approached the project with momentum to learn. The result is a project which reflects his aesthetic pleasure, his clarification of ideas, and his enthusiastic communication of his newly acquired knowledge.
Figure 4 Excerpt one from Justin’s web page
THE FIRST BLACK REGIMENT

54th MASSACHUSETTS

The first Black Regiment were the 54th Massachusetts as seen in the movie “GLORY” and the book “UNDYING GLORY” by Clinton Cox. The commander of the regiment was Col. Robert Shaw. Col. Shaw was killed leading the regiment on a attack on a Confederate fort, Fort Wagner.

This is a drawing of Shaw. Afterwards a sculptor, sculpted Shaw and his men; this was done in copper, called the Shaw Memorial, you can find it at the Boston Common, where it still stands. It was also the first monument honoring a regiment.

Figure 5 Excerpt two from Justin's web page
AUTHORS NOTE: You need to give these men a lot of credit, because these men risked their lives and gave up their freedom just to fight for the Union army. Some of them did it for revenge, some for the money, and others just joined. This part of history was the first jump on getting the Blacks and Whites closer together as one country.

If you like to find more information, go to the library and get the movie "GLORY" or get the book, also at the library, "Undying Glory" By: Clinton Cox.

I would like to thank Clinton Cox, because most of the information on this page came from his book "Undying Glory".

Figure 6 Excerpt three from Justin's web page
Justin's project stems from his long-term fascination with the film *Glory* and the 54th Massachusetts Regiment. He wrote in his scrapbook of his ability to recite the film word for word, "almost." Justin also found inspiration in the book, *Undying Glory* (Clinton Cox, 1993). He thanks the author for his assistance and encourages others to seek it out in the end note of his page.

Through his research, Justin was able to answer his remaining questions about the 54th Massachusetts Regiment. Subsequently, he communicated both the more in-depth information he uncovered, and the connections he made between the 54th Massachusetts Regiment and the Douglass family.

Justin's work also offers an example of learning that grows from classroom instruction which follows the hitching posts Van Allen (1986) proposes. "There are certainly other hitching posts for literacy development in the Computer Age, but we have reviewed here some which will assure effective programs which:

- are based upon learner's language and experience
- reflect the goals of a society which values creativity and divergent thinking
- include learning experiences which generate productive thinking, allow freedom of expression, stimulate individuality, value ingenuity, and satisfy curiosity
- promote personal satisfaction in acquiring ever maturing and more complex skills and knowledge" (Van Allen, 1986, p. 149).

Justin's commitment to search out and communicate about the role of Black regiments draws from his previous experience and satisfies his own curiosity. The construction of his web page which integrates texts and images displays his developing skills and knowledge.
Summary

Justin presents a case of a student who was able to draw from personal pre-texts, respond to literature, and create new texts. The project allowed him to inquire more deeply into a subject that had captured his imagination and share his enthusiasm through his web page. In addition to his exploration into the experiences of African-American soldiers, Justin examined the life of others impacted by the war—victims, wives, fathers. Finally, he voiced his respect for "these men [who] risked their lives and gave up their freedom just to fight for the Union Army."

Justin commented on this review of his work in a note written one year after his project was completed.

"Miss M
I think that you recited my work very well. Some of the stuff you said I didn't even think of it that way.
You did not miss anything that I can recall.

"It was a good feeling to read this paper, because it was all about me, all six pages of it, and I know for sure the others had the same feeling.
Well written.

"Also this reminds me of those nature movies where they give names of each animal that are studied.
'Timmy, the smaller of the three, is very expressive and show a lot of curiosity.' You know, like that! HaHaHa"

Sara

Sara is a responsible student who often volunteers to help her classmates. She is careful with her work and takes time to be sure that her assignments are complete. Sara can often been seen with a smile on her face. She willingly engages in classroom activities and demonstrates a positive attitude toward school and learning.

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Sara's project offers an example of the recognition and incorporation of multiple points of view both in the process of the project and in her final web page. She chose to pursue a topic that branches out beyond the specifics of the Civil War, but addresses a less violent and more hopeful aspect of that period of American history.

Text

The first text Sara encountered was Bull Run (Fleischman, 1993), and she responded both to the structure of the book and the views it presented.

"Sometimes it's hard to understand my book because it goes from character to character. It's also new though because I've never read a book like that before. So far it's a pretty good book. I think it's a good idea to have perspectives from Blacks, Whites, Northernns, Southerns and young people.

"I think the book gave a good variety of perspectives. From people who were in the war, people who knew people in the war, kids who wanted to be in the war, artists, photographers, etc.

"I think it's a neat idea to have many different perspectives in a book. It's weird how differently people think about the war. Some want to fight, some don't. Some really want to kill the other side, others don't want anybody to be killed.

"I can't believe how little people cared about all the people dying. I mean I don't understand how some people could take things from dead people and not help others who were wounded.

"One of the characters in the book didn't take a side, which I thought was kind of interesting. Toby Boyce: I think that the author was trying to let the readers know that young kids, as young as 11 wanted to join the army, and would do anything to get there."

Sara was immediately aware that Bull Run was different from other books she had read, and she appreciated the choice that Fleischman (1993) made in constructing the story. She also reacted to the characters' choices and values. In this way, Sara was able to interact with the text, comparing her
own beliefs with those of the characters. Her initial responses to the book, and her commentary on the characters became a pretext for her personal struggle to understand the inhumanity of war and slavery.

Intertextuality

The text of Bull Run (Fleischman, 1993) became familiar to Sara, and its influence can be observed in her comments, her choice of research topic, and her inclusion of multiple stories in her web page. She remembered the specific text of the book, as well as the longing for freedom of the slave character, Carlotta King. Sara recognized an excerpt from Bull Run (Fleischman, 1993) as a line in the choral reading of one of her classmates. “The connection that I made between my novel and our class discussion was that when one group was presenting their little skit, I heard a line that they were using that was in my book.” The excerpt was “I was eleven years old and desperate to kill a Yankee before the supply ran out” (p. 13). The structure of Bull Run (Fleischman, 1993) was also repeated in Sara’s web page. She included the stories of a number of Underground Railroad contributors including Josiah Henson, Charles Turner Torrey, Calvin Fairbanks, Lucretia Coffin Mott, Quakers, David Ruggles, John Rankin, Frederick Douglass, Eliza, John Parker.

Sara created additional texts that were patterned after one another. Dreams first appeared in class dramas and in drama artifacts, and then for Sara, reappeared in the text of her point of view. The first point of view (See Sara’s Voice.) features a slave’s dreams of freedom; the second, a slave’s fear of capture or death. In this way, Sara used the medium of a dream to express the character’s experience.
Primarily through form, both in multiple perspectives and again in the form of a dream, Sara’s texts leaned on one another.

**Space**

Sara began her study of the Civil War with the question, “How long did the war last?” She switched gears in the course of her reading, and created a set of questions, all of which addressed the Underground Railroad. She comments on this choice in her reaction to the case study which follows it.

Her fifteen questions were:

“How many people were involved in it?
Did anybody get hurt in the process?
Where was the Underground Railroad located?
Did anybody find out?
Who was involved in it?
How did the whole thing work?
Who was the founder of it?
When did it start?
When did it end?
Why was it started?
How many people were saved?
Where was the 1st place it started?
When did people travel?
How did they get food, money, clothing?”

The flexibility of the project allowed her to move from the factual question of the war’s length to the broader topic of the Underground Railroad, a topic which reaches back to before the Civil War. Sara explored the path to freedom for many slaves. For her web page, she organized her research into five categories: (1) how the Underground Railroad got its name; (2) who was involved; (3) people’s stories; (4) where and when it operated; and (5) how it worked.

It could be argued that Sara chose to study the least violent aspect of the War and perhaps the most hopeful. We can surmise that Sara’s personal
stake in the topic is most likely found in the voice of the abolitionists. "It's so hard to stand by and watch the terrible things that happen to slaves. We need some way to convince all those Southerners that what they're doing is absolutely evil." Her web page offers a portrait of a more graceful humanity than much of the Civil War depicts.

Voice

From her first response to Bull Run (Fleischman, 1993), she was aware of the multiple perspectives the book presented of the Civil War. She made three separate comments that refer to this feature of the text. Of note is the fact that she categorized the points of view into Black, White and Northern, Southern. The value of multiple perspectives resonates throughout her work. Rather than draft two points of view, she wrote four. Again on her web page, she included the experiences of a number of people involved in the Underground Railroad.

Sara tried on the point of view of a soldier early in class dramas, and then the perspectives of slaves, abolitionist and a reporter. Sara wrote a dream from a loved one's perspective, perhaps a mother, sister, or wife.

"It's right after Thomas left. Mary and I are crying as usual. We miss him so much. I can see him fighting. He's lying in a ditch; he stands up to move to a new place when the other side shoots him right in the heart. He's dead! I wake up screaming. It was just a nightmare."

The dream underscores the anguish in anticipation of the very real threat of loss. Sara continued to focus on the concerns of the characters she embodied. Her points of view, which include a slave mother and a young 14-year-old runaway slave, express the slaves' desire for freedom. They are accompanied by the abolitionists' anxiety over the danger inherent in their assistance.
Point of View:  First Slave

“I’ve always dreamed about freedom, but I never had the courage to escape. I’ve heard stories about runaway slaves that were caught, some were beaten so badly they could hardly move, others were sold or taken away from their families. There’s been so many hardships that sometimes you wish you would just die. I’m not afraid of death, or of my master. I’ve been a slave for 23 years, and started working at the age of 3. I now have 2 daughters, Eliza and Bessie. Eliza’s 4 and Bessie only 1. My husband was sold almost 3 months ago. Eliza started working last year, and pretty soon Bessie will be too.”

Point of View:  Second Slave

“I’m scared, so very scared. I’ve been running for I don’t know how long. It seems like forever. I’m afraid I’ll get caught or worse, maybe die. I’m only 14. I have 2 little brothers and 1 little sister with me. My ma and pa were sold. My ma last week, my pa last year. George is 7, Isaiah, 5, and Rosie only 2. I know George is scared, even though he doesn’t want anyone to know that he is. Isaiah and Rosie are too young to know what’s going on. I pray every night that we can make it to freedom.”

Point of View:  Abolitionist

“I ask God, what can I do to end slavery? I don’t think he’s sure, cause I always get mixed messages. My wife and I have been helping slaves escape for almost 5 years now. We have 3 sons and 2 daughters, another’s on the way. My two oldest Henry and Harriet help out too, but the 4 little ones are still way too young to even grasp the concept of slavery.

“It’s so hard to stand by and watch the terrible things that happen to slaves. I’ve helped probably over 300 slaves escape to freedom. There’s so many more though that need help. I can’t imagine what it’s like on some of those plantations. We need some way to convince all those Southerners that what they’re doing is absolutely evil.”

Each point of view illustrates not only the characters’ primary motivations, but also their commitment and connection to family.

In her role as a reporter, Sara imagined the secret meeting to be one of Southerners plotting to deal with abolitionists. Her notes are as follows:
Sara once more chose to explore an alternative point of view. Rather than describe a meeting where abolitionists gathered to rally support for their cause, she imagined one in which their efforts were opposed.

Sara identified the voice of her web page as a central feature of the project. "The voice of my web page would be the people's stories, and who was involved. Including stories really helped me to understand how different people felt and what they had to go through." Again, she recognized the value of perspective and voice in gaining understanding and empathy.

Sara's own voice is less obviously imprinted on her work, but can be found in the choices she made about characters and their contexts. The characters share qualities with Sara—her age, her family, her attitudes. The second slave is only 14 years old and is running away. Sara is also fourteen. The first slave's point of view expresses concern for younger children. Sara is the oldest in her family and is a devoted sibling. Finally, the abolitionist stresses the urgency of finding an end to slavery. I believe that this sentiment expresses Sara's discomfort with slavery and war.
Hypertext

The organization of Sara’s web page reflects her process for exploring the Underground Railroad. Sara sought answers to her questions and organized her findings to communicate them through her web page (see Figure 7).

Figure 7 Excerpt from Sara’s web page
One striking tool I discovered in Sara's trail of work was an organization system she applied to her research notes. Her system follows:

N = how it got its name  
S = people's stories  
W = how it works  
I = who was involved  
W/W = where/when

The categories correspond to the 'sections' of her final web page. She applied this organization schema to her notes. A few excerpts follow:

"√ * √ I - Lucretia Coffin Mott and husband James active  
√ W/W - throughout country  
√ W - Abolitionists provided food, shelter, $  
√ W - Conductors led passengers to freedom in North, Canada, Caribbean. Most occurred at night. Passengers hid in barn in houses of sympathetic whites and blacks.  
√ * I - Two of the most famous conductors were Josiah Henson & Harriet Tubman."

I was surprised at the discovery of her notes and their organization system. The notes provide a glimpse into her strategies, both in terms of seeking answers to questions and presenting them on her web page.

Sara discovered in her research the answers to her questions and a formula for organizing the accumulated facts into categories that provided her with the framework/blueprint for her web page. This process is an example of the overlap of literacy functions. In the process of discovering the relationships between ideas, she applied a tool for classifying those linkages. The blending of discovery with tools for further learning is a highly valued accomplishment.
Summary

Sara’s exposure to the multiple points of view of Bull Run (Fleischman, 1993) gave her access to the many stories that intersect in the Civil War. Her skepticism in the characters’ attitudes toward the War influenced her own research and writings. During the project, Sara moved from the more detached details of the Civil War to investigating the history of the Underground Railroad. Her research and web page incorporated the stories of a number of key figures in the Underground Railroad and related information. Multiple perspectives became a central feature of her work and a key component in her learning.

Sara responded to the case study as follows:

"Overall, I think that the paper describes me well. All of my feelings and emotions were expressed through my work. I did a project on something that interested me, and therefore involved my emotions. I think that I chose the Underground Railroad because it's very important, and because I don't like blood and guts and stuff. I've always totally disagreed with the whole slavery issue. It's just something that has always bothered me. I'm ashamed to know that I have ancestors who did things like that to other human beings. I also thought that it was important to recognize all of those men and women who did so much for the slaves. I learned a lot. I thought it was a great project! It was so rewarding to read such a nice paper about myself. Miss Melragon did an excellent job on analyzing my work and how I felt about certain things. She felt the vibe and the emotions that I felt when doing this project."

Sara articulates the central fundamental role of space and freedom to chose a topic of her own interest. She also fills in the background reasoning for her choice of topic.

Adam

Adam is a thoughtful young man. When he offers an observation, it is insightful. For example during our phone conversation when I explained
why I was asking for his feedback, he shared that he chose a balanced approach to his final page to show that both the Southern and the Northern soldiers suffered. During class he is interested and engaged, usually with a smile on his face. Over the course of the year, he maintained an A/B average.

Adam's work focused on the particulars of the soldier's first-hand experience of the Civil War. The texts he encountered and created were woven together in his writing. He explored the voices of soldiers—young men and fathers and sons. Adam delved into the specifics of the soldier's daily life and designed a web page that presents the artifacts of a soldier. The final project utilizes concrete details to depict Adam's very human qualitative interpretation of the Civil War.

Text

_Bull Run_ (Fleischman, 1993) was the first novel Adam read, followed by _Killer Angels_ (Shaara, 1993). In his responses to _Bull Run_, he commented on a number of the ideas the book addressed: glorification of war, spectators, field doctors and false hopes.

"In the beginning of the book I didn’t quite understand why everyone was glorifying this war, didn’t they understand that with war comes hard times and depression. Also why did wives and loved ones urge their husbands and brothers to go and fight when they would more than likely be killed?

"Why did the people think that there would only be one battle, and why did people want to watch it? Don't they realize that they could be killed or hurt. It's sick how people had a merry little picnic while soldiers were getting slaughtered.

"In the Union army there were many situations when whole regiments were from a different country. Wouldn't this be a problem is they had an American colonel or major? How would he give orders if they can't understand him?
"I think field doctors should have had more training so that when someone got shot in the leg the doctors don't have to saw it off right away. Also there would be thousands of lives saved if they would have had enough supplies.

"I think it is rather sad how the Union soldiers went into battle thinking they were sure to slaughter the Rebels, but in the end the Union who was cowardly running for the hills."

He also hypothesized that the author tried to show the contrast between the bravado and reality of war. "Toby Boyce was eleven years old and desperate to kill a Yankee, but when the time came he coward and ran home to his grandpa. This shows that you don't know how horrible it is to take a man's life until you have seen the carnage that he has seen."

Adam commented on a variety of ideas and posed questions of the version of the book's portrayal of war. He began a dialogue.

Intertextuality

The interaction of the texts he read and those he created through drama reflect the tension and dialogue that Adam initiated in response to Bull Run (Fleischman, 1993). He explains that Killer Angels (Sharra, 1993) was also influential. "The book tells a lot about soldier's life, and I used that a lot to help me to decide what to write."

Other examples of intertextual links include the first of his points of view. Young Johny is patterned after Bull Run's (Fleischman, 1993) Toby Boyce, and incorporates Adam's initial response to Toby's glorification of going to war.

Point of view #1:

"Young Johny, a confederate soldier faked his age to get into the war. Now that he has been in two conflicts he wishes that he was at home. Johny is glad to be fighting for a worthy cause. Johny like the rest of the men he is fighting with has very low morale. The men are also tired
and hungry. Johny gives the option of desertion a thought. He knows that he is fighting a losing battle and wants to get out while he is still alive."

Point of view #2:

"Todd is a middle aged man in the Union Army. Todd has a wife and a kid. He is overjoyed that their forces are pushing the rebels back into the South. Todd is fighting to preserve the Union also he couldn’t bear the thought of having slaves being kept in his state. Todd is really looking forward to the end of this war because food is running low in camp and he wants to see his family."

The second point of view again addresses the issues he initially raised in response to Bull Run (Fleischman, 1993), the “understand[ing] that with war comes hard times and depression.” It also incorporates the familial allegiance of the choral reading that Adam performed with his classmates.

Adam and the other student address one another in the first scene.

Adam: “When I left, I didn’t leave on a positive note.”

Second student: “I’ll be home soon. Tell everyone I love them.”

In the next scene of action, Tim is killed and brother, Adam, falls to the ground, “No.”

These writings also address the complex human predicaments that accompany war. Johny’s struggle to stay rather than desert, saddled with a company of men in low morale, addresses Adam’s question about the soldier’s morale. Todd’s realization that “he couldn’t bear the thought of having slaves kept in his state” and Johny’s pride to “be fighting for a worthy cause” are juxtaposed with the state of the troops, hungry and homesick.

Adam’s focus on tangible and connected objects of a soldier are linked both to the in-class soldier heading off to war drama and the web page. The text from the drama follows and illustrates the attention to specifics that were
his focus. The excerpt from the final web page below again focuses on the concrete details—a chess set.

Teacher (me): "What will you bring along with you?"

Adam: "An extra pair of shoes."

Teacher: "Is someone in your family experienced at war? Did they warn you to bring extra shoes?"

Adam: "If I come home, I don’t want to look dirty."

From his web page, Adam identified these as "Personal possessions of a Confederate soldier":

- Wool blankets
- A pipe or cigars
- Wood whittling tools
- Plate and cups
- Sewing kit
- Matches or flint rocks for starting fires
- A pocket knife
- A pocket watch
- A chess set or checkers set"

The intertextual links between the responses, writing and drama support each other and undergird his personal dialogue on the war.

Space

The project offered Adam the opportunity to integrate his interest in weapons, "why did soldiers use muskets instead of rifles?" and his more complex question of "how did the soldier’s feel?" He asked many "why" questions in response to Bull Run (Fleischman, 1993) and addressed complex human challenges such as the glorification of war, the integration of freed slaves, and the soldiers’ morale.

The personal meaning that Adam was able to infuse into the project is found from start to finish. His personal dialogue on the war began with his questions in response to Bull Run (Fleischman, 1993) and continued to be
voiced through his writings. The web page, both in the decisions that were made in the process of its construction and in his introduction, reflects his personal perspective. (See Adam's web page introduction in Adam's Voice.) He believed that both the Union and Confederate soldiers' contributions and experiences were significant and meaningful.

**Voice**

Adam recognized the many perspectives presented in *Bull Run* (Fleischman, 1993). He observed that "There are several people all which have different stories to tell from different sides of the war." The two sides of the War are also given equal weight on his final page as he offers the supplies and personal possessions of Union and Confederate infantry and artillery men. Adam's attention to both sides of war is a departure from many of his classmates who chose to focus on primarily the Union's perspective for their web pages.

In drama and in writings, Adam explored soldiers, both Union and Confederate, killers and victims. In his dream response, he wrote of a son's fears as his father heads off to war.

> "I dread the fact that my father is going to war. Before he left he told me about how if anything would happen to him that I would be the man of the house. This means that somehow I will have to support my family. Father said goodbye funny like we wouldn't see him again and that scared us a little."

He also wrote of a young soldier and of a family man in his points of view. While Adam writes these perspectives in a descriptive manner without directly speaking in the voice of the soldier, he includes the motivations and feelings that they both have about the war and their place in it. Adam writes of young Johny's despair at fighting a losing battle and Todd's concern for his family.
Another perspective he inhabited was that of a reporter. His account of a secret meeting follows:

"At the meeting there were several esteemed townsmen. The meeting took place at city hall, a small room they could barely fit 15 chairs inside. The mayor was at the head of the meeting. It started at 10:00 because it was cooler in the morning. There was a lot of talk about how freed slaves should be treated if they come to live in our town."

It is interesting to note that Adam not only reported on the meeting, but imagined himself as a member of the town, addressing the issue of freed slaves and their assimilation into the life of the community.

Adam's own voice is found at the opening of his web page.

"The Civil War was fought by many brave soldiers, and though the spirit was strong the flesh was at some times weak. How well a corps was prepared for battle could play a major role in whether he lived or died. This was especially true for the Confederate army because at times they would run completely out of food and ammunition. Towards the end of the war if you wanted to fight for the south you had to bring your own gun because supplies were low."

Adam credits the soldiers for their perseverance and bravery in the face of daunting circumstances.

Hypertext

Adam's web page informs the viewer of the soldier's life at war (see Figures 8 and 9). He illustrates this experience by providing lists of the supplies and personal possessions of both Union and Confederate soldiers. Adam utilized the literature and computer technology to clarify and sharpen his ideas and presentation skills.
The Civil War was fought by many brave soldiers, and though the spirit was strong the flesh was at some times weak. How well a corps was prepared for battle could play a major roll in whether he lived or died. This was especially true for the Confederate army because at times they would run completely out of food and ammunition. Towards the end of the war if you wanted to fight for the south you had to bring your own gun because supplies were low.

Figure 8 Excerpt one from Adam's web page
Personal possessions of a Confederate soldier
- Wool blankets
- A pipe or cigar
- Wood widdeling tools
- Plate and cups
- Sewing kit
- Matches or flint rocks for starting fires
- A pocket knife
- A pocket watch
- A chess set or checkers set

Personal possessions of Union soldiers
- Pipe and tobacco

Figure 9 Excerpt two from Adam's web page
His desire to check on ideas began with questions in response to Bull Run (Fleischman, 1993). He challenged the actions of soldiers and civilians. "Why did wives and loved ones urge their husbands and brothers to go and fight when they would more than likely be killed?" He consulted another text, Killer Angels (Sharra, 1993), to find a first-hand retelling of the soldiers' in battle. Adam reports that the book influenced his decisions about what would be included in his page. Adam engaged in a process of clarifying and focusing his ideas throughout the project. The result is a web page that synthesized his ideas about soldiers and design considerations for his web page.

To meet his own criteria of attractiveness, Adam applied a standard for himself that may have been the result of his prior evaluation of existing sites. His critical eye is most evident in his critique write-ups.

Adam's web page reviews:

Holocaust site www.ushmn.org

"The site is very organized with bullets. There is not a lot of color, mostly blue and orange. There are a good number of pictures, but they are in black and white. This site is very easy to navigate. The writing doesn't hardly ever go off the screen. There isn't any obvious focal point. Pictures are scattered all around the page. This web page is organized and neat but some of the information is hard to understand.

"The information is about the holocaust museum and what and where things are found. There are not many pictures. They are mostly of people. This site does represent a point of view about the holocaust. This information in this site is indeed historically accurate.

Anyday in history www.scopesys.com/anyday

"This site is very bare. There are no pictures. There is no real design except for the title page which has the title and selection menu. If you use the menu all it does is take you to information about what happened on certain days of the month. The information is very organized and put into several topics. These topics include dates of death, special events and dates people were reported missing.

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"The type of information in this site is about special events that happened on certain dates. There are no illustrations on this site. There is a great amount of data about P.O.W. and historic events that have occurred. This does not represent a point of view. The information is written very factual. There shouldn't be any reason for this site to have false information."

Adam's reviews clearly address the design and content of the pages he examined. His attention to the photographs and organization previews the choices he made for his own page.

Adam sought out a number of photographs and illustrations to accompany his text. The list includes the following file titles:

- barefoot.gif
- cguy.gif
- con.gif
- conflag.gif
- dalhgren.gif
- fed.gif
- flags.jpg
- newhampvol2.jpg
- reb1.jpg
- rebel01.gif
- Rebflag.gif
- sl2.gif
- soldiers.gif
- soldphot.gif
- spencer.gif
- springfield.gif
- usa.gif
- vf-flags.gif
- walltent.gif
Adam arranged these images with his text to create a personally satisfying web page which contains the seeds of critical thinking skills both in clarifying his own ideas and questions and an eye for critical 'reading' and 'writing' in the digital age.

Summary

Adam's work addresses the complex human experience of the Civil War and the complicated dialogue he engaged in as he struggled to understand a time period far removed from his own experience. He opened the dialogue first in response to Bull Run (Fleischman, 1993) by asking questions of the Civil War, "I didn't quite understand why everyone was glorifying the war, didn't they understand that with war comes hard times and depression?" These questions and the issues they raised reappeared in his writing, particularly as he tried on various points of view. Adam knew that there were two sides to the story and carefully incorporated that dualistic perspective in his explorations of the issues and also in his web page's presentation of the soldier's artifacts. The space of the project allowed Adam to work in murky waters and locate answers to a few questions and leave others only explored. The web page illustrates his thoughtful respect of the daily soldier's experience and contribution, both Union and Confederate.

In response to the case study Adam wrote:

Miss M
I thought that you did an outstanding job on your writing. I have never been written about in such great detail. I was amazed that you took the time to write actual quotes from my papers. I think the whole paper pieced together perfectly. An example is that you started out by describing what I am like instead of going right to the meat of the paper. This helps the reader to understand that I have valid thoughts and opinions and am not just a red neck writing about how much harder the south had it than the north.
The last thing that I would like to share is that you made it easier for classmates and especially myself to express things more openly. In your class it was nice to know that all opinions were respected and no one was ever shot down for having different thoughts on a subject. In closing I would just like to say thank you for being about the only teacher in my ten years of school to really get on my creative side. In middle school I learned more in your class than any other because you made learning interesting and fun.

Sincerely,
Adam Lively

Summary

The six case studies illustrate the individual and shared features of the students' process of discovering, establishing points of view, and producing and reflecting on their learning. The students read a variety of texts, participated in process drama and created web pages.

The text component of the study and case studies offers an example of the similarities and differences among the students' experiences. Each responded to a selection of historical fiction; however, Bonnie, Justin, Sara and Adam all read Bull Run (Fleischman, 1993). More analysis on the format of Bull Run (Fleischman, 1993) and its impact will be discussed in response to Question 3. Further pairs of students: James and Justin; Bonnie and Erin; Sara and Adam, were classmates. Therefore the classroom drama overlapped in some cases, as in Sara and Adam's choral reading. In addition, the drama experiences that were available to each pair were qualitatively different for each class group due to the make-up and contributions of their classmates and the generative nature of process drama. The case studies also examine the individual influence of texts or intertextuality inherent in each project. Each case study presents an examination of the influence of many texts on the students' writing. Each student demonstrated the influence of
the initial historical fiction they read. In addition, Erin, Bonnie, Justin, Sara and Adam were inspired by the process drama experiences. James, Justin, and Adam also consulted additional texts. The degree to which each student's work reflects intertextual connections varies from student to student.

The space that the project afforded students to explore over time and draw on their own personal interests was a component that four of the case study students mentioned in their reactions to the cases. Erin, Bonnie, Sara and Adam spoke of freedom and personal interest in the subjects they studied and their learning. It is interesting to note that this component is characterized by what it is not—constraints—more clearly than what it is.

Voice, the role of points of view and the imprint of self, is found in all of the cases as well. All of the students, save Justin, articulated either through pointing out the multiple perspectives illustrated in the text they read or as a commentary on "two sides to every story," the recognition of multiple points of view. Further, each student through drama or writing explored multiple perspectives. How these understandings and experiences of voice and perspective mapped onto the students final web pages again varied by degree across the students. Erin and Bonnie chose to author fictional texts which incorporates themselves and bears their imprint. James and Justin found a place for their voices in authors' notes included on their web pages. Sara's and Adam's imprint is less visible on their final pages, but can be found in the choices they made in the texts they created during the process.

Discussion of the students' final web pages and the text forms among them will be explored further in the discussion of Question 3 that follows.
Question 3.

The third research question explored the nature of learning demonstrated by students who participated in the project. Specifically the question asked:

What student learning takes place in the context of response to literature, process drama and hypertext technology in terms of cross-case comparisons and functional literacies?

Traditional instruction in language arts and literature has been satisfied with quick, short, superficial responses that require students to "take out a piece of paper and write." This approach has shortcomings in terms of depth of experience for the learner as well as capacity for demonstrating levels of children's understanding. This project was conceptualized to take students beyond the traditional and rote experiences, and to integrate literature with process drama and computer hypertext technology, demonstrating that this alternative plan is richer and can accomplish a great deal more. An example of one set of connections among the case studies follows.

Cross-Case Comparisons

The six case studies offer an opportunity to explore three features of the students' experience and work that illustrate both the commonalities and diversities that appeared across the data corpus. The first is the degree of influence and reaction to the children's literature texts, particularly Bull Run (Fleischman, 1993). overlap and array of topics the students explored. The second is the overlap and array of topics the students explored. The last feature is the design each student created for their web pages.
Table 4.1 displays the texts students read, the topics they explored, and design elements they incorporated into their pages.
### Cross Case Comparisons

<table>
<thead>
<tr>
<th>Student</th>
<th>Historical Fiction read</th>
<th>Areas of Interest</th>
<th>Web page designs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erin</td>
<td><em>Out from this Place</em> (1988)</td>
<td>correspondence including letters between soldiers and family</td>
<td>Fictional letters and found texts from the Internet without illustrations</td>
</tr>
<tr>
<td>Bonnie</td>
<td><em>Bull Run</em> (1993)</td>
<td>A soldier's typical day and letters, the diary of a girl left behind, and a photo gallery</td>
<td>All her own fictional and informational text accompanied by illustrations/images</td>
</tr>
<tr>
<td>Justin</td>
<td><em>Bull Run</em> (1993), <em>Undying Glory</em> (1993)</td>
<td>54th Massachusetts regiment, an all-Black unit in the Civil War</td>
<td>Informational text, photographs and illustrations</td>
</tr>
</tbody>
</table>

Table 4.1: Cross Case Comparisons

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Historical fiction was the first invitation to learn about the Civil War for all of the students. There were groups of students who read the same title, either initially or because they became curious, but there was not a single title that all the students were expected to read. However Bull Run stands out as an important influence on the students who read it. Four of the six students read Bull Run, an unusual book due to the form of its text. Fleischman (1993) constructed the novel's forty vignettes from sixteen points of view. Eight characters from each side of the war are assembled to construct a story of the first battle of the Civil War.

The four case study students' responses to the text included Bonnie and Sara's comments regarding the unusual format of the book and the resulting confusion. Bonnie chose a strategy of reading through each of a character's vignettes and thus, reading from "complete" character to character to address her confusion. Sara balanced her observation that the book was hard to read with the value of having a variety of perspectives. Neither Justin nor Adam recorded reactions; however, they both responded to the character of Toby Boyce. Another departure for Justin and Adam was their reading of additional, less fictionalized accounts of the war. Justin read Undying Glory (1993) which might be more accurately described as a documentary book, and Adam read Killer Angels (1993), again a book that highlighted factual accounts. One might argue that Bull Run gave them a taste of the soldier's experience and they sought out more complete versions.

Erin and James both read novels by Joyce Hansen which featured African American stories of the Civil War. The influence of the text is not uniform across both students. Erin's choice to focus on the letters of the Civil War does not directly reflect a connection to Out from this Place (1988);
however James' choice to contrast the treatment of White and Black soldiers is directly connected to Obi from *Which Way Freedom* (1996) and his experience as a soldier.

An interesting overlap among the six case studies is that five of them chose as a primary focus or included soldiers in the topics they explored and the projects they created. James, Justin, and Adam all chose soldiers as their primary focus; however, there is diversity in the manner in which they presented their soldiers' "stories." The differences include the distance or level of abstraction away from a first hand account, the inclusion of African-American soldiers, and the use of comparison. James, in a sense, abstracted individual soldiers by comparing an aggregate of Black soldiers to one of White soldiers. Justin included both the enlisted men and the leader of the 54th Massachusetts, the first Colored regiment. He mentioned specific soldiers such as Colonel Shaw and Frederick Douglass' son; however, the overall tone of the web page is informative and less narrative and conversational as compared to that of Adam, Erin and Bonnie. Of the three which focused primarily on soldiers, Adam's comparison of the soldiers' supplies and personal possessions presents an intimate portrait of the soldiers' experience.

In contrast, Bonnie's page integrates both an overview of a typical soldier's day and the imagined correspondence between a soldier and his parents. The soldier's experience filtered through Bonnie's interpretation emerges as an intimate and tangible account which does not address the African-American soldier's experience or offer comparison among soldiers, but contextualizes the soldier she creates, Samuel J. Patrick, within a family. Erin also presents soldiers through their letters home.
Erin and Sara did not choose soldiers as their primary focus; however, one might argue that Sara chose "soldiers" in the fight to free slaves. Erin connected the "characters," both real and fictional, of her web page through their correspondence. She included famous letter writers such as Abraham Lincoln and Robert E. Lee alongside the letters she composed. Sara amassed the "stories" of leaders and presented them as a component of her chronicle of the Underground Railroad.

The choices the students made with regard to the design of their web pages again offers a range of decisions. Three of the students, James, Justin and Sara created informational texts on their chosen topic and incorporated photographs and illustrations. James' page format differs in the manner in which it was presented. The pages were arranged to provide a comparison between the information he presented on Blacks vs. White soldiers. In addition, James and Justin incorporated an author's note into their page to insert their own opinions into the text.

Adam's text was primarily an informational account. He listed the supplies and personal belongings of soldiers and labeled the sections with a "caption" of a sentence or two.

Erin and Bonnie's texts overlap; they both incorporated fictional writing into their web pages. Erin integrated her fictional letters with actual correspondence she had uncovered in her research. Bonnie's web page consisted entirely of her own text in a variety of forms—informational, letters and diary entries.

The inclusion of images, both photographs and illustrations varied by degree across the case studies with one exception. Erin's page does not include any images. She identified this as a shortcoming of the final product.
Additional visual and design choices included the structure of the page. For example Erin's page is made up of several separate pages which are linked together. This design choice influences the viewing because each time a link is activated a new "window" or page appears creating a stacking or tiling appearance. In contrast Adam's page was created as one long page that is organized by anchors. To the novice viewer anchors and links appear the same, underlined text; however anchors function within a given page. This distinction is one of the feature of creating a web page and illustrates a structural design question that students must address.

If one were to translate the previous comparison into a hypertextual document, it would be possible to link one student example to another in a number of configurations. The linear discussion lacks the variety and fluid nature of a hypertextual one; however, it provides one set of connections among the case studies in terms of responses to literature, topic choice, and page designs.

**Functional Literacies**

One set of ideas applied to the project will be the functional literacies generally outlined by Tierney and Rogers (1986). The Table 4.2 on the following page presents the correspondance between the types of literacy learning and the components of reading/response to literature, process drama, and computer technology.
### Functional Literacies Paired with Project Components

<table>
<thead>
<tr>
<th>Functional Literacies</th>
<th>Response to Literature</th>
<th>Process Drama</th>
<th>Hypertext Technology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aesthetic</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Access to Information</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Clarification</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Discovery</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Evaluation</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Record Keeping</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Collaboration and Communication</td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Momentum for further learning</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

Table 4.2: Tierney and Rogers' (1986) functional literacies paired with project components
Overview

In the first phase of this project, students responded to the literature that they read individually and then made tentative connections to other shared texts in the classroom. Acknowledging their limited previous knowledge and framing their initial questions, they were able to discover topics and voices that were individually meaningful. "I first read a few books so that I could get a feel for the web page and the subject I studied. One reason why I chose what I chose is because since I was little or whenever the movie Glory came out I have watched it. It is my favorite movie. I can almost speech [recite] every line, word for word. Almost. I decided I wanted to learn more and the web page was a perfect opportunity." Comparing the initial questions to the topics of the final pages demonstrates the depth and breadth of the students' learning over the course of the project.

Perspective, or point of view is a standard element of Language Arts instruction and a primary focus of the students' projects. Drawing first from the literature, then adopting various roles through drama and incorporating voice in their final projects, provided students with multiple opportunities to develop and understand the value of perspective. For example, "The Red Cap (Wisler, 1994) was a book I read that helped me visualize what people were feeling while they were in Andersonville. It was not a true story, but it was true in the sense of what they were feeling."

Observations of student learning included their enthusiasm for the work—mornings before school began with sitting behind computers. Students took responsibility and ownership for their own learning, reporting the efforts they extended outside of class time—at home, during study hall—
reading, drafting, scanning. Most powerfully, the quality of their final web pages demonstrates student learning above and beyond any of my hopes or plans.

Student learning was not limited to specific knowledge about the Civil War or related issues and ideas. All students chose to answer their own questions and recognized that each story or perspective offered insight into the greater whole, while not losing sight of the human stories. Students learned to combine this new knowledge and these new perspectives and to present their understanding through a medium--computer hypertext technology--which required learning its own set of tools.

Compared with traditional reports or essays, the web page structure afforded students with tools to tailor their information. "On top of writing, I tried to decide the design and creativity of my pages, thinking about the different graphics and illustrations I would use. " "I really liked doing the web pages because it allowed me to put the information in the order I want it to be in." The architecture of web page authoring software allowed the students to incorporate text, illustrations and other graphic elements to produce a personally satisfying project.

A teacher's assessment of student learning is one component; however, this project also incorporated opportunities for students to reflect on their own learning. "The voice of my web page would be people's stories, and who was involved including stories really helped to understand how different people felt, and what they had to go through."

The project afforded students the opportunities for exposure, involvement, practice and skill development in functional literacies. The
knowledge and skills gained are relevant beyond the individual project or content. Functional literacies as Tierney and Rogers (1986) outline them are:

- aesthetic (providing enjoyment, affective responses, and a feeling of immersion);
- access to information (providing channels to new information);
- clarification (affording opportunities to check on ideas or to compare one's ideas to those of others);
- discovery (prompting new learning — finding new information and seeing how ideas relate to each other);
- evaluation (developing a critical eye through reading and writing);
- record keeping (providing a way to keep and check records);
- collaboration and communication (providing an opportunity to share ideas and experiences);
- momentum for further learning (prompting the ongoing acquisition of ideas and the development of tools by which learning can continue). (p 124)

The project offered all the students the occasion to experience each of the types of literacy Tierney and Rogers (1986) outline. The project extends Tierney's (1986) discussion of reading and writing activities as illustrative examples of the types of functional literacy in the classroom by contextualizing the reading and writing activities within a unit of study.

The components of reading and responding to children's literature, participating in process drama, and creating web pages are designed to involve students in all the types of functional literacy delineated above. As Tierney points out, many of these functions of literacy overlap.

Reading the various historical fiction titles and recording initial responses furnished the students with aesthetic encounters and also provided
the students with access to information about the Civil War embedded within a fictional text. Further, the new information prompted their emerging questions and served as a springboard to discovery and seeking out of further information.

Process drama built upon the three functions that the literature addressed: aesthetic, access to information, and discovery. Most saliently the drama proffered rich opportunities for students to clarify their ideas and discover connections between their own thinking and that of their classmates. Moreover, drama is a spontaneous context for students to collaborate and communicate their ideas.

The computer technology component addressed the evaluation, record keeping, collaboration and communication, and perhaps most significantly, the momentum for learning literacy functions as described by Tierney and Rogers (1986).

The students began to familiarize themselves with the web page architecture by reviewing and evaluating two web sites located on the Internet. Their evaluations were to include discussion of the visual design elements: unity, focal point, balance, line, shape, texture as well as other graphic features such as photos, illustrations, image maps or frames. The second evaluation category related to the information presented--authorship, point of view, and accuracy. The students visited two web sites and wrote reviews. The process of carefully analyzing existing sites supplied students with skills to critically examine additional information sources, and begin to establish their individual criteria in order to self-assess their own final projects.
The web page served as a record of the researching and learning, they engaged in over the course of the study. The pages provided a means for students to share their own ideas about the Civil War, and reflected the students' decisions about which information they would share and how it would be presented.

The most significant contribution of the web pages was their influence on the students' momentum for further learning. The computer and organizational skills of constructing the site are transferable to any subject matter. Further, the exposure to and development of computer skills provides students with a powerful tool for their continuing literacy development.

The process of moving through the three stages of the project provided time for discovering new information and making connections. The project design prompted students to research topics of their own and gain access to new information. In the ongoing process of discovery, students sought out new information, both in their research and in their participation in class lessons. Each stage, from discovering to establishing points of view and reflecting, encouraged students to connect their learning. The connections were, in many cases, intertextual links between the numerous texts in the classroom. These links also occurred between students in their final pages as they physically linked their pages to those of other students. It is notable that, due to the computer demand discussed in Chapter 3, the time and procedures for linking students' pages together was severely limited.

The case study students were completing assignments for their Language Arts class and exercising literacy for a number of purposes. Their purposes for literacy differed from student to student, but the classroom
context remained the constant. The case study discussions centered on the individual nature of each student's work rather than addressing the functions of literacy that each student was required to address by the nature of the assignment. The project guidelines required that each student conduct research, create a web page, and complete a self-evaluation. These three components in turn required students to access information, keep a record of their work, and evaluate themselves. In keeping with Tierney's implications for classrooms, the students were invited to inquire both into the Civil War and literacy by following their own questions within the context of a "purpose-based," "functionally-rooted" classroom.

Gutiérrez, Baquedano-Lopez and Turner (1997) might describe the learning that the students produced as resulting from a classroom space she defines as a third space, "a new sociocultural terrain in which a space for shifts in what counts as knowledge and knowledge representation is created" (p. 372). Like the discussions of functional literacies, they suggest that learning is transformed in a classroom where language is reconsidered. "Through participation in third space, children develop a set of linguistic, cognitive and sociocultural tools and practices that enhance learning" (p. 376).

In summary, a comparison across the case studies examined the influence of the historical fiction texts, the range of areas of interest and the design of the web pages. Bull Run (1993) emerged as an influential text across studies. In addition a five of the six students included soldiers into their area of interest and incorporated illustrations into their web page designs.
Summary

The research questions sought to understand the classroom context, the impact of the learning model, and the students' literacy learning. The discussion of the time and resources, together with the teacher and student roles, address the classroom context. The case study analyses explain the students' negotiation of texts, spaces and voices as defined in the learning model. Further the student case studies illustrate the literacy learning that occurred in terms of the functions of literacy as presented by Rogers and Tierney (1985). This discussion may also offer an example of the "third space" that Gutiérrez, Baquedano-Lopez and Turner (1997) discuss. Among the implications of the study discussed in Chapter 5, are considerations of this project as an example of "third space" and as a model for further study.
CHAPTER 5

IMPLICATIONS

Overview of the Study

It was the purpose of this study to explore the learning of 8th-grade students in a context which incorporated response to literature, process drama and computer hypertext technology. The project was undertaken in a suburban middle school with sixty-five 8th-grade Language Arts students over a period of six weeks which coincided with their study of the American Civil War. Students moved through three general phases as they participated in the project. The first phase, discovery, was devoted primarily to the reading of selected children's literature titles that related to the period and initial student responses to the literature. In preparation for the next phase, students were introduced to process drama through some preliminary activities and critically examined web pages on the World Wide Web. The second phase, establishing points of view, continued through process drama and was captured in writings following in-class drama activities.

As the students moved toward the third stage, their reading and explorations followed their own interests, identified as they began to investigate topics of their choice. These additional readings and their engagement in process drama framed students' initial points of view. As plans for the final projects were drafted, students drew from the drama experiences that had stretched their emerging points of view to crystallize and
write text for their web pages. The last phase of classroom activity, producing and reflecting, consisted of the students engaging in production and reflection on their final web page projects through a scrapbook and self-assessment video.

The research questions addressed both the context and process of student learning undertaken through the project.

1. What are the characteristics of a language arts classroom environment and learning model in which expanded spaces, voices, and the interrelationships among texts are fostered?

2. How does the model illustrate student learning through the negotiation of texts, spaces and voices?

3. What student learning takes place in the context of response to literature, process drama and hypertext technology in terms of cross-case comparisons and functional literacies?

Findings

The element of time requires special consideration in creating a language arts classroom where expanded spaces, voices and texts are fostered. Among the elements considered, time, resources, teacher and student roles, time stands out. Time is often a significant concern for classroom teachers; however, in this case time stands out because it is essential in order for students to engage in the processes of the project, discovery, establishing points of view and reflecting.

The case studies illustrate the richness of the interplay among space voice and text within a model that supports negotiation among them. Of particular consequence are the explorations of intertextuality among the
expanded considerations of text, the students room to draw on individual interests to create personal meaning. The voices that emerged from the students are significant both for their illustrations of multiple points of view and the imprint of themselves they represent.

The students learning throughout the project illustrate the variety of literacy experiences that can be offered in a classroom where learning opportunities are driven by function and purpose. Perhaps the most salient feature of the combination of response to literature, process drama and hypertext technology is that all three address the functional literacy of momentum for further learning. In the larger context of technology, literacy and learning the student case studies provide an example of one possible configuration of response to literature, process drama and hypertext technology.

Implications of the Study

The classroom under study, particularly as illustrated by the case studies, provides a richly detailed example of a classroom that celebrates multiples—texts, spaces, voices—response to literature, process drama and hypertext. First, this context provides the medium for multiplying meaning making (Lemke, 1998). Second, the process of learning and exploring in this classroom is integral to the context as well as the students' final products and offers a connection between hypertext theory and classroom application. Third, this classroom study offers examples of the expanded roles and opportunities for teachers and students that new combinations, such as response to literature, process drama and hypertext can provide.

A classroom that embraces many texts, spaces and voices supports student's negotiation of meaning making that could be described as
multiplicative. Lemke (1998) explains, as mentioned earlier in Chapter 2, that meanings in multimedia are multiplicative. The existing texts of literature, the shared texts of drama, and the created texts of the students were woven together to fabricate a space where student learning mirrored the rich worlds of literature and the stories of history. Lemke (1998) speculates about the meaning making power of words and pictures together. The classroom under study pairs words and pictures as well as make a greater number of both available to students.

The second implication relates both to the classroom instructional context and to how it corresponds to current theory. First it provides an example of an open-ended process orientation to classroom instruction that gives students permission to create and alters the relationship between the students and the hypermedia. The students were offered the opportunity to explore topics of personal interest and to create web pages that would communicate what they learned. The open-ended design of the project as described in Chapter 3 illustrates the nature of the classroom instruction that surrounded the construction of hypertexts.

The classroom instructional decisions may provide an example of what Bolter (1998) suggests:

It may be that hypertext fits well with contemporary educational theory, but not necessarily with contemporary practice, which lags behind theory in any case. If so then introducing hypertextual reading and writing into the classroom could help stimulate change in a direction now sanctioned by educational theorists. The change could be felt across the curriculum, not just in specific areas of writing and reading practice, for the obvious reason that all the other disciplines (from history and social science to literature to science) are still taught principally from linear textbooks or other printed works. Traditional educational practice is still founded not only in verbal literacy, but on the specific qualities of literacy in print.
Hypertextual reading practices would challenge the conventions of narrative history and the scientific concept of cause and effect. (p. 11)

The classroom practice of integrating process drama and hypertext moves away from more traditional practices that are dependent and circumscribed by linear texts. Further the case studies illustrate Landow’s (1994) claim to multivocality, open-endedness, multilinear organization, and greater inclusion of nontextual information that hypertexts support. However, the project was unable to maximize the multivocality or open-endedness due the difficulty of linking across the students’ pages that will be discussed later in the recommendations for further research.

The classroom portrait described here provides a different account of hypertext application by emphasizing the process of meaning making over the course of an entire project, rather than examining the knowledge construction of learners in interaction with a fixed hypertext (see Dillon and Gabbard (1998). In studying the production of hypertext there is alternative sense of its potential rather than just observations of students interacting with a fixed hypertext.

Lastly this study provides examples of the new roles and opportunities that are available to students and teachers. One important source is the process drama. O’Neill (1998) explains:

As we learn to present our theories and practice as avenues to coherence and integration with other disciplines, drama will grow outward without necessarily compromising its position as a discrete object worthy of study. Drama has the power to enlarge our frames of reference and to emancipate us from rigid ways of thinking and perceiving. Its purpose is to bring about change – change in practice, and changes in insight and understanding. (p. 145)
Drama's invitation to expand classroom horizons alters a teacher's and researcher's perspective. The drama affords access to many perspectives that can affect the curriculum and teaching outside the drama. In part, the simple acknowledgment of multiple roles represents a departure from the conduct of many classrooms. I undertook this project with complex learning as a goal. The learning model described in Chapters 3 and 4 provided the objectives for daily class work and flexibility for teacher decision making. The three phases that were incorporated into the design of the project were embedded with assumptions about learning. This type of planning and vision requires an appreciation for learning that acknowledges that students do not learn in discrete units or fragmented lessons, but rather in a continuous process that may invite students to undertake individual journeys of discovery and achievement. Further the process has potential to instruct teachers about student learning and may assist teachers and schools in finding a medium, such as hypertext, which supports both process and product orientation. The students, in turn, were assume roles that extend their literacy and learning, and create "products" which satisfied themselves and school expectations.

Computer hypertext technology offers a world of possibilities for learning; however, many of the products and suggestions that have been offered elsewhere are limited in their conceptions of classrooms and learners. Hypertext technology was a central part of the project for its capacity to place students in the role of creators of new multimedia texts. The individual nature of each student's curiosities was captured by the computer hypertext technology. The architecture of the software selected for this project allowed
for text, photos and graphic elements, without preset limitations or implicit structure. This freedom gave students a powerful tool to create their own vision of the information they had gathered.

Ideally, all teachers hope that their students gain complex understandings of the world around them and the world they have inherited. However, providing the space and time for students to acquire deep, meaningful learning requires thoughtful planning and flexible execution. In addition, it requires a trust in the students to take the freedom afforded them and use it wisely to produce work that students' value. Just as one of the participants explained in her self-evaluation video:

"I think this project was very necessary and I learned a lot! I was glad we got to choose a topic that we would enjoy. I learned a lot about Harriet Tubman and a lot about the computers. I enjoyed putting this information onto a computer rather than on paper. I'm excited to see the result of our CD."

The students' excitement and investment in their projects demonstrates the power of literacy learning to develop student tools for lifelong learning. The literacy learning that the students' case studies represent offers an example of the potential to harness computer technology's promise and design a meaningful application to educational settings.

Recommendations for Further Research

The research presented here does not answer all the questions of response to literature, process drama or hypertext in the classroom rather it is a snapshot of the development of classroom applications. Additional investigations could illuminate the differences between school settings, the process of integration of the three components over a longer period of time,
the application to other content (e.g. science), the impact of linking among student pages and the social ramifications of changes to classroom instruction.

The suburban classroom studied was composed of 8th graders. Additional research could investigate the possibilities with younger children, older students, or in a more urban setting. Further, the research here investigated the process of a project that took place over a period of six weeks. A study that observed a classroom for a longer period of time would provide insight into the long-term integration of these elements into a classroom.

Another area to explore would be to examine how these ideas, such as the learning model, would translate to applications in other content areas, such as science.

Perhaps the most interesting potential for further explorations would be to investigate a context where the opportunities for linking among student pages are more feasible. My observations during pilot study only hinted at the potential to expand opportunities for interaction and meaning-making. Further, as Landow (1994) notes linking allows hypertext to cross disciplinary, stylistic and generic boundaries. These promises of hypertext may only be realized with more applications which fully utilize this capability.

At the close of the 20th century we celebrate the heroes advancements that have transformed our society. As a result, we must recognize that teachers and students face a world teeming with bytes of information that threaten to overwhelm even the most savvy. In light of this challenge, I charge my colleagues to open up their classrooms to multiple ways of meaning making equipped with the opportunities and experiences to navigate the knowledge offered by expanded texts, spaces and voices.
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made between your novel and the Civil War discussions in class. What did you notice?

2. What new ideas, perspectives or questions are you thinking about this week?

3. Choose a character from your book and explain what idea or (ideas) the author was trying to convey through him/her.

Thematic ideas you might explore:

Freedom
Slavery
War
Family
Perspectives

Appendix A: Front and Back of Response Log
**Web Site Critique (Side One)**

You have searched the web for information, illustrations and fun stuff. Now we want you to take a closer look at two sites with an eye for design. There are a couple of possible sites listed at the bottom of the page, but you are welcome to search for additional sites that are focused on American history.

First, examine the way the page is put together — designed.

Design Elements to examine include:
- unity
- line
- focal point
- shape
- balance
- texture

How did the web page designer use those or other elements such as: photos, illustrations, image maps or frames to organize and present the information?

What did you notice?

What was particularly interesting/striking about the design?

How did the design impact your ability to navigate the site?

After you have examined the sites, write up a critical review of the site incorporating the ideas and terms found on this page.

**Hot Bills by Topic**
http://thomas.loc.gov/home/hot-subj.html

**Any Day in History**
http://www.scopesys.com/anyday

**Web Site Critique (Side Two)**

Take a closer look at two sites with a critical eye for the information presented. There are a couple of possible sites listed at the bottom of the page, but you are welcome to search for additional sites that are focus on American history.

First
Do you know who authored the page? — an organization, — an individual or are you unable to identify a source

Second
What types of information are presented?
Photos/Illustrations — are they accompanied by credits?
Data charts/graphs?
Paragraph text — Can you tell if it represents a point of view?
Can you identify the point of view?
Do you have any reason to believe the information presented on the page is historically accurate?

**African American Mosiac (Library of Congress)**
http://www.lcweb.loc.gov/exhibits/african/intro.html

**National Museum of the American Indian (Smithsonian Institution)**
http://www.si.edu/mnai/nav.htm

**Appendix B  Web Site Critique Form**
15 Questions

1. ________________________________
2. ________________________________
3. ________________________________
4. ________________________________
5. ________________________________
6. ________________________________
7. ________________________________
8. ________________________________
9. ________________________________
10. ________________________________
11. ________________________________
12. ________________________________
13. ________________________________
14. ________________________________
15. ________________________________

On Friday highlight or star the questions (topics) that you plan to include in your site.

Appendix C: 15 Questions