

## *Drama-Based Pedagogy: New Ways of Incorporating Drama into the Secondary Classroom*

---

*Sara DuBose Ranzau, Ed.D.*  
*Kerrville Independent School District*

*Rosalind Horowitz, Ph.D.*  
*University of Texas - San Antonio*

### **Abstract**

*This chapter presents drama-based pedagogy as an instructional strategy to increase comprehension of a novel or informational text in a content area, to encourage collaborative discussions about a text, and to help students apply knowledge acquired from a text to one's own life and world. This essay proceeds with a brief discussion of relevant theory and research. It introduces principles that were presented during a workshop held at the Texas Association of Literacy Educators (TALE) 2017 Conference that was designed to introduce teachers to drama-based pedagogy. This chapter also provides educators guidelines for implementing this type of drama-based activity in secondary content classes.*

**Keywords:** *drama-based pedagogy, drama pedagogy, secondary students, reading comprehension, discussion, student talk*

---

Imagine a classroom where students are positioned around the entire space, sitting on the floor, standing in an aisle with arms spread wide or draped across two desks. Now imagine another student being led, with eyes closed, through the obstacle course of these randomly arranged bodies. The student moves on when the student-leader says, "Move!" If the student with the closed eyes bumps into one of the other students sitting around the room, an "explosion" occurs, and then the game starts again with someone new traversing the classroom space.

These students are playing *Minefield*, a game designed by author Sara DuBose Ranzau specifically to let students feel what it is like to

navigate a world where they have no control. The above game has been used to introduce the novel *Anthem* by Ayn Rand (1961). Once the game concludes, the students can talk about what they think the novel might be about and how it felt to have no control over where they went or what happened to them in the classroom.

The game *Minefield* is a way to easily introduce drama-based pedagogy to students, as well as to increase their interest in a novel. When students are asked, and encouraged, to participate in a drama-based activity, they not only accept the risk involved in stepping out of their desks, they are also acknowledging a level of trust in the teacher and the potential learning

opportunities being offered to them. Students are ready to learn in a different way with their peers in any given classroom

### **A Brief History of Drama-Based Pedagogy**

Today, teachers throughout the world are beginning to learn about and explore the use of drama-based pedagogy (Ranzau, 2016). Drama-based pedagogy is an umbrella term that covers a variety of drama activities: role-play, writing-in-role, improvisation, reader's theatre, creative drama, process drama, and tableau. More specifically, according to Dawson and Lee (2017), drama-based pedagogy consists of drama activities and techniques in classrooms across the curriculum that are designed *to teach*; it is not focused on the *product of a performance*. When students and teachers engage in drama-based pedagogy in the secondary content classrooms, the learning becomes more active than in traditional routines of reading, discussing, and quizzing over a novel (Baldwin & Fleming, 2003; Burke, 2013; Dawson & Lee, 2017; Ranzau, 2016; Wagner, 1999).

As early as the 1800s, when public schools were still young in America, reformers suggested using drama in classrooms to help students become more active and engaged citizens in their communities and world (Goldstein, 2014). During the early 20th century, educators in England and America were experimenting with processes of drama activities to help students better understand historical events, engage in classroom activities like public speaking and leadership roles, and remember the key elements of a lesson (Cook, 1919; Wagner, 1999; Ward, 1957).

In the 1950s, Dorothy Heathcote developed a program to train teachers and students of all ages how to use drama-based pedagogy activities in classrooms in England. She called her program and design "drama in education" (Wagner, 1999). She led workshops all over England and around the world, teaching

educators how to transform learning. For instance, a classroom was turned into the throne room of Henry the 8th or into a secret underground lair where a spy was interrogated about the building of the atomic bomb. Another lesson included recreating an experience for students to learn about a voyage across the sea to the New World in a hurricane. Heathcote helped students and educators experience those moments, develop empathy for people in time periods they could only imagine, and become engrossed in the learning experience (Heathcote, 1985). Her work was the beginning of what many researchers now call drama-based pedagogy or drama pedagogy (Wagner, 1999).

Heathcote's work also stressed the importance of the teacher's role in drama-based pedagogy activities. Without the participation, openness to authenticity, and facilitation of the teacher, the activities would lack a sense of safety and few students would fully allow themselves to participate, enjoy, or learn from the experience (Dewey, 1938; Heathcote, 1985; Vygotsky, 1978). She understood that for drama-based activities to work in the content classroom (e.g., science, history, or English language arts), the activities had to be well planned. Heathcote also argued that teachers must build a "full picture" plan before embarking on any lessons incorporating tableau (see end of chapter for a definition), writing-in-role, improvisation, or process drama (Heathcote, 1985).

Gavin Bolton provided similar insight as Heathcote (Burke, 2013). Bolton believed that the success of a drama-based activity is more than just a reenactment. Bolton considered play in the classroom an important part of learning; however, play without purpose creates a lesson that students may see as pointless and therefore not fully engage. Like Heathcote, Bolton understood that student engagement increased when students experienced a different reality from their own while in a safe space. A good example of drama-based pedagogical play in a classroom would be an activity where students

could explore racial segregation in a Depression Era town in Alabama while reading *To Kill a Mockingbird* (Lee, 1960). Another example would be a writing-in-role activity explaining what it might have felt like being alone on an island full of boys with no supervision and lust for blood when reading *Lord of the Flies* (Golding, 1954). Finding ways for students to see themselves and others in a new way is part of the importance and increased engagement possibilities when using drama pedagogy (Burke, 2013, Ranzau 2016). Ultimately, learning becomes more intrinsic when connections to reality can be made (Dewey, 1938; Vygotsky, 1978).

### **The Importance of Talk in the Classroom**

Theoreticians of discourse regard variations of talk as central to learning and particularly literacy development in schools. Most attention, however, has been given to dialogic communication—interaction between two or more individuals (usually teacher and students or between students) which functions much like an informal, natural dialogue (Cazden, 2001). Halliday (1987) has emphasized play as a vehicle for practicing oral language and dialogic communication during the early childhood years, but the method is also relevant for youth in secondary education. Jerome Bruner (1991) characterized childhood talk as a vehicle for understanding the mental operations of a child who will later be able to read, write, and engage in advanced-critical thinking. This talk was viewed as central to creativity and the construction of meaning. The activity of telling a story, recalling an event, rehearsing a song remains significant in language and cognitive development, which lays the groundwork for advancement in school reading and writing. Particularly, Lev Vygotsky (1986) viewed oral language production as a social activity that influenced thinking and meaning-making in context-specific situations vital for literacy development (Horowitz, 2015).

First, secondary students can benefit substantially from orally expressing observations and questions in the English classroom, as well as other content area classrooms. Speech is a highly creative force, and dialogue stimulates students to think-up ideas that will strengthen text comprehension and interpretation. Drama-based pedagogy is one form of speaking that allows the creative juices to flow and invigorates students as they analyze and interpret texts. This creative force is vital to propelling learning in all disciplines offered in secondary schooling.

Second, through oral interaction with peers, an audience is created. Now, this concrete audience helps the speaker formulate ideas and direct what is said so that the information is communicative and influences the listener. Speaking to a definite audience also stimulates the speaker to rethink what is being expressed (Horowitz, 2007). Finally, listening and hearing content aloud adds reinforcement of what is being learned and confirms what a student may be thinking. The speaker can determine whether the ideas were clear or if more clarity and direction are needed.

Halliday (1987) referred to the spoken and written language as distinctly different modes of meaning-making. Thus, drama-based pedagogy offers another mode of expression--and concurrently consciousness and meaning that adolescents can process. Prosodic features, such as pitch, rhythm, pauses, and other dimensions of voice, are hard to decipher in reading a written text. We do know, from a young age, learners acquire perception of acoustic patterns in speech and eventually learn to translate these speech patterns to reading and writing (Schreiber, 2007; Wingfield & Klein, 1971).

### **Drama-Based Pedagogy in the Classroom versus Theatrical Drama**

For many of us, the drama activities we participated in while in middle and high school

consisted of reading a play like *Romeo and Juliet* (Shakespeare, 1597) or *The Crucible* (Miller, 1952). Students in secondary classes today still read plays aloud in class, and some even have the opportunity to write parts of scripts or rework novels into scripts. However, in most secondary classrooms, these two activities represent the only drama-type activities experienced (Ranzau, 2016). Reading a play and writing in script form are not the only ways for students to experience drama type activities while learning. One might consider role-play or process drama, where students are given the opportunity to reenact a scene from the novel or perhaps create a conversation between characters after a major event. Students not only need to understand the characters and events in the text, but they also need to employ critical thinking to role-play the characters and build a meaningful conversation (Cawthon, Dawson, & Ihorn, 2011; Ranzau, 2016). Additionally, students need the opportunity to use authentic talk to work through their understanding of events within the text. Without talk, students will often just accept what the teacher has said to be true and *not* feel confident in questioning the text (Beck & McKeown, 2007).

In a world where students are more in tune to social media profiles and less likely to speak to one another face-to-face, it is important that teachers find ways to help students a) engage with the text, and b) interact with each other in meaningful, strategic ways (Nguyen-Jahiel, Anderson, Hom, Waggonner, & Rowell, 2007). Using drama-based pedagogy in the secondary classroom, students can learn to talk to one another as well as about potentially difficult situations in a safe and supportive atmosphere (Gallagher & Ntelioglou, 2011; Smagorinsky & Coppock, 1995). Our world requires communication, cooperation, and compromise, which are skills that require repeated practice. When students use authentic talk and participate in drama-based pedagogy activities in the classroom, they better learn how to communicate, cooperate, and compromise to establish personal understandings, build group

dynamics, challenge traditional ideas about texts, and pose questions (Baldwin & Fleming, 2003; Beck & McKeown, 2006; Heathcote, 1985).

When students and teachers begin to incorporate drama-based pedagogy activities into their secondary classrooms, discussions can be energized, produced with more fervor and intentionality. These conversational activities may help shy students feel more confident about their contributions to the classroom dynamic (Cawthon et al., 2011; Ranzau, 2016; Rothwell, 2011). Students who are shy often lack confidence about their thoughts and perceptions of content in a text. Drama-based pedagogy can help those students support their thoughts, clarify their own thinking, and gain confidence in speaking with their classroom peers (Cawthon et al., 2011; Golinkoff, Hirsh-Pasek, & Singer, 2006; Ranzau, 2016).

Although drama-based pedagogy is still a young field of study, especially with the secondary grades, there are many easy ways to begin using the strategies in almost any classroom. Teachers who are ready to increase the level of engagement in their classrooms can use drama-based pedagogy to shake up their lessons and get more students involved as vocal, engaged participants in the day-to-day community of the classroom (Bruner, 1983; Cawthon et al., 2011; Lindgren, 1959; Ranzau, 2016; Wolf, 1994).

Drama-based activities have been used in classrooms since at least the early 1900s. Research in drama-based pedagogy has given credence to the use of drama in the classroom as a learning strategy. Researchers at The University of Texas at Austin studied the perceptions of teachers who used drama-based pedagogy lessons in their classrooms. The participants reported that students positively benefitted from drama-based pedagogy both emotionally and educationally (Cawthon et al., 2011). The students studied were more willing to participate in class, began to speak up more

often during classroom discussions, and believed they were in a safe space where they could be “wrong” and still explore their own learning.

### **Parameters for Successful Drama-Based Pedagogy Implementation**

Before implementing drama-based pedagogy activities for literacy and cognitive development or socialization, teachers should consider the following: First, it is important to know the ultimate outcome of the unit and lesson activities. If the goal or purpose is unclear, then the activities will simply seem like a bit of play that has been tossed into the day. For most secondary students, it is important to know the purpose of the activities they are being asked to participate in, especially if there is risk involved. Research has shown that adolescents often have specific expectations for classroom and written activities. The approach here, while potentially out of the ordinary, needs to be introduced with care and enthusiasm that convinces the students of the merits possible (Horowitz, 1994). To determine the goal, teachers need to fully understand the text they are working with and must have considered the overall outcome hoped to achieve through specific types of drama-based activities (Burke, 2013).

Secondly, teachers must be tolerant of ambiguity and the unpredictable and thus willing to accept that in most cases they will not have any idea what students may say in the moments of the activity (Ranzau, 2016). It is important to recognize how students feel about the activity and accept those reactions and feelings as valid. By allowing students the freedom to embrace the “mantle-of-the expert” (Wagner, 1999) or live in the moment, they can learn authentically, make inferences, and deepen their comprehension of the text (Epstein, 2004; Kelly, 2006; Winters, Rogers, & Schofield, 2006). This tolerance for ambiguity (vital to successful teaching through drama-based pedagogy and quality teaching at-large) creates space for student imagination. If teachers are comfortable with a wide range of

possible outcomes within a drama-based activity, students will feel free to imagine and fully engage in the activity (Ranzau, 2016).

Finally, something all teachers need to remember is that to incorporate drama-pedagogy into a secondary classroom effectively, teachers must be organized and have strong classroom management. Since there is risk involved in using drama-based pedagogy, teachers must be able and willing to clearly set limits for students (e.g., a word to stop all activity if something becomes overly uncomfortable or unsafe), and have the ability to play with students. Most students feel safe and more willing to participate in activities away from their desks when the teacher is involved and playing as well (Bruner 1977; Bruner, 1983; Heathcote, 1985; Golinkoff et al., 2006; Zigler & Bishop-Josef, 2006). This approach requires the use of language and honesty that indicates to students an openness and trust towards trial and error in playfulness and outcome.

### **Activities for the Classroom**

All teachers need to embrace many different strategies to serve the needs of the diverse classrooms in today’s schools (Robinson, 2015). Drama-based pedagogy is one technique that can get students out of their desks, thinking from the perspective of a character unlike them or taking a risk to write about unknown situations.

The activity examples below are based on lessons Sara, an English and theatre teacher, has used and developed in her classroom. The activities have been proven effective for generating interest and motivation for text interpretation, comprehension, and inferencing. She has also seen success in helping shy students become more outgoing and striving readers, feeling more confident in their ability to understand a text.

### **Writing-in-role**

Writing-in-role is an easy and fairly risk-free way to introduce students to drama-

based pedagogy activities. Many secondary ELA teachers are already doing some form of this activity when teaching students to write from different perspectives. Actors often create diaries or journals for the characters they are playing to help them feel like a more complete version of the character.

Writing-in-role can be accomplished successfully in several ways. Students can be given a picture with people or things labeled with numbers and then asked to write the inner monologue for the number they choose (see Figure 1). Students can write from the perspective of a character who should be in the novel but does not have a main part (see Figure 2). Each activity can introduce a unit, determine students understanding of the events of the novel, or see what students have learned. The activities and photographs below are authentic representations of drama-pedagogy from a secondary classroom. Each photo has a description of the learning experience for which

it was used. With approval from students and parents, they are presented to illustrate drama-pedagogy outcomes.

Imagine introducing students to a lesson about travel or Peru using the image below. Inner monologues written before the lesson as the women, baby, or alpaca lead to discussion could be used to determine what students may already believe or know about travel to a foreign country - specifically South America. There is no right or wrong way to write an inner monologue. Ask students to write what they believe their chosen character may be thinking.

After reading a novel with the class, writing-in-role is one way to check for understanding and comprehension, as well as determine how deeply the students have thought about the text. It is best to ask students to write from the perspective of a novel character that did not have an actual role in the story



Inner Monologue for #3: "I thought I was the cute one! Now even the alpaca has a hat on and everyone wants to hold him! I'm not getting paid enough for this."

Inner Monologue for #1: "I am thankful the tourists want these photos. Life is very hard at the top of the world and their willingness to pay for pictures with one of my baby alpaca makes it a bit easier. Some people may think we are like beggars, but we are not. For some of us women, this is the only way we can make any money. Besides, look how happy this woman is. How is it we are doing something wrong?"

Figure 1. Woman in Peru with baby alpaca and locals with sample inner monologues.

“The Jews marched on, some barely standing and others falling to the ground. It’s hot out today making me sweat under my heavy uniform as we continue and also making the Jews' fatigue worse. We are having to march right through the city of Munich to get to Dachau, meaning another parade of Jews. It's not necessarily a real parade, just the citizens of whatever town we happen to be walking through who come out and watch us pass. Sometimes it's irksome because, even though it's my duty, I don't like seeing these people suffer, it's inhumane even if they are a threat to our race. I do not see why the Fuhrer can't just ship them away to another land and avoid a war along with the slaughter of others.”

*Figure 2.* Writing-in-role by a student after reading *The Book Thief* by Markus Zusak (2006, pp. 389-393) of the thoughts of a Nazi soldier guarding Jews as they march to a death camp through the local town.

### **Improvised interview or hot-seating**

Improvisation is a form of drama used in theatre programs and acting classes to help actors “think on their feet,” make inferences about the situation, and learn to listen to each other. In a classroom, improvised interviews are ways students can question the text or the author. The strategy can be used with any text. Often times, students are afraid of questioning a text or the author. With improvised interviews or hot-seating, students have opportunities to ask questions and get answers from the characters (see Figure 3).

There are some options when having students participate in improvised interview, and it is important to make sure teachers are comfortable with not knowing what students may say. It is also important that the person interviewed is someone who understands the text and is comfortable answering questions from students who may not fully understand it. If the student is not ready for the challenge, the teacher may play the role of interviewee. Additionally, the first few times students participate in improvised interview, they may not be prepared to come up with questions

quickly. It is perfectly acceptable to give them a few minutes to discuss and come up with questions to ask. It is recommended to have a moderator guide the interview. That way if the teacher is in the role being interviewed, someone else can keep the questions moving. An example of an improvised interview follows, along with additional drama-pedagogical activities.

### **Tableau**

Tableau is a drama-based activity where participants use their bodies to create a picture. There are no words spoken during a tableau, just body language and placement. There are several ways to create a tableau in a classroom. It could be used as the start-and-stop pose for a possible interaction from a photo (see Figure 4) or to tell the primary events of a text (see Figure 5). This activity is also a way for students to develop empathy toward characters in the text (see Figure 6). An adapted tableau is where a character is learning about something that has been happening and that character is not frozen or silent (see Figure 7). Tableau can also be a way to determine the power shifts within a text similar to Augusto Boal’s social positioning

activities (Boal, 1993). In whatever way it is used, it must be discussed after the fact and students must have a chance to practice their

tableau scenes or “shots” before presenting them.

**Activity Description:**

After reading about Huck’s encounter with Pap, have students participate in an improvised interview. One student, or the teacher, should role-play the part of Pap. The rest of the class will interview him about his plans and choices.

**Goals of the Activity:**

Pap has reappeared in Huck’s life unexpectedly, no one but Huck seems to be concerned. Pap is not willing to admit anything he plans to do, nor does he feel it is inappropriate for the societal norms. By doing an improvised interview with Pap, students should be able to begin making predictions about what will happen next for Huck. It may also help students continue to build an understanding of Huck’s motivations.

**Rationale:**

Struggling readers often miss important details and foreshadowing elements that a character can present to them. In the case of Pap, students may not be able to see how he affects Huck beyond the fear he induces. By interviewing Pap, students may be able to think past the words he says in the text and begin to see his importance in the story, thus making inferences.

**Activity Rules/Guidelines:**

1. Either a student volunteer, or the teacher, will play the role of Pap.
2. Have a student volunteer act as the interview mediator.
3. Ask Pap to step outside with the mediator. While Pap is outside have the rest of the class brainstorm some questions to ask him.
4. Send Pap to the front of the room.
5. The interview mediator will then ask the other students for questions they have for Pap.
6. If Pap is being played by a student, the teacher will only interfere if the questioning goes off course.

*Figure 3. Instructions for improvised interview in *The Adventures of Huckleberry Finn* (Twain, 1885).*

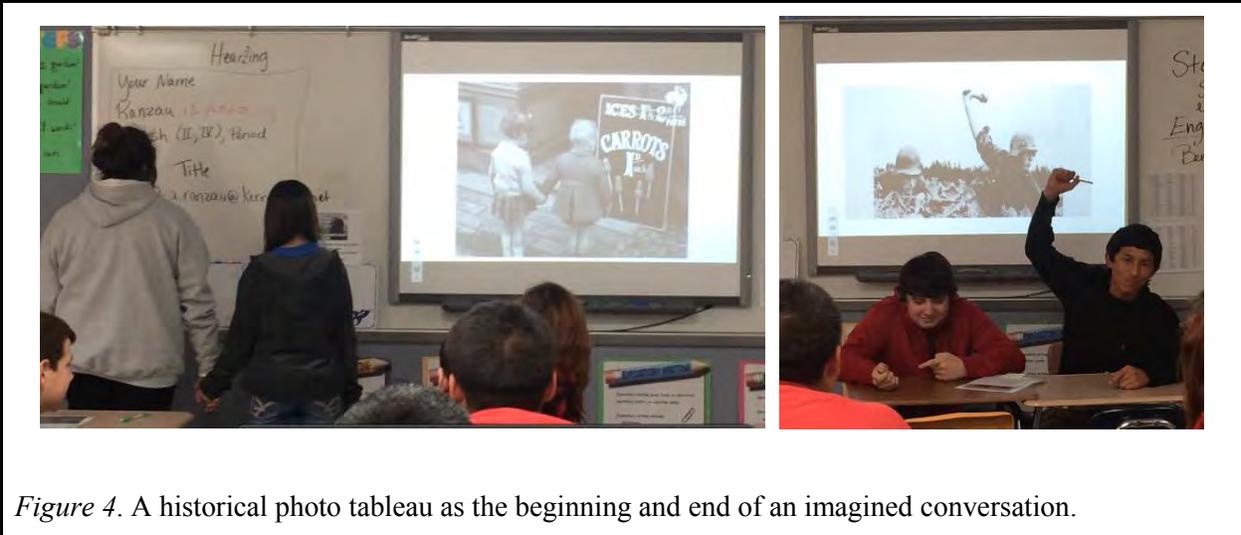


Figure 4. A historical photo tableau as the beginning and end of an imagined conversation.



Figure 5. Tableau “shots” of the children’s story *Little Red Riding Hood*.



Figure 6. Tableau “shots” of creating the crash landing at the beginning of *Lord of the Flies* (Golding, 1954).

**Activity Description:**

One student, or the teacher, will take on the role of Huck. The rest of the class will form small groups of town members. Each group will create a tableau of their towns people talking about the threat from the gang and Jim’s escape. As Huck walks slowly by each group, they will come to life and share their gossip. Once he is past them, they will return to their tableau.

**Goals of the Activity:**

Students will work to create gossip resulting from the tricks played by Tom and Huck. The gossip from each community member has added to what actually happened during the escape. As Huck learned of the gossip, it would have helped him make a plan for what to do next. This activity can help students see how easily stories and gossip could have spread during the period, and help Huck see how his tricks affected the town.

**Rationale:**

Like today, gossip can change the course of a person’s life and their actions. By creating the gossip surrounding Jim’s escape and the threat of the Indians, students should be able to see how it affects Huck.

**Activity Rules/Guidelines:**

1. Have a volunteer act as Huck, or the teacher can do it
2. Have students break into groups of three or four
3. Ask each group to choose one fact about the escape that they know to be true
4. Instruct them to surround that fact with gossip about what happened
5. Have them spread around the room and create their tableau, then have Huck slowly stroll through the room and listen to the gossip

Figure 7. Adapted tableau from *The Adventures of Huckleberry Finn* by Mark Twain.

## Conclusion

Drama-based pedagogy can be used to increase comprehension, cooperation, and energy in the classroom (Cawthorn, Dawson, & Ihorn, 2011; Ranzau, 2016; Tanner, 2012; Winters et al., 2006). Drama-based pedagogy may be a valuable way to motivate students with engaging lessons. It may be a solution for hesitant students encouraging them to be actively engaged in learning due to the lesson's increased levels of risk and excitement. Students exposed to drama-based activities often develop empathy toward the characters in the text and build skills related to complex inferring and critical thinking about interactions.

Teachers recognize that students experience higher-order thinking (interpretation, criticism, analyses, and real-life issues) with lessons designed using drama-based pedagogy (Dawson & Lee, 2017; Ranzau, 2016). Students begin to think about solutions to problematic situations in new ways based on their own motivations and curiosities. Student learning becomes more intrinsic, thus adding to the joy and reward in learning interactions with peers. It increases through communication, cooperation, and compromise. It is our hope that research on secondary school drama-pedagogy is pursued and adds to our knowledge of teaching and learning.

## References

- Baldwin, P., & Fleming, K. (2003). *Teaching literacy through drama: Creative approaches*. London: Routledge Falmer.
- Beck, I., & McKeown, M. G. (2006). *Improving comprehension with Questioning the Author: Approach to student engagement with text*. New York, NY: Scholastic.
- Beck, I., & McKeown, M. G. (2007). How teachers can support productive classroom talk: Move the thinking to the students. In R. Horowitz (Ed.), *Talking texts: How speech and writing interact in school learning* (pp. 207-220). New York, NY: Routledge/Taylor & Francis.
- Boal, A. (1993). *Theatre of the oppressed*. New York, NY: Theatre Communications Group.
- Bruner, J. (1977). *The process of education*. Cambridge, MA: Harvard University Press.
- Bruner, J. (1983). Play, thought, and language. *Peabody Journal of Education*, 60, 60-69.
- Bruner, J. (1991). *Acts of meaning*. Cambridge, MA: Harvard University.
- Burke, M. R. (2013). *Gavin Bolton's contextual drama: The road less travelled*. Chicago, IL: Intellect.
- Cawthorn, S. W., Dawson, K., & Ihorn, S. (2011). Activating student engagement through drama-based instruction. *Journal for Learning through the Arts*, 7(1), 1-29.
- Cazden, C. B. (2001). *Classroom discourse. The language of teaching and learning*. Portsmouth, NH: Heinemann.
- Cook, C. (1919). *The play way: An essay in educational method* [Kindle DX version]. Retrieved from [www.amazon.com](http://www.amazon.com).
- Dawson, K., & Lee, B. (2017). *Drama-based pedagogy, Vol. 1: Creative learning across the curriculum*. Bristol, UK: Intellect Ltd.; Chicago, IL: University of Chicago Press.
- Dewey, J. (1938). *Experience and education: The 60th anniversary edition*. West Lafayette, IN: Kappa Delta Pi.
- Epstein, S. D. (2004). Reimagining literacy practices: Creating living midrash from ancient texts through tableau. *Journal of Jewish Education*, 70(1), 60-73.
- Gallagher, K., & Ntelioglou, B.Y. (2011). Which new literacies? Dialogue and performance in youth writing. *Journal of Adolescent & Adult Literacy*, 54(5), 322-330.
- Golding, W. (1954). *Lord of the flies*. New York, NY: Berkley Publishing Group.

- Goldstein, D. (2014). *Teacher wars: A history of America's most embattled profession*. New York, New York: Random House, LLC.
- Golinkoff, R. M., Hirsh-Pasek, K., & Singer, D.C. (2006). Why play = learning: A challenge for parents and educators. In Singer, D.G., Golinkoff, R.M., & Hirsh-Pasek, K. (Eds.), *Play = Learning: How play motivates and enhances children's cognitive and social emotional growth* [Kindle DX version]. Retrieved from www.amazon.com.
- Halliday, M. A. K. (1987). Spoken and written modes of meaning. In R. Horowitz & S. J. Samuels (Eds.). *Comprehending oral and written language*. London & San Diego: Academic Press.
- Heathcote, D. (1985). Role-taking. In L. Johnson & C.O'Neill (Eds.), *Dorothy Heathcote: Collected writings on education and drama* (pp. 49-53). London: Hutchinson Publishing Company.
- Horowitz, R. (1994). Adolescent beliefs about oral and written language. In R. Garner & P. Alexander (Eds.), *Beliefs about text and instruction with text*. (pp.1-24). Hillsdale, NJ: Erlbaum.
- Horowitz, R. (Ed.) (2007). *Talking texts: How speech and writing interact in school learning*. New York, NY: Routledge/Taylor & Francis.
- Horowitz, R. (2015). Oral language: The genesis and development of literacy for schooling and everyday life. In P. D. Pearson & E. H. Hiebert (Eds.). *Research-based practices for teaching Common Core Literacy*. (pp. 57-75). New York: Teachers College, Columbia University and Newark, DE: International Literacy Association.
- Kelly, K. S. (2006). "I'm a lot like her": Entering the world of *others* through process drama. In J.J. Schneider, T.P. Crumpler, & T. Rogers (Eds.), *Process drama and multiple literacies: Addressing social, cultural, and ethical issues* (pp. 71-88). Portsmouth, NH: Heinemann.
- Lee, H. (1960). *To kill a mockingbird*. New York, NY: Grand Central Publishing.
- Lindgren, H. C. (1959). Learning theory and teaching practice. *Educational Leadership*, 16(6), 333-336.
- Miller, A. (1952). *The crucible*. New York, NY: Penguin Group, Inc.
- Nguyen-Jahiel, Anderson, R. C., Hom, H., Waggoner, M., & Rowell, B. (2007). Using literature discussions to reason through life dilemmas: A journey taken by one teacher and her fourth-grade students. In R. Horowitz (Ed.), *Talking texts: How speech and writing interact in school learning*. (pp. 187-205). New York, NY: Routledge/Taylor & Francis.
- Rand, A. (1961). *Anthem*. New York, NY: Signet.
- Ranzau, S. D. (2016). *Teacher perceptions of drama pedagogy as a teaching tool*. (Unpublished doctoral dissertation). Sam Houston State University, Huntsville, TX.
- Robinson, K. (2015). *Creative schools: The grassroots revolution that's transforming education*. New York, NY: Penguin Publishing, LLC.
- Rothwell, J. (2011). Bodies and language: Process drama and intercultural language learning in a beginner language classroom. *Research in Drama Education*, 16, 575-594.
- Schreiber, P. A. (2007). Prosody and structure in children's syntactic processing. In R. Horowitz & S. J. Samuels (Eds.). *Comprehending oral and written language*. (pp. 243-270). San Diego and London: Academic Press.
- Shakespeare, W. (1597). *Romeo and Juliet*. Mineola, NY: Dover Publications.
- Smagorinsky, P., & Coppock, J. (1995). Reading through the lines: An exploration of drama as a response to literature. *Reading & Writing Quarterly: Overcoming Learning Difficulties*, 11, 369-391.
- Tanner, J. M. (2012). Using dramatic activities in an English-language arts classroom to improve student comprehension of literature. *Wisdom of Practice: An Online Journal of Action Research*.
- Twain, M. (1885). *The adventures of Huckleberry Finn*. New York, NY: Dover Publications, Inc.
- Vygotsky, L. S. (1978). *Mind in society*. Cambridge, MA: Harvard University Press.
- Vygotsky, L. S. (1986). *Thought and language*. Boston, MA: MIT Press.
- Wagner, B. H. (1999). *Dorothy Heathcote: Drama as a learning medium*. Portsmouth, NH: Heinemann.

- Ward, W. (1957). *Playmaking with children*. New York, NY: Appleton-Century Crofts, Inc.
- Wingfield, A., & Klein, J. (1971). Syntactic structure and acoustic pattern in speech perception. *Perception & Psychophysics*, 9, 23-25.
- Winters, K., Rogers, T., & Schofield, A. (2006). The *Antigone* project: Using drama and multiple literacies to support print literacy among youth. In J.J. Schneider, T.P. Crumpler, & T. Rogers (Eds.), *Process drama and multiple literacies: Addressing social, cultural, and ethical issues* (pp. 35-52). Portsmouth, NH: Heinemann.
- Wolf, S. A. (1994). Learning to act/acting to learn: Children as actors, critics, and characters in classroom theater. *Research in the Teaching of English*, 28, 7-44.
- Zigler, E. F., & Bishop-Josef, S.J. (2006). The cognitive child versus the whole child: Lessons from 40 years of Head Start. In Singer, D.G., Golinkoff, R.M., & Hirsh-Pasek, K. (Eds.), *Play=Learning: How play motivates and enhances children's cognitive and social emotional growth* [Kindle DX version]. Retrieved from [www.amazon.com](http://www.amazon.com).
- Zusak, M. (2006). *The book thief* (pp. 389-393). New York, NY: Picador Publishing.