School of Education and Social Work

Multimodal language and learning:

_Drama as EAL/D pedagogy in the early primary classroom_

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Author’s Declaration

This is to certify that this thesis comprises only my original work towards the degree of Master of Education by Research. The contents herein have not been submitted for any other degree or purpose. Due acknowledgement has been made in the text to all sources and material used, and any assistance received. This thesis meets the University of Sydney’s Human Research Ethics Committee (HREC) requirements for the conduct of research. This submission does not exceed the word length for this degree.

Signature:

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Date:
Abstract

This paper is a qualitative exploration of the experiences of three English as an additional language or dialect (EAL/D) Year 1 students and their classroom teacher. The study interprets their engagement in socio-dramatic roleplay as a form of oral and written literacy instruction. Analysis centres around the body language and classroom conversations of participants, as well as the pedagogic strategies implemented.

The methodologies used are hermeneutic phenomenology and narrative interpretation. Human personalities are impossible to represent using purely quantitative means. Stories, however, are able to vividly depict complex psychosocial environments. Classrooms are such an environment, as full of relationships and feelings as they are of concepts and curriculum. Hence, in presenting a case for drama as a highly engaging language enrichment pedagogy, this study has been inspired and informed by the work of Van Manen (2016a, 2016b) and Polkinghorne (1988), both significant contributors to the field of human experience.

This investigation builds upon a growing body of research demonstrating that drama-rich strategies and techniques are a classroom innovation that can improve student engagement and learning outcomes. Drama encourages vocal expressiveness and creative language use. It also allows young students to use their innate physicality to create and access multimodal meaning. Multimodality is becoming increasingly valued in the fields of second language learning and social equity. Finding different ways of representing knowledge to help support increasingly diverse student populations is now an acknowledged best practice. Drama utilises body language as an alternative mode of communication, one that EALD students are able to adopt as easily as their mainstream language peers.
The research depicts the life – the humour and humanity, the chaos and the failures – of a real primary classroom. It also delineates how drama rich pedagogy works, to leave readers with a greater understanding of this approach. It is one that merits wider deployment in our schools.
Acknowledgements

This work would not have been possible without the generous participation of the dedicated classroom teacher whom the reader will know as Abby. The work of a talented primary school teacher is spun from myriad threads. They are guide, player, musician, artist, author, illustrator, psychologist, empath, drill sergeant, bureaucrat, social worker, data analyst, nurse, coach, nutritionist, traffic controller and, generally speaking, exhausted. I have been lucky enough to collaborate on this project with an individual whose intuition for creative and joyful teaching is coupled with such sound experience in her field that I have grown exponentially in my own practice as a result of hours spent in her classroom.

There is another who looms large in my gratitude. A woman who has, unbeknownst to her, been a part of my teaching journey from the very outset, a quietly radiant presence at all key moments, Professor Robyn Ewing. From hearing you speak at a volunteers’ meeting with Sydney Story Factory, to your generously sharing contact details so I could “uhm...discuss, like....creativity in education?”, to receiving my Master of Teaching degree from your smiling eyes at graduation, and then on to School Drama™ and the wonderful work of yourself, John Saunders, and the teaching artists at Sydney Theatre Company, you have been a guiding light. Thank you. Your gentle kindness, your wisdom, your beautiful prose, your powerful advocacy for the arts in education - all these have been a gift for me and so many others. I am deeply grateful to you for supervising this research. And to you, Dr Kathleen Rushton, force of nature and font of knowledge! Your deep expertise and straight-talking encouragement have been completely invaluable. Thank you so much. I also acknowledge
the valued contributions of my editor, Shay Ryan, whose speedy guidance was much needed and greatly appreciated.

Lastly, I must acknowledge the three young people who are the primary focus of this study, pseudo-named Xiao Hong, Shani and Deepika. You inspired me every day that I was in your class. Good luck with those annoying brothers, and I hope they start selling Smarties at the canteen soon. Here’s to bright lives ahead.
Dedication

To all my teachers, then ‘til now,
Mr Gun, Mrs Gold and Mrs Gow.
To Jade, for theatre, spirit and stars,
To Robyn and Miranda,
For art and mind and children and books,
And bright new paths.
And to the Beaumonts
(for everything).
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Chapter 1 – Introduction

There is so much that happens in a classroom. Minutiae that can easily be missed in the drive to cover curriculum outcomes and content. As teachers, we can become so focussed on teaching a skill or a concept, on trying everything we can think of to help students master something, that we can feel like failures if we don’t see immediate results from our efforts in student work samples. Such feelings of failure can be compounded by staff room walls groaning with student data, the same smiling faces situated on the bottom rungs across multiple learning domains. These students often have no concept that this is how school sees them when they are very young, all too soon replaced with the very explicit understanding that this is how they are viewed by the end of Year 6.

Yet as any teacher knows, teaching is not the sum of those data walls, and those students are so much more than those data measurements. In my work as an arts teacher and literacy support specialist I meet so many vibrant, hard-working, well-intentioned professionals, all with the same aim of maximising their students’ learning potential. They are also very often pushed to their limit in terms of intra-school commitments - special projects, team reporting, professional development meetings and extra-curricular school commitments. Term time is heavily pressured for most teachers, and this atmosphere of overload usually carries over into their classrooms. In amongst the rush to ‘get everything done’ and get scattered students ‘under control’, we can forget to value the smaller, quieter learning achievements that occur all the time, forget to appreciate the laughter that young people take with them everywhere they go, and forget to nurture the wonderful madness of our more ‘left field’ students. This study hopes to capture some of those small moments and hold them up for your appraisal.
**Purpose of the study**

The aim of this research has been to deeply examine the phenomenological qualities of drama-based classroom learning and how these qualities relate to multimodal communication, additional language learning and student engagement. The researcher is looking to answer the question:

*What do students experience during a drama-based literacy session and how do these experiences relate to multimodal language learning and student engagement?*

The study is inspired by and will contribute to the work of the teachers and researchers at *School Drama™*, a professional development programme jointly created by The Sydney Theatre Company (STC) and The University of Sydney School of Education and Social Work (SSESW) in the Faculty of Arts and Social Sciences (FASS).

**School Drama**

First launched in 2009, *School Drama* was designed to answer an identified need for the education sector to upskill teachers in creative pedagogies to enhance students’ English and literacy outcomes. A partnership between STC and SSESW, the *School Drama* programme is a co-mentoring teacher professional learning program initially designed by Ewing with teachers in schools over many years to foster collaborations between teaching artists and primary teachers looking to enhance their approach to language and literacy. Since its
inception the programme has been steadily growing and is now implemented across Australia with over 30,000 teachers.

**Personal background**

Before commencing a career in teaching, I had spent many years working as an actor in theatre and television. During this period, it was necessary to invest great efforts in vocal training to develop the strength and technique required for stage performance. This new knowledge, once acquired, seemed to open a previously untapped well of personal confidence. Learning to be heard across a crowded auditorium enabled me to find my voice in a metaphoric sense as well as a literal one. It bestowed a sense of vocal freedom, expressivity and strength that subtly but undeniably enriched my own sense of identity.

Coupled with this experience has been a life-long fascination with learning languages. I find a curious pleasure in adopting new languages. It is somehow akin to adopting a new personality, as changes in register and vocabulary seem to render oneself ‘changed’. The mental creativity required to express thoughts within a limited range of words seems to be a source of strange fascination - although I sadly confess, not so fascinating that I have ever been able to master any language other than English! But the act of translation and encoding thoughts into a different tongue has always felt similar to creating a meal out of whatever is left in the pantry. One necessarily finds new, unusual combinations in the pathway towards meaning, in the former case, or dinner - in the latter.
When embarking on my career as a teacher I found myself drawn to understanding the processes of literacy and language learning that young children undergo in their primary years. In the high stakes push to make children literate, it appeared to me that a raft of equally important skills was being left behind. The natural urge towards personal and creative expression that humans demonstrate from their earliest years is under-served in the majority of schools, partly due to lack of teacher expertise, or school budgets, but also due to current emphases on testing and data collection. As my own experience with voice training has taught me, the arts offer learnings that may not be valued or measured as traditional educational concerns but can have very deep impacts on an individual’s sense of success.

**Definition of key terms**

**DRAMA** – Drama refers to the use of drama pedagogy, or dramatic strategies and techniques, to explore language and story in more depth. These can include, but are not limited to, such things as recreating moments from a plot, embodying characters, objects or landscapes, inventing dialogue or enacting imagined scenes related to a text.

**ORAL LANGUAGE** – Oral language, or oracy, refers to either conversations within the classroom environment, or spoken texts that are crafted by students as a response to the literature they are exploring. Oracy is recognised as a key element to language and literacy acquisition.

**EAL/D** – EAL/D refers to students for whom English is an additional language or dialect. This is the current terminology in use by the New South Wales Department of Education. It
acknowledges that some students may speak English as a third or fourth language or, as with many Aboriginal students, their home language may be a dialect of non-standard Australian English. It should be noted that this study does not include any Aboriginal or Torres Strait Islander participants and does not speak to the unique concerns of Indigenous peoples. In the interests of the paper’s writerly style, the acronym EAL/D is used interchangeably with the term English language learners, or ELL, and second language learners.

L1 & L2 – L1 refers to first language, or home language. This is the language that students have acquired within their families before coming to school. L2 refers to the mainstream language of the community that students are learning in. In the case study school, L2 refers to standard Australian English.

MULTIMODAL – In this study, multimodal refers to means of communication that extend beyond the written word. Modes might include visual images, video footage, use of multiple languages, physical gesture and songs. The use of multimodal resources is recognised as a key element to supporting diverse student populations.

Thesis overview

The thesis is structured in six chapters. This first introductory chapter has outlined the purpose of the study and the background of the researcher. It has also framed the research question and provided definitions of key terminology. Chapter 2 reviews relevant literature in the domains of language learning/development, EAL/D education and drama pedagogy. Chapter 3 explains the theoretical influences and research methodologies that the thesis has
drawn upon. It also provides a contextual and logistic summary of the case study itself. Chapter 4 presents the research process as a series of narrative observations, participant drawings and work samples. Chapter 5 analyses these narratives, and the pedagogy used within them, as they relate to literacy and multimodal language learning. Chapter 6 discusses the findings of the thesis and draws conclusions from them relative to the larger picture of current and future educational concerns.
Chapter 2 – Literature Review

The following review will orient acts of communication as being initiated first in the body, then the voice, then the page. It begins by briefly framing language in terms of its cultural significance and its physiological origins. Relevant literature around language development in school contexts is then explored – firstly looking at oracy as the initial stepping-stone to reading and writing, then at literacy and the varying pedagogical ideologies impacting how it is taught. The chapter then moves to consider second language learners in Australian schools, unpacking some of the key elements to learning an additional language, and exploring how EAL/D students are supported by schools and governments in accessing the curriculum. The final section of the review turns to drama pedagogy, demonstrating its significance in relation to additional language learning, embodiment, oracy and classroom culture.

Language

The origins of language.

Language comes in many guises: a fundamental part of human experience. There is no manner of existence that does not communicate itself to others. When we utter sounds or words, when we indicate through facial expressions or physical gestures, when we adopt social mannerisms or exhibit personal tastes, we are in constant conversation with our environment, revealing some aspect of our inner experience or outer personality. We are perpetually and inextricably ‘speaking human.’ This instinct for expressing ourselves and reading the expressions of others has fuelled art, culture, and spirituality for as long as we can find records of human civilisation. Symbolic rock drawings crafted over 70,000 years ago are
still capable of speaking to us today, the artist and the viewer engaged in a mutual search for meaning that spans thousands of years (Henshilwood, D’Errico, van Niekerk, Dayet, Queffelec, & Pollarolo, 2018; Von Petzinger, 2016). Such is the reach of human expression.

As our pre-historic ancestors evolved, so too did their ability to communicate. Explanations for the renowned cognitive ‘revolution’ that seems to have occurred as homo sapiens evolved some 150,000 years ago remain purely speculative (Fisher & Ridley, 2013; Mellars & Stringer, 1989), but it is posited that linguistic capabilities may have evolved due to technical advances in the tools developed at that time. The Broca’s area of the brain, the cortical region most associated with language processing, is strongly activated when creating and manipulating prehistoric implements such as stone carving tools (Klein, 2017). The resulting implication is that language may have been gesturally rather than vocally generated. (Cartmill, Beilock & Goldin-Meadow, 2012; McGinn, 2015) This theory has been supported by research into the brain's mirror neurons, again located in the Broca’s area. These neurons have been observed to fire when grasping for objects and also when simply observing the grasping actions of others. The placement of a mimetic action-recognition system within a network dedicated to speech production has led to action-oriented neurolinguistic research, a field which emphasises the role of the body in language evolution (Ardib, 2011). Halliday reminds us that pre-lingual children are in fact communicating meaning well before they utter their first word, communicating very effectively through ‘proto-language’- gestures, body language and sound utterances with the adults around them (Halliday & Webster, 2016, p. 36).
If those first impulses towards language did indeed originate from the body, it was the voice that ultimately bore them to full, imaginative fruition. The role of the voice in our human story is almost inconceivable in its profundity. The sharing of knowledge, the creation of myths, the invocation of laws – all these fundamentals to civilisation were conducted chiefly through oral communication for hundreds of thousands of years. Ancient poets and storytellers crafted remarkable feats of language that were held in memory and shared only in voice (Baron, 2000). Some evolutionary linguists posit that fictive language - storytelling and gossip - held the key to our ability to organise into large-scale, productive societies (Harari, 2015).

Language and the human voice are inextricably linked. From the first moment a baby hears its mother’s voice through the womb they are being inculcated into language - learning their mother’s speech patterns even before birth, reading and responding to the rhythms and vibrations of the outer world (Jardri et al. 2012). Every human voice is unique. As vocal sounds are both produced and determined by our physical bodies, and each person’s physiognomy is structurally idiosyncratic (Kisilevsky et al. 2003; Kreiman & Sidtis, 2011), we mark our individual identity in the world by what we say, as much as what we do. The act of speaking imparts far more than semantic meaning. The prosodic and paralinguistic features of our speech such as pitch, intonation and accent all reveal multiple aspects of our psyche. Consciously or not, our attitudes, emotional states, social background and overt personality features are all held within our voice. Speaking also requires the complex orchestration of multiple systems within the brain: the subcortical and limbic systems generating attitude, mood and emotions, the temporal and parietal lobes contributing memories and facts, and the frontal lobe systems governing motor programmes, intentions and goals. It is indeed both
metaphorically and neurologically accurate to say it takes the “whole person” to produce a voice (Kreiman & Sidtis, 2011, p. 77).

Stories and speeches may have sewn the fabric of archaic societies, but the advent of technologies that allowed words to be captured, held in material form for posterity, imbued language with a distinctly different power and import. Such developments enabled us to encode vast and complex areas of intelligence, allowing for knowledge to be revisited, refined and eventually reproduced at scale. Theories have emerged that this shift from oral to written language, estimated to have occurred circa 3,200 years BC (Andy & Matt, 2012), may have led to cognitive progressions.

This ‘literacy hypothesis’ proposes that an ability to reflect upon and compose thoughts impacted on the thoughts themselves (Goody & Watt, 1968; Ong, 1976), but tempting as this theory is, it has not been borne out by evidential findings (Baron, 2000). Reflecting on its formative impacts on social evolution, it is perhaps surprising that only with the ‘linguistic turn’ of last century did philosophers such as Wittgenstein and Quine spark serious analysis of language as a phenomenon that both describes and creates our perceptions (Hale, Wright & Miller, 2017).

As the workings of the inner mind were plumbed for meaning through the new science of psychology, the concomitance of mind, language and reality began to present itself as worthy of exploration (Levelt, 2012). Developments in computer sciences in particular have cemented a vested interest in linguistic research. Neuroscientific observations of language
phenomena were instrumental in advancing early artificial intelligence research. Computational linguistics and natural language processing are both currently subject to intense industrial development (Clark, Fox & Lappin, 2013; Hassabis, Kumaran, Summerfield & Botvinick, 2017). This growing appetite has served to deepen contemporary research into verbal communication, exploring its position at the crossroads of perception, emotion, cognition and memory.

**Oracy.**

Turing to the educational context, spoken language – oracy – is now widely acknowledged as deeply connected to written literacy (Ouellette & Beers, 2010). The quality and frequency of conversation that a child has with their parent in their formative pre-school years has a huge impact on their vocabulary – a chief determiner of literacy (Reyes, 2010; Scheele, Leseman, Mayo & Elbers, 2012). This transfer of knowledge is not driven by osmosis, or exposure, but by meaningful, reciprocal engagement - hearing and being heard. Exploratory talk in the classroom can be seen to fulfil the role of mediation that Vygotsky speaks of, helping scaffold children’s conceptions beyond what would be possible on their own (Vygotsky, 1986). Oracy is integral to students’ language skills progressing along the mode continuum proposed by Halliday’s systemic functional linguistics. This is an imagined scale of sophistication from most ‘spoken like’ texts through to most ‘written like’ (Gibbons, 2003; Halliday, 2009). The role that oracy plays in this process is even more significant for students learning English as an additional language or dialect (EAL/D) (de Courcy, Dooley, Jackson, Miller & Rushton, 2012; Scheele, Leseman, Mayo & Elbers, 2012).
Literacy.

Oral interactions may be recognised as providing the foundation stones for written language, but despite heavy investment in linguistic and cognitive research, the acquisition of literacy overall remains a heavily contested domain. Literacy education has become a powerful tool used by various governing bodies to gain political leverage. As such it is often poorly represented by the media and inaccurately perceived by a general public not privy to the changing landscape of modern classrooms (Mayher & Rossi, 2011; Rogers, 2018).

The contributions of neurological and social science research seem only to have fuelled educational debate rather than resolved it. In terms of language evolution, some neurological research points to language being an in-built capability deriving from our gene expressions rather than being culturally transmitted (Clowry, 2014).

Yet there remain strong arguments for the role of social cognition and inference (Scott-Phillips, 2014). It would seem there are echoing emphases in our perceptions of how literacy evolves – behaviourally or sociologically. Practitioners who position language as an expression of meaning-making favour the embedded teaching of words and language features as they arise during rich and socialised learning experiences. Too much stress on phonemic decoding and recoding can promote conceptions of reading and writing as chiefly mechanical skills, without due attention given to the subtleties of inference, symbolism, allusion and connotation that language arts so skilfully apply (Luke, 2014, National Institute of Child Health and Development, 2000, p. 10).
Additional to comprehension gains are the socio-political implications of older children being taught to think about texts in creative and critical ways, being able to problematise and question information. These implications are especially pertinent for children from low-socioeconomic backgrounds. For these students, the status quo must be perceived as changeable in order for them to create new possibilities for themselves (Luke, 2012). Whilst the road to literacy may be solidly paved by consolidation and repetition, the view along this route can be especially dreary for young learners (Dombey, 2006). It is not a path to entice less motivated students, nor encourage divergent, creative or critical thinking. Effective teachers of literacy have been consistently shown to take a more ‘scenic’ route, one that curves through a variety of personal, social, intellectual and imaginative landscapes, whilst also adhering to the tenets of clear and well-sequenced instruction.

**Second language learners**

**First language impacts on learning.**

Approaches to literacy for second language learners have evolved over time. A commonly held educational assumption of the last century was that English language learner (ELL) students would be best served if their parents used the mainstream community’s language (L2) as much as possible when at home. This idea was challenged in the 1980’s by the influential work of Canadian linguist and researcher Jim Cummins (1979). Cummins was the first to formally distinguish between cognitive and academic language proficiency (CALP) and basic interpersonal communicative skills (BICS). He posited that proficiencies in the CALP domain in students’ L2 were dependent on similar proficiencies in their home language (L1). Cummins further articulated an ‘interdependence hypothesis’ which explained the inverse relationship between L2 achievement and L2 instructional time for minority
language speaking students in schools. The preferred approach being, where feasible, to maximise L1 instructional time instead. Cummins’s writings quickly gained ground and began to influence policymakers in Canada and the United States. The findings of his work pointed to the inappropriateness of L2 assessment of student knowledge, as their accurate understanding of learning concepts may be impossible to express in a language not yet within their grasp.

Krashen (1996) was another influential author strongly advocating that minority language students should be supported in developing fully bilingual status. Early childhood exposure to pre-academic language in the home, through shared narrative storytelling or discussion about playful problem-solving activities, is recognised as having long term implications for future performance in school (Scheele, Leseman, Mayo & Elbers, 2012). Students who experience this type of L1 home literacy environment have a much better chance at replicating such language in L2. Aside from the academic benefits of maintaining first language exposure, there are significant social and cultural impacts on children and families when their first language is lost in favour of the second. Lambert has termed this phenomenon “subtractive bilingualism” (as cited in Fillmore, 1991, p. 323), identifying its propensity to erode students’ sense of identity and in some instances leave migrant populations intergenerationally disconnected.

Further, it is now understood that there are profound benefits for children’s cognitive development if they are speaking, reading and writing in two or more languages. Bilinguals are identified as having better meta-linguistic awareness and generally improved cognitive control and mental flexibility comparative to their monolingual peers. Bilinguals’ neural
circuitry also leaves them less prone to cognitive decline in their older years (Xie, 2016). To best serve EAL/D students on their journey toward language mastery it is imperative that we educate parents in creating rich literacy experiences at home, as well as educate schools to continually encourage students’ bilingual capabilities.

The confidence to speak.

Acquiring a new language means, in some manner, acquiring a new self. As the oft-cited quote from Charlemagne puts it, ‘To have a second language is to have a second soul’. Kramsch (2006) writes of the multiple symbolic identities that speakers of more than one language embody, and of the psychological and emotional tussles these identities can sometimes incur. Anyone who has spoken another language knows that voice and identity are major players in both the process and the reward. Their role in the rewards are self-evident. Being able to speak another language brings with it not only the augmented sense of identity that Charlemagne refers to, but also a raft of accompanying social and professional opportunities. The role of voice and identity in the process, however, is more multi-faceted. Second language learners must inhabit a number of personal characteristics in order to succeed. They must be creative with their initially limited vocabularies in order to get their meaning across. They must be committed to spending large amounts of time practicing speaking and listening skills in authentic contexts. They must be sensitive to situational clues that can help them figure out meaning when specific vocabulary may be missing. They must be open and adaptable to the cultural conventions of the language they are learning. They must also be, perhaps most importantly, resilient enough to risk getting things wrong in front of other people. In short, language learners need confidence. Confidence to speak aloud in a new language and to be seen and heard doing so. Students for whom English is an additional
language or dialect (EAL/D) in mainstream classrooms must be supported by their teachers to see themselves as language-exceptional for speaking differently at home, not language-deficient.

Halliday describes the multi-faceted nature of this process as simultaneously learning *in, through and about* a language (Halliday & Webster, 2004), and it is no mean feat. Accordingly, teachers should invest time building up students’ confidence, most significantly in oral expression, as this paves the way for all further forms of communication (Australian Curriculum. Assessment & Reporting Authority [ACARA], 2012a). Further, students should be allowed opportunities to bring their home language into the learning space, reminding them and their peers that they have a specialised knowledge beyond the school grounds (Dutton, D’Warte, Rossbridge, Rushton, 2018).

Teacher acknowledgement of these additional skills, and of how much extra effort is involved when learning English on top of all the usual class work, can help build empathy and esteem within their peer group. Student trust in key-adult relationships at school, coupled with a holistic understanding of their personal circumstances, has been shown to have positive impacts for those who may be struggling literacy learners. Identified approaches include regular visits with a school counsellor, student-repetition of positive statements about their own abilities, and resilience models which allow students to identify their strengths and enhance their self-knowledge (Pollock, 2019).

This focus on the process of learning, as opposed to the outcomes, is important for laying the foundations of a growth-mindset in EAL/D students. Although feedback on their
language use should be detailed and constructive, there is also a significant affective element to language learning that must be attended to. Positive class dynamics are especially important for ELL students, so that they do not fall back on face-saving but growth-handicapping behaviours such as task resistance or laughing off their own and others’ efforts (Mercer, 2011). The use of what are known as ‘identity texts’ – multi-modal artefacts created by students about themselves and their backgrounds - can allow them to create more empowered social personas by showcasing their home culture and personal interests. Not only do such texts frame these learners as experts, speaking about material that is deeply relevant to them, but they also enable multi-lingual access to the learning space, as use of students’ L1 is actively encouraged (Cummins, Hu, Markus & Kristiina Montero, 2015).

**EAL/D frameworks: Policy & pedagogy.**

Guidance for schools and teachers in how best to support EAL/D literacy is provided by a number of key government policies and legislation. As a response to ever-increasing migration pressures, Australia - like many wealthy, developed nations - is working to evolve an educational system that can meet the specialised needs of minority students. Since 1978 the government has issued various iterations of a Multicultural Australia Policy to help maximise opportunities for culturally diverse citizens. These policies aim to ensure social cohesion through enabling non-discriminatory and equal access to government services. In NSW the current guiding multicultural policy issued by the Department of Education (DE) is the Multicultural Education Policy, which ‘commits schools to providing opportunities that enable all students to achieve equitable education and social outcomes and participate successfully in our culturally diverse society’ (New South Wales Department of Education [DE], 2005, p. 1).
In accordance with DE guidelines, principals are required to report on their school’s EAL/D population, submitting collected data to the government as part of the Language Background Other Than English (LBOTE) Census and the EAL/D Annual Survey. These reports are then used to help allocate English Language Proficiency (ELP) support funding to those schools in need, with additional loadings available for schools with refugee students.

To help teachers implement its Multicultural Education Policy, the DoE provides an EAL/D Advice for Schools. This is the document outlining mandatory reporting procedures around EAL/D support allocation. It also points teachers towards its recommended principles of additional language education. The advice cites Halliday’s social semiotic Theory of Language and Context as key to additional language instruction, positioning context, purpose and audience at the very foreground of linguistic expression (Halliday & Webster, 2009). The document also references schema theory, outlining the profound effects of background knowledge on students’ ability to access meaning in texts. Without background knowledge of the world, or background knowledge of the L2 language structure, students can be cast adrift from the mainstream of instruction. Well-scaffolded oral language experiences, along with inter-active learning, are highlighted as significant L2 instruction methods in the DE Advice.

Interactive language experiences are also a main feature of the Australian national curriculum English syllabus, foundation to Year 10 (Australian Curriculum and Reporting Authority [ACARA], 2010). Both these documents draw upon sociocultural conceptions of language as situated meaning-making. The additional language theory cited in the EAL/D Advice focuses on the dialogic nature of language learning. References to Van Lier’s work
support the notion that language is best developed within social interactions. Van Lier (1996) argues that although practice is important, the over-use of drill-style repetition can lead to language users focussing on form at the expense of meaning. Whole-class oral recitation, a once popular model of language learning, is noted for its lack of differentiation - not all students may need or benefit from the time spent repeating words they already know. In contrast to recitation, conversation and discussion require active listening, co-construction of meaning, social affirmation and some degree of emotional connectedness (Van Lier, 1996). Gibbons (2003) also places language learning in the context of shared oral language interactions, with listening being characterised as an overtly cognitive skill, one that should be taught as an active experience requiring students to think about and evaluate what has been heard.

**Home culture as language resource.**

The federal government document *English as an Additional Language or Dialect Teacher Resource* (ACARA, 2012a) is another guideline available to teachers of ELL students. It emphasises children's cultural backgrounds as a potentially rich resource when looking to engage learners in authentic and inclusive language experiences. This strengths-based approach is now well recognised in diversity pedagogy. It was developed in response to previous educational narratives that inadvertently blamed the prevailing cultures of low-socioeconomic populations for their educational ‘failure’. Instead teachers are now encouraged to connect with students’ home communities to seek out artefacts and activities that can be used to create authentic learning experiences, tapping into what Moll and Amanti have termed students’ ‘funds of knowledge’ (Gonzalez, Moll & Amanti, 2005).
Learning scales and progressions

Both the New South Wales EAL/D Advice and the ACARA Teacher Resource outline pedagogical approaches that combine the following strategies: behaviourist (message abundance, making procedures and expectations explicit); cognitive (sequencing information, linking to prior knowledge); and constructivist (purposeful interaction, building shared knowledge). The ACARA (2012b) guidelines, however, delve more deeply into the impacts of English language structure on students’ comprehension, as well as the possible impacts of students’ prior experience on their ability to adapt to the Australian school context. This document is also more tightly focused around assessment, urging teachers to understand their students better by measuring them against ACARA’s *EAL/D Learning Progressions: Foundation to Year 10* (ACARA, 2012b). These progressions characterise student language ability along a scale from beginning to emergent, developing and consolidating. They are designed as a diagnostic aid for teachers, illustrating what various ability levels look and sound like in a classroom. The Learning Progressions are intended to help teachers better understand where a particular student may be in their English language development, and thus be able to adjust activities to meet their needs. The NSW DE version of these progressions are the *ESL Scales* (NSW Department of Education [DE], 1992). Once again, this document has been created to aid teachers in ascertaining where their pupils sit on a progression of English literacy.
Supporting EAL/D students in mainstream classrooms.

Valuable as all these documents are, however, there has been a definite reduction in the access to additional language expertise that is available to teachers. Changes to the government’s funding structures, from school-centred to child-centred, has meant less resourcing in this area, with far fewer EAL/D trained teachers employed full time in schools (Flohm, 2013). This is despite repeated recommendations by the Australian Council of TESOL Associations’ that teachers consult with EAL/D specialists in the course of their work (Australian Council of TESOL Associations, 2015). It should be noted, however, that being bilingual does not necessarily correlate to having a low level of literacy. Family attitudes towards education and the level of literacy in the home can have very positive effects on ELL student performance. Nonetheless, many mainstream schools struggle to provide for the, often, high literacy needs of their ELL student population. Meeting these specialised needs in a non-specialised context poses a challenge for teachers who, for the most part, are not EAL/D trained.

Despite a rapidly growing demand, L2 education is largely under-serviced in the majority of schools. In their large-scale report on the development of literacy in second-language learners, August and Shanahan identify a paucity of research in important areas comparative to research available on monolingual learners (August & Shanahan, 2017). This is perhaps surprising given the consistent surge in migration experienced over the preceding decades but may have something to do with the difficulties of second language teaching in mainstream contexts. An article in the inaugural volume of the U.S. publication TESOL Quarterly (Belfrom, 1967) articulates many of the same concerns that dominate additional language learning today. There are, it seems, no easy solutions. The article cites the challenges faced
by teachers in differentiating learning for ELL pupils, whilst also maintaining the pace necessary to engage remaining members of the class. Some of the author’s recommended strategies remain acutely relevant. Participation and communication are identified as primary goals and it is suggested that specific instruction be based upon meaningful classroom experiences. Belfrom also references goals outside of curriculum content that are necessary for student success:

The teacher must also endeavour to orient the ESL pupil to the (new country’s) way of life so that he and his parents may adapt themselves to living in a different cultural environment. At the same time, she must prepare the English-speaking pupils to be ready to accept and help the newcomers who are learning English as a second language. (Belfrom, 1967, p. 53)

**Language learning and culture learning.**

In contemporary contexts these goals remain a prerogative. Interviews with refugee students reveal their experiences of the cultural alienation that can exist for them in mainstream classrooms (Uptin, 2015). Language learning is also culture learning, and teachers should not assume their refugee and EAL/D students will just ‘pick up’ cultural norms. Explicit discussion of what is an appropriate way to speak in the classroom, versus the playground, versus home may be needed. Appropriate eye contact and vocal register may need to be explained. These communication behaviours can be easily and engagingly explored through drama techniques and can help acculturate students to the school environment, as well as helping them practice their language skills (Masoumi-Moghaddam, 2018).
Connecting to the environment around them is crucial for ELL learners’ social well-being. This should not, however, be confused with expecting students to fully integrate at the expense of their home culture. The practice of ‘reciprocal engagement’ – where students connect with the culture of school, and the school connects with the culture of students – is certainly a powerful ingredient to engaging minoritised learners (Luke, 2014). Yet regarding previous ‘transition’ models of ELL pedagogy, where students were encouraged to fully integrate into L2 language and society, current conceptions of best practice have moved on. May outlines contemporary progressions toward ‘enrichment and maintenance’, with instruction given in both L1 and L2 to promote bilingual fluency. This model has been linked to better academic achievement overall, though it is noted that monolingual societies often struggle to see the benefits or the need for investment in such programmes (Nguyen, Shin & Krashen, 2001; May, 2017).

**Accessing the curriculum.**

Multimodal literacies are being increasingly recognised for their usefulness in helping a diverse range of students, including second language learners, to access the curriculum. Augmenting student comprehension through visual imagery is a well-known EAL/D practice, as is the use of bilingual texts. In the contemporary climate of our digital society, other forms of multimodality are also coming to the fore. Meaning is now frequently construed through a dynamic interplay between image, text, screen, sound, music, graphics and video (Jewitt & Kress, 2003). The use of information and communication technologies (ICT) to enrich learning experiences has clearly emerged as a 21st century imperative.
Additional to their crucial application in a vast array of life competencies, ICT can provide rich opportunities for students to experiment with multimodal communication. Recording their own voices in an oral collage, capturing drawings and setting them to a spoken narration, shooting and editing audio-visual footage and selecting accompanying music – these are all intrinsically high-engagement communication strategies that compel students to practice their linguistic and collaborative skills (Tay & Lim, 2013). These modes of responding are also less likely to disadvantage EAL/D or minority students, as multimodal representation can provide creative avenues for them to connect to and represent their learning where traditional extended written responses may be too great a leap (Comber, 2011).

**Drama & language learning**

**Embodiment & multimodality.**

Multimodal considerations are not confined to print and ICT media. The body, itself, is a rich source of information, even our simplest face-to-face interactions. Any conversation will contain myriad cues – spoken, seen, heard and felt – that speaker and listener must implicitly negotiate between one another. Subtle changes in breathing or eye gaze can be laden with unspoken content. Acute listeners will note variations in vocal pitch, tone or pace as a litmus test of authenticity in the speaker. Drama pedagogy can provide a rich training in these embodied aspects of communication, as well as a platform of communication for students to convey through their bodies what they may not yet be able to say in words (Anderson & Dunn, 2013; Dutton & Rushton, 2018; Ewing & Saunders, 2016). In much the same way that an accompanying picture can provide information to support comprehension of a text, a
teacher guided role-play can help provide context or demonstrate vocabulary to EAL/D students, thereby bolstering their understanding and acquisition of new language.

Creativity, playfulness and language learning.

As any traveller knows, simple exposure to another language is not enough to guarantee language acquisition. There is a required state of mind, a ‘receptivity’ to learning that is a behavioural pre-condition for any language learner. This receptivity contributes to intrinsic motivation on their part. Usually, for L2 students, the simple fact of their being situated in a foreign-language environment provides plenty of intrinsic motivation, but there is a further aspect to receptivity beyond pure necessity. Some language theorists align receptivity with notions of curiosity and play, taking pleasure in experimenting with new language forms (Van Lier, 1996). Drama-based literacy instruction promotes just such an attitude of playful experimentation. Due to the intensely collaborative nature of drama work, it can also serve to break down social barriers and help build supportive relationships between participants. Laughter, applause, praise and appreciation are regular features of a drama classroom, all of which contribute substantially to positive energetic shifts in the learning space. Experiences such as these can help form affirming L2 associations for EAL/D students. Much research has been conducted into the correlation between language learning and positive emotions (Oxford, 2015). Even famed theorist Merrill Swain, developer of the heavily cognitive ‘comprehensible output’ hypothesis, now advocates for an acknowledgement of the role of affect in language learning. Swain posits that, similar to cognition, emotions are interpersonally created in the classroom and therefore require serious attention. Swain notes that this is something education struggles with due to its reason-biased behavioural and enlightenment roots (Swain, 2013).
Drama & literacy.

Classroom drama provides compelling, embodied contexts for oral language in the learning environment (O’Toole, Stinson & Moore, 2009). It asks students to explore possibilities, take risks, and present creative solutions related to narrative events. These are all higher order thinking tasks which also require social and emotional cognition. Students must work together to negotiate decisions, make plans, and resolve any conflicts along the way to presenting their performances. Drama naturally lends itself to socio-cultural conceptions of language learning. This is in large part due to the intensely interactive nature of drama work. Performances are constructed within a perpetual dialogue, either between collaborators, or between actor and audience.

Accordingly, drama pedagogy has demonstrated sustained links with improved language facility (Anderson & Dunn, 2013; Brice Heath, 2004; Ewing, 2012; Ewing & Saunders, 2016; O’Toole & Stinson, 2013). Despite this track-record, however, there remains only a marginal uptake of drama-as-literacy in mainstream educational settings. An increasing focus on standardised testing and science and technology subjects has led to an attendant devaluation of arts-based learning, despite promising evidence from the field of neuroscience that such experiences have measurable impacts on cognitive function (Baldwin, 2009; Ewing, 2012; Moreno, Lee, Janus, & Bialystok, 2015). Neuroscientific evidence is, however, also being harnessed by calls for increased phonics training (Snow, 2018; Snow & Clarke, 2015), and sociodramatic play in early primary settings has seen a corresponding downturn as a result (Blueitt, 2018). This direction is more than alarming, given the vast body of evidence confirming the positive effects of imagination and creative and artistic play on children’s
cognitive and emotional development (Collins, 2014; Baldwin, 2009; Ewing, 2012; Ewing, Callow, Rushton, 2016; Vygotsky, 2004).

This review has synthesised readings on the nature and origins of language and how it is developed in second language learners. It has also presented ideas from the field of drama pedagogy as they relate to EAL/D students, creativity, spoken texts, and the embodied nature of human communication.
accessories to an idea

Thought arises.

A pulse, not more.

But Body brings it to the fore.

Lungs flutter in their bony cage, mid-hung,

Breath tickles its way to

Vocal folds, who summon

Teeth and Tongue.

Mouth motions to its neighbourly

Lips and Eyes begin to speak-

Behold outside!

I have a thought!

It’s running for its life!

Best catch it with those waiting Ears (lest Memory give you strife).
This chapter will outline for the reader which theories the researcher has drawn upon to
guide considerations of language and meaning in the classroom context. It explains the
choice of methodologies in relation to the research question and its embedded context of the
primary classroom. The chapter also unpacks some of the founding ideas of the guiding
methodologies; hermeneutic phenomenology and narrative inquiry. Lastly, it describes the
constituent elements of the research design.

Theory – language, thought & meaning

A number of theoretical underpinnings guide this research and its considerations of drama,
language and EAL/D learners. The case study is largely constructivist in its approach, with
students’ collaborative experiences of language as the focus of its explorations. Accordingly,
the writings of Bakhtin and Vygotsky have been key in helping formulate the researcher’s
notions of language and learning. Sociocultural Theory has provided the foundations for
understanding additional language learning in the classroom context. The unifying themes of
these three theoretical frameworks are that language should be understood and experienced as
a shared, social semiotic. It exists not as an object in itself, but only as a tool to create
meaning between groups and individuals.

The first section of this chapter articulates the influence of Bakhtin on modern conceptions
of language. It then turns to the writings of Vygotsky, outlining how his casting of the
learning environment and learning interactions set the stage for socio-cultural theory to
develop. The chapter then expands on ways in which socio-cultural theory serves additional language learning and how it is woven through the Australian Curriculum and the NSW English K-6 Syllabus.

Dialogue and discourse.

This study asks that we perceive of language as the embodied transmission of ideas between individuals. It does not live in words, but in the air, in the voices of people in dialogue. As such, it is an ever evolving and complex entity, something that Russian philosopher and literary critic Mikhail Bakhtin well understood. Bakhtin embodied a cultural sensitivity to language that was seemingly ahead of his time. Although much of his writing was directed specifically towards literary analysis, his delineations of the multifaceted nature of language and the socio-political implications of sharing a dynamic language community are appealingly relevant in the modern landscape of learner diversity. Although writing specifically about the novelistic genre when referring to “a living contact with unfinished, still-evolving contemporary reality” (Bakhtin, 1981/1975, p. 7) Bakhtin might easily have been describing the rapid shifts in cultural consciousness we are now seeing around language use and critical literacies of power and identity.

Bakhtin saw meaning as being embedded in the interactions between listener and speaker, stating “that when the listener perceives and understands the meaning…of speech he simultaneously takes an active, responsive attitude toward it. He either agrees or disagrees with it…augments it, applies it, prepares for its execution…” (Bakhtin, 1981/1975, p. 95). This conception clearly aligns modern practices of politically conscious language choices.
Codes of linguistic behaviour in public discourse are now judged, not by originating intentions of meaning on the part of the speaker, but by the meaning perceived in a diverse community of listeners. That Bakhtin conceived of language as part of an “openended present” positioned him in opposition to his Structuralist predecessors, who worked so tirelessly to describe and analyse language via its definable past.

The vital and influential work of his contemporary, Saussure (Saussure, Bally, Sechehaye, Riedlinger & Harris, 1983), who was widely lauded for his detailed codification of language into a set of scientifically defined forms and features (Key & Noble, 2017), held no appeal for Bakhtin. For him, instead, language was transactional rather than objective and transmissive. Bakhtin asserted that language is a living entity evolving between speakers, and that reified, formal, linguistics failed to represent language as it is really used - by individuals to provoke and affirm ideas within communities.

For teachers of additional languages, Bakhtinian principles of ‘heteroglossia’ and ‘polyphony’ sit easily with the realities of multilingual classrooms and the trans-languaging practices of students as they move between linguistic worlds (Blackledge & Creese, 2012; Dufva & Alanen, 2004). Bakhtin saw speech as a mirror of speakers’ personal experiences, with any individual’s speech patterns holding the inescapable traces of other voices within them. The sociocultural environment in which a person’s language has developed will necessarily determine its expressive form. Bakhtin proposed that language was a “socio-ideological” phenomenon, existing not in the words on a page, but rather in the ideas exchanged between individuals and within societies. For him, language occurred in dialogue and all “verbal discourse (was) a social phenomenon” (Bakhtin, 1975/1981).
The environment of learning.

The roles of social phenomena in language development were also preoccupying another Russian theorist of the 20th century, Lev Vygotsky (1962, 1978). A chief proponent of social-constructivism in education, Vygotsky maintained that students acquired knowledge through participation in social interaction, using mediating tools – such as language and the guidance of a more knowledgeable other – to help guide their mental processes into new areas of understanding.

The major contribution of Vygotsky to the field of education has been his carefully mapped revelations of the sociogenesis of thought. His work is not without detractors, however, and differing interpretations of some of his hypotheses cause tensions even amongst his followers (Derry, 2013).

Some authors (Lemke, 1999, p. 91, as cited in Derry, 2013, p. 8) have criticised his characterisations of inner mental processes as not making room for the variety and multiple modes of thought we experience. Others (Wertsch, Tulviste and Hagstrom, 1993, p. 343, as cited in Derry, 2013, p. 10) criticise him for focusing too narrowly on the influences operating within the classroom, without considering the equally important impact that larger sociocultural institutions have on individuals.

Such criticism aside, Vygotsky’s profound influence on contemporary models of education cannot be denied. Despite his work emerging in the context of Soviet Russia, a time and
place where materialism was the reigning epistemology, Vygotsky perceived of knowledge not as an isolated, material object, but as a product of shared processes between individuals. Vygotsky was also concerned to make the impact of socio-historical context explicit in any attempts to formulate or understand a given epistemology. He considered that we all function within our own, specific, historical and cultural environments. Such influences will necessarily materialise in our ways of thinking and perceiving, with individual and environment being linked in an inextricable, mutual exchange (Van de Veer, 2013). Three hallmarks of his work often cited in educational research today are mediation, the zone of proximal development (ZPD), and the relationship between thinking and speaking.

Mediation is a term Vygotsky used to describe how mental activity is stimulated and developed through the use of tools, artefacts and cultural practices (Vygotsky, 1981). He regarded language as the most significant tool used by humans to create and share meaning. Within the framework of education, a mediating person or object plays the role of facilitation between a particular skill or area of knowledge, and the unskilled or unknowing learner. This role may be filled by a teacher, a peer, a text, an image – any tool that guides the student towards greater understanding.

Related to mediation is Vygotsky’s zone of proximal development (ZPD). This is a defining of the cognitive inter-space between what a learner can already achieve and what might be achieved through the help of a mediating other. Vygotsky argued that instruction propels us, via the ZPD, into otherwise unattainable cognitive states, and thus our intellectual development is dependent upon the guidance of more knowledgeable others (Vygotsky, 1978). This characterisation of human development has clear inclinations toward the value of
collaborative learning practices. With regards thinking and speech, Vygotsky saw the two processes as deeply intertwined. In his writings, speech does not present as a direct translation of thought into words. Instead, thoughts are themselves formulated during the process of speech production – they shape, and are shaped by, our experiences (Vygotsky, Hanfmann & Vakar, 1962). By this conception, maximising opportunities for verbal exploration in the classroom can only help augment students’ nascent understandings.

**Sociocultural theory and additional language learning.**

Since translations of Vygotsky’s work became widely available in the late 1970’s, sociocultural teaching methodologies have gradually moved centre stage, over-taking teacher-fronted approaches in favour of culturally informed, interactional classroom spaces. These effects have been felt in foreign and additional language classrooms as well, with communicative and cooperative pedagogies now being a preferred mode of instruction. Language teachers actively encourage group work and peer-to-peer conversations as adjuncts to learning. Though these exchanges might sometimes entail inaccurate knowledge sharing or interpersonal conflicts, their linguistic, cognitive and affective value is such that they have become foundational practice in most contemporary classrooms (McCafferty, Jacobs, DaSilva Iddings, 2006). Van Lier summarises the principles and practices of sociocultural theory (ST) as teacher mediation, meaning making through interaction, the relationship between speech and gesture in meaning, utilising the combined force of different languages in multilingual classrooms, acknowledging student funds of non-academic knowledge, and collaborative interaction and engagement (Van Lier, 2012, p. vii). In thinking about the attainment of a second language, it can easily be seen how these context-embedded and
interactional applications of language can help lead ELL students towards greater L2 mastery (Lantolf & Thorne, 2006).

The advantages of sociocultural approaches notwithstanding, it can also be posited that behaviourist stimulus and response strategies have their uses when initially laying down pathways to working memory (Perrachione, Ghosh, Ostrovskaya, Gabrieli, & Kovelman, 2017). The positive effects of explicit instruction for EAL/D learners, and systematic phonics instruction for struggling readers, have been well-documented (Henbest & Apel, 2017). The point of divergence lies when such strategies are mistaken as a pedagogy in and of themselves. To teach the complex and profoundly human art of communication from a purely structural perspective is simply no longer satisfactory in a world experiencing intense environmental and geopolitical upheaval.

Cultural backgrounds have an enormous influence on students’ school performance, in some cases aligning easily with teacher-fronted, rote learning scenarios (Lantolf & Thorne, 2006), but in other cases making students intensely ill at ease with classroom hierarchies (Phillips, 2012). Teachers must be taught to remain alert to their own cultural assumptions, as well as those embodied by their students. In education, as in many other spheres of life, dominant cultural hegemonies are being de-centralised in favour of the new norm of increased social diversity. The validity of monocultural dominance has been irrevocably questioned and found wanting in critical analyses of language, power and minority groups. Expectations that L2 learners must relinquish their originating linguistic identity in order to conform and confirm their allegiance to the presiding governing state no longer hold fast in light of the experiences of First Nations people. Further, the burgeoning crisis of how to
integrate mass populations of refugees into local schooling environments is being felt by
governments and ministries around the globe.

These are powerful social forces currently at play in our educational communities. To
ignore them is tantamount to pedagogic myopia at best, or the enactment of ignorant racial
privilege at worst. Sociocultural pedagogy is most aptly placed to frame language learning as
a cultural phenomenon as much as it is a cognitive one. By this assertion, ELL students are
required to do more than memorise forms and structures in order to succeed. To become
fluent in L2, they must also engage with the changed semiotics of their new environment
(Lantolf & Thorne, 2006). By explicitly naming culture as a mediator to language
acquisition, sociocultural theory recognises a student’s home life as a parallel mediating
influence. In this recognition, home cultures can be harnessed as a locus of power and
identity, and not simply – as in past perceptions – an impediment to their L2 learning.

Aside from notions of social equity, there are the higher order thinking aspects of
constructivist learning that explicit, teacher-centred instruction simply cannot encompass
(MacDonald, as cited in Keith Chick, 2012, p. 147) Problem-solving, creativity and the
transfer and application of new knowledge into different contexts are vital aspects to
contemporary education (Jefferson & Anderson, 2017). These are learned habits of mind and
are skills that must be teacher-mediated rather than teacher-centred. They are also skills that
should be practiced collaboratively. Once again, it is to sociocultural practices that teachers
of EAL/D students are turning to develop learners who are supported in taking part in the
cognitive and semiotic processes of social interaction. The provisions of sociocultural theory
towards a more empowering discourse for EAL/D students are clear. This is not to say that
the benefits of other approaches should be summarily dismissed on the grounds of a false moral superiority, but rather that the best thinking, the best research, the best evolutions of a range of pedagogies should combine in ways that serve all students.

**Meaning making and drama.**

There is no doubt that the concept of meaning-making is central to language and literacy. This is evidenced by both the NSW Educational Standards Authority’s English K-6 syllabus (NSW Educational Standards Authority [NESA], 2012, p. 20), and the Australian Curriculum in English (ACARA, 2010). Informed by a combination of sociocultural and structural philosophies of language, these documents stipulate that students should be experimenting with various registers of spoken and written language, for various audiences, in interactive contexts. Given these curricula guidelines, the affordances of drama as an interactive and meaning-laden form of oral communication are clearly significant. Beyond the rich, linguistic practices that drama activities encourage, there are evident social and personal gains (Dutton & Rushton, 2018; Lee, Patall, Cawthon, & Steingut, 2015). Our aim must be to teach the coming generations not only how to become literate, but how to see themselves as worthy of having something to say, regardless of their accent, their background, or their academic outcomes. Classroom drama can help us achieve this aim (Gay & Hanley, 1999). Some students, who may be reluctant to share at other times, find they are able to express themselves in the guise of another character. This act of embodying a role, a new ‘way of being’, can be a valuable stepping-stone for these students in claiming their identity and experiencing themselves as ‘heard’.
The question and the context

In seeking to understand more about how drama-based learning is experienced by participants, and how those experiences relate to EAL/D pedagogy and multimodal communication, the researcher needed to consider the location of the phenomenon under inquiry when selecting a methodology.

Relaying the lived experience of students in a drama classroom poses challenges on multiple levels. Classrooms are filled with complexities, both macro and micro, and it is these multiple varying influences that so confound uniform calibrations of teaching and learning (Cohen & Grossman, 2016). Being a teacher in a class means negotiating the large needs and short attention spans of – in this case study – 27 individual personalities. It means delivering meaningful learning experiences on a strict time scale whilst adhering to a closely monitored curriculum. It means adapting to constant interruptions (Leonard, 2001) and continual changes to schedules and agendas. Conversations such as “I know Year One is usually in the hall in period 2 but this week there’s NAPLAN / School fete / Science Week so can you move to the library?” or “We usually have reading until 11 but today its cut short because of Mathletics / concert rehearsals/ the sports carnival” are commonplace exchanges between staff.

In early primary there are also the requisite age-related special requests: tending to shoelaces, toilet training, wobbly teeth, drizzly noses, and the occasional full-blown ‘student melt down’. In amongst this sea of needs, early primary teachers valiantly try to keep their students’ eyes on the educational prize. Channelling all their efforts to elicit a desired student response, repeating, rewarding, repeating, remonstrating, repeating, repeating and repeating
until the penny drops. How to capture all these rich, humanistic elements as part of the study’s explorations? After some deliberation, it was deemed that the highly qualitative methods of phenomenology and narrative inquiry were best suited to the task.

**Methodology**

**Qualitative research: A hermeneutic/interpretivist framework**

In writing about qualitative research, Creswell stipulates that:

Researchers should begin their inquiry process with philosophical assumptions about the nature of reality (ontology), how they know what is known (epistemology), the inclusion of their values (axiology), the nature in which their research emerges (methodology), and their writing structures (rhetorical). (Creswell, 2003 as cited in Creswell, Hanson, Plano & Morales, 2007, p. 238)

The epistemological paradigm that informs this research is a hermeneutic/interpretivist one. In line with this perspective, meaning arises out of human interactions, and must be considered as embedded in social contexts (Usher, 1996). The researcher plays the role of interpreter, engaging in a cyclical process – looking at parts, and whole, and back again – all the while appreciating that their interpretations are bound to the cultural and historical contexts in which they were created. In educational research, hermeneutic and interpretive work is set apart from positivist examinations by its emphasis on meaning, interactions and individual experience as opposed to measurement, outcomes and generalisations.
Donoghue (2019) articulates the limited usefulness of experimental methods to educational research, as they identify and manipulate variables in controlled settings and schools do not operate under such conditions. Interpretivist approaches, however, aim not for prediction and control but for ‘understanding the meaning behind something’ (Donoghue, 2019, p. 9).

Blackledge & Hunt articulate the importance of interpretivist methods that observe ‘everyday activity’ in educational settings, as it is these interactions that create the daily, authentic, circumstances of those concerned (Blackledge & Hunt, as cited in Donoghue, 2019, p. 17).

Qualitative research by no means eschews quantitative data, but as Stelmach argues, the current privileging of ‘data driven’ and ‘evidence based’ educational research has somewhat marginalised the findings of heavily qualitative studies (Stelmach, 2016). Nonetheless, in seeking to answer questions about what individuals experience – do, say, hear, feel – during drama-based learning, this study is firmly rooted in phenomenological approaches. Crotty warns against conflating all interpretive inquiry with phenomenological inquiry, as there was a rigour and even a positivism to the traditional applications of phenomenology that many interpretive studies lack (Crotty, as cited in Stelmach, 2016, p. 23). Such criticism notwithstanding, phenomenological assumptions seem to remain the most appropriate on which to base the process of observing, recording and creating meaning from embodied social experiences.

Phenomenology, hermeneutics and reflexive reduction.

It was the ground-breaking work of philosopher Husserl (2001/1900) that gave the social sciences a serious methodology for dealing with ineffable, psychological experiences, or ‘essences’ as he termed them. Husserl’s conception of phenomenology was that it could bring
us far closer to the truth of certain human contexts than objective, numerical assessments could. Through his articulations of consciousness, Husserl developed the notion of ‘intentionality’, determining that our awareness is always, necessarily, ‘directed at something’ (Small, 2017, p. viii). Husserl also nominated the process of ‘epoché’ to help enable consciousness to re-experience events previously taken for granted, thereby bringing forth deeper insights (Smith, 2003, p. 18).

Epoché is essentially a process of ‘bracketing’ oneself apart from the events being observed. Neither a strategy nor a formula, it is instead a state of attentiveness that is held in anticipation of meaning (Van Manen, 2016a). Presuppositions are ceded to give way for open-minded observation. The researcher, akin to an audience member of an unfamiliar art form, observes and interprets, moment by moment, without reference points to previous experiences.

Heidegger (2010/1927) would later insist that it was impossible for an observer to suspend presuppositions. His resulting philosophic methodology, hermeneutic phenomenology, instead maintains that the bias of the observer is an inescapable element of interpretation, a vital contributor in the cycle of reflexive reduction. Reduction in phenomenological terms is not, as with other methods, an abstraction or simplification but, as Van Manen (2016a) explains, is rooted in the Latin word ‘reducere’, meaning a re-leading or re-consideration. For Heidegger it occurred in what he termed a ‘hermeneutic circle’. This is a process of returning to ‘the things themselves’ in a cycle of reflections, moving back and forth between parts and whole of a phenomenon to eventually arrive at an interpretation of its meaning. In the contemporary work of Van Manen (2016a, 2016b) hermeneutic phenomenology is used to
provide reflexive, narrative depictions of human interactions – reflexive indicating the necessary inclusion of an observer’s empathy and prior experience (Sloane & Bowe, 2014, p. 12). It is Van Manen’s approach to hermeneutic phenomenology and use of narrative that has most significantly influenced this research.

**Narrative research: Stories and psyches.**

The central role that story plays in our understanding of self and others can be seen as far back as human culture is recorded (Niles, 1999). It has come to be a popular belief across a number of disciplines – moral philosophy, hermeneutics, philosophy of mind and cognitive science (Ritivoi, 2009) – that humans conceive of and process personal experiences in narrative form (Bruner, 1991).

Narrative research comes in many guises, but in essence it is “a story…interpreted in view of the literature of a field, and this process yields implications for practice, future research or theory building” (Murray, 2009, p. 61). Connelly and Clandinin (1990) describe narrative inquiry as having particular relevance to educational research due to its holistic, descriptive capacities, and the fact that, as humans, we live ‘storied’ lives. They describe how, in their work, “the stories of participants merged with our own to create new stories, ones that we have labelled collaborative stories” (Connelly & Clandinin, 1990, p. 12). This case study presents a similar blending of voices, those of the participants and the researcher, within a series of reflexive narratives. They attempt to answer Van Manen’s call that hermeneutic phenomenology should create an “animating, evocative description (text) of human actions, behaviours, intentions, and experiences as we meet them in the lifeworld” (Van Manen, 2016b, p. 19).
Phenomenological data: A humanising perspective.

When student work samples are used as data for analysis, the process necessarily reduces the contributing individuals to minute parts – their potentials and personalities masked by the need to extract demonstratable ‘evidence’. Whilst there may be a strong necessity for empirical assessment – we are, after all, tasked with the responsibility of teaching skills and capabilities, as well as knowledge and attitudes – there is an unmistakable ethnographic element to learning that cannot be relayed via test results (Cohen & Grossman, 2016).

Large data sets provide an informative outline, but it is hermeneutic and interpretivist methods that provide shade, nuance, a closer representation of the persons involved. This level of care and attention is acutely relevant when looking at those from minority or disadvantaged backgrounds, whose needs and perspectives are less understood by mainstream organisations. There has been a high price paid by these communities when their stories and voices are not considered in large-scale decision-making. This lesson has been painfully learnt by Indigenous peoples all over the world, now lobbying for self-determination in the wake of egregious governmental policies that were neither collaboratively constructed, nor culturally informed (Whall, 2005).

It would appear that stories are powerful things indeed.
The Storyteller

Who am I?

The mouth that speaks?

The ear that listens?

The heart that understands?

Or the eye that lies?

The tongue that tricks?

The mind that plots and plans?

Which parts, what wholes?

Whose story do I hold?

We are the telling, and the teller, and the told.
Research design

The design of this hermeneutic phenomenology research is exploratory case study. It contributes to a series of case studies that have explored the impacts of the School Drama program (Saunders 2015, 2019; Mcatamney 2018; Hankus, 2017; Smith, 2014; Sze, 2013; Robertson, 2010). Yin has described case study as the analysis of “a contemporary phenomenon in its real-life context” (Yin, 1981, p. 59). It allows for the synthesis of varying types of data that may be collected in many different forms. This is so as to “intensively examine the interplay of all variables in order to provide as complete an understanding of the phenomenon as possible” (Merriam, 1985, p. 206). In case study research there are no attempts made to create boundaries between the phenomenon and its context. The aim is not to isolate variables but to understand complex human interactions in their natural setting.

The setting.

The setting for the data collected in this study was a series of weekly literacy sessions in a Year 1 classroom at a diverse, Catholic primary school in Western Sydney. Despite being located in what has traditionally been a low socio-economic area of Sydney, census data reveals a jump from 19% of the local population being employed as professionals in 2011, to 26% in 2016 (Australian Bureau of Statistics [ABS], 2011 & 2016). The suburb is undergoing a process of gentrification, and the majority of parents are educated to at least secondary levels, giving the school an index of community socio-educational advantage (ICSEA) slightly above the national average (ACARA, 2018).
The students in Abby’s class are from highly diverse cultural backgrounds, with the majority of children’s families having moved to Australia from either India, China, Lebanon, the Philippines or West Africa. Despite this cultural diversity, only a small number of students’ parents described themselves as always speaking a language other than English in the home. Being an additional language learner is not necessarily a drawback to a student’s learning potential – some of the highest achieving young people across Australia are bilingual – but, as with many schools across Australia, this school has limited EAL/D expertise amongst its staff (Flohm, 2013) and no full-time additional language specialists on its campus.

In speaking about case study, Geertz has described the need for ‘thick description’ which proffers

...literal description of the entity being evaluated, the circumstances under which it is used, the characteristics of the people involved in it, the nature of the community in which it is located…in terms of cultural norms and mores, community values, deep-seated attitudes and motives, and the like. (Geertz, as cited in Merriam, 1985, p. 206)

In looking at the values and social characteristics of this particular school it is worth noting that an overwhelming majority of students are not Catholic, but Hindu. Accordingly, the school promotes an openness toward other faiths and proudly celebrates its diverse community. Being a small campus of only 164 students means there is a small staff of 16 teachers. This means they must often fulfil a number of roles aside from their full-time teaching duties, such as being the school’s maths or literacy leader, or acting as a support/specialist teacher in varying scenarios. Despite occasional grumblings over their large
workloads, the staff seem to enjoy collegial and supportive friendships and they are led by an energetic principal with high relational skills. The students are, relative to other primary schools in the same Diocese, easy to work with – though of course, as with any school, a number of children do bring challenging behaviours to their classrooms and there remain the usual difficulties for any primary teacher trying to lead a group of very young humans to all do the same thing at the same time. Nonetheless, many teachers seem to appreciate the school’s personable size and its (mostly) well behaved pupils.

The participants.

Observations were centred on the experiences of four participants; three pupils and their classroom teacher. The three students are all six-year old girls, one is originally from China, another from Nigeria and the third moved to Australia from India. All three girls are EAL/D students. Each child is at varying levels of progression with regards her English language skills. The teacher is highly experienced, having been in the profession for 25 years. Originally trained in secondary physical education, she then moved to primary and has been teaching in this area for 20 years. Although Abby has attended professional development workshops and received some mentoring in both drama and EAL/D pedagogy, she does not specialise in either field. Abby was approached to be part of this study as she was identified by the researcher, in a previous context, as having a natural interest and aptitude for working with drama. Further to this, Abby was teaching early primary in a high EAL/D setting and both these factors were suited to the concerns of the research question. The three girls who took part in the study were suggested to the researcher by their teacher because they represented a range of English language capabilities and were often reluctant to take part in whole class discussions. They also came from genuinely multilingual households.
The data collection strategies: Observation, interview, document analysis.

The data collection methods for this case study included video footage, audio recordings, photographs and interviews. The participants were observed during a series of seven, weekly, literacy sessions. Video recordings were made from two devices – one camera was set-up on a tripod in the corner of the hall to capture footage of the lesson as a whole, and the second, hand-held camera was used to capture close-up interactions during partner work. The footage from these hand-held videos provided the basis for close analysis of students’ body language and spoken interactions during drama work. The audio element of the whole-class footage provided data for the transcripts. Three group interview sessions with the students were also video recorded. A teacher interview was audio recorded and transcribed. Some photographs were taken of student work samples, and of Abby’s electronic whiteboard as she taught the writing lessons that occurred straight after the drama work.

The analysis.

The process of hermeneutic analysis is an iterative one, therefore the video and transcript data was repeatedly re-visited during the process of coding. There were two focal points during analysis: one was an ‘essential’ understanding of drama as literacy pedagogy – how it transpires and what is its phenomenological character; the other was the experiences of participants themselves – interpreting their engagement and attitudes during these sessions.
Initial hopes to code, through body language, the engagement levels of students throughout a lesson were dashed when it was realised none of the participants were ever in the frame of the stationary camera for the entirety of a lesson. The footage from this camera did, however, provide valuable uninterrupted audio of all but one of the seven sessions – unfortunately one workshop was not able to be filmed because of technical issues. These transcripts were read several times in the coding process to identify occurrences of embodiment as mediation, peer dialogue and performed oral texts.

The whole class videos were also revisited several times, played as a whole or played in fast forward, to enable a deeper noticing of patterns of embodiment occurring in the drama space. The hand-held footage of students working in pairs was also played numerous times, at varying speeds, and analysed for moments of multimodal language use and student engagement.

As these lessons were repeatedly re-visited, particular moments emerged as being relevant to the inquiry. These were noted by the researcher as possible content for the narrative vignettes. The transcripts were then coded again, this time looking for moments that conveyed some of the social and humorous qualities of an early primary class, as well as moments that exemplified the sociocultural applications of drama for second language learners. These were then grouped according to the four participants who featured in them. After coding was completed, the process of interpretation began as the selected moments were synthesised into story form as a series of short vignettes.
In keeping with hermeneutic phenomenological principles, this study aims to make the subjective, personal qualities of its participants clearly evident throughout. As an antidote to the requirement of anonymity, and to privilege participants as unique, living beings, each was asked to provide a self-portrait to introduce themselves at the beginning of their stories. Despite this gesture towards individuality it is unfortunately noted that, left in the hands of a practicum teacher whilst Abby tended other responsibilities, the girls’ drawings all follow a supplied outline (best not dwell on the gloomy metaphor of ‘templated’ art). Fears of cookie-cutter learning experiences aside, the pictures, and the participants, all have their own distinct character. The portraits are accompanied by short narrative descriptions of each person, drawn from the researcher’s observations in the classroom and from the recorded interviews.

All these processes – cyclic revisiting of parts to whole, deconstruction and re-construction, narrative synthesis and interpretation – were combined with the reflexive evaluations of the researcher-as-drama-specialist, arriving at the analysis presented in Chapter 5.

Ethical considerations.

There are a number of concerns that need to be addressed when working with, and in particular filming, classrooms of very young children whose parents’ first language may not be English. The University of Sydney’s Human Research Ethics Committee (HREC) required assurances that all participants and their parents fully understood the parameters of the study, and that no non-participant children would be filmed if their parents did not wish so (Appendix item C).
The families of all children in the class were informed of the study and sent a permission / opt-out form to sign and return. The form explained that classes were being filmed as part of an academic study and that the video footage would not be made available to the public. All parents gave consent for their children to be filmed. The participants and their parents were sent information about the study written in simple, non-formal English. Parents were also spoken to either on the phone, or face-to-face by the classroom teacher Abby so they could ask any further questions before giving their consent. As the study took place in a Catholic school, permission to conduct the research was also sought and granted by the Catholic Education Diocese of Parramatta (CEDP) national projects office (Appendix item C).

This chapter has revealed the underlying assumptions of this research and its adopted methodology. It has also described relevant features of the case study design. What follows is a narrative interpretation of the research data. These are presented as four character ‘snapshots’ followed by re-created moments from the drama-learning context.
This chapter fuses the resulting data from the research process into a series of narratives and images. Phenomenological data representation is not concerned to seek out ‘clear cut answers’, but instead to ‘let the reader encounter aspects of the phenomenon him or herself, thus coming closer to the authentic nature and significance of the phenomenon’ (Nielson, 2009, p. 11).

**Narrative interpretation**

The stories that follow have all been drawn from interview material and recorded classroom experiences with these young students and their teacher. The events described in the narrative vignettes can all be found in the video footage of these workshops. All the dialogue featured can be found in the lesson transcriptions, though it may have been re-worded or re-attributed in the interests of narrative coherence. The only exception is the extended conversation between Abby and another teacher. This was not caught on camera but is representative of many such interruptions the researcher has witnessed in Abby and other primary teachers’ classrooms.

**Creative writing and hermeneutic phenomenological research**

Hermeneutic phenomenology is rich with creative writing representations of research data. Heidegger spoke of ‘language as the house of being’ (Heiddeger, 1946, p. 254),
acknowledging it as far more than merely a mode of communication; it is our mode of perceiving our own existence. In this epistemology, poetry is seen as a means to pierce through our logical mind to a different plane of understanding the object or event under our gaze (Heiddeger, 1971). The use of creative elements in hermeneutic phenomenological study is asserted to aid qualitative researchers in their goal of translating for a reader, or a viewer, the ineffable qualities of human experience not best captured through means seeking only ‘facts’. There are unique allowances of the visual, written and performative arts in the research sphere, as they are able to represent data in forms that add holistic and humanistic meaning to evaluations of social phenomena. Nielsen (2009) articulates how poetic and evocative language is able to ‘transcend the perimeters of both grammar and functional reporting in the attempt to transfer the experience...to the outsider’ (Nielsen, 2009, p. 11). Hence the use of poetry at moments through this research, and hence the choice of short story as data representation.

**Portraits and pedagogy**

It is significant to note that presenting synthesised narratives as academic data masks much of the editing and reassembly that has taken place. The bias inherent in ‘selecting’ which moments to portray is self-evident. However, as the choice of a hermeneutic phenomenological approach suggests, the aims of study are not to make claims for the effectiveness of drama as literacy pedagogy, but rather to richly describe and interpret the experiential qualities it holds for its participants.

Capturing the charms and particularities of a living human being on the page necessitates elements of writerly imagination – not in the sense of invention, but in the sensibility for
creative depiction. A portrait can never be the person it depicts. It can only use the expressive power of its chosen medium to represent someone in a spirit of authenticity. An argument put forth in this paper is that purely quantitative assessment cannot do justice to a child’s learning potential. Quite the opposite for some young students, as a primary school career characterised by ‘bad test results’ can inflict a limiting narrative of incapability on children, especially those experiencing disadvantage, and all during their most psychologically formative years. The concern of this case study is to continually make evident that these young people have minds and personas far beyond what any single writing task might indicate. The depiction of participants’ individuality is therefore a priority throughout these vignettes.

Having outlined and argued for the choice of creative narrative representation in this study, the next section of this chapter will introduce you to the participants and present a series of short stories depicting drama learning in action, as embodied by these individuals.
Xiao Hong, ‘morning rainbow’
Age – 6 years old
Likes – rabbits, rainbow
Dislikes – too much English practice at home
Meet Xiao Hong. She is a six-year old girl from China who has been living in Australia and attending her primary school for less than a year. Abby, her teacher, says that when she first arrived Xiao Hong spoke Mandarin but not very much English. She now, however, seems to be getting by fairly well in class. At home, Xiao Hong’s parents read to her in English and Mandarin. Sometimes her parents read to her, but sometimes they’re busy doing the dishes, and sometimes she does the dishes, and sometimes her little sister wears her underpants by mistake and that is really annoying. Her family help her practice English at home after school and their efforts are evident in the accuracy and clarity of Xiao Hong’s writing, which she is very happy to be sharing with you.

Xiao Hong is a tall, solid, smiling little girl, with long black hair tied into loose bunches, one beneath each ear. Her square-shaped face is framed by strong eyebrows, often raised in worried disbelief when she hears something that’s unusual, or hard to believe (or perhaps just
hard to understand in English). When deep in concentration, Xiao Hong has a habit of slightly clenching and extending her lower jaw to jut out from beneath her lips, and when very excited, she loves to hop around the room like a bunny rabbit, with a firm preference for being a pink one.

On first impressions Xiao Hong appears as a shy and compliant child, one who is very concerned with paying attention in class and getting her work done as instructed. Once better acquainted however, you will find she has a zany love of the ridiculous and is boisterously unconcerned with complying if she is in the middle of playing with you, much preferring to give herself the giggles instead – which is a talent we could all use more of, when you think about it. Xiao Hong tells me that she has a lot of family in China, but maybe about 20 relatives here in Australia. But she’s not exactly sure, it may be more like 200 relatives here in Australia, but whichever the case, she definitely feels like she has a lot of family here already. She also tells me that she mainly speaks Mandarin at home, but her parents make her do English practice and give her extra work to do so her English gets better quickly, which she’d really rather they didn’t. But she does really like coming to school.
‘Alright everyone, I want you to hold up your mirror in front of your beautiful faces and gaze at your lovely, vain selves, just like our fly would do!’

Ms Connor is leading the class through some miming activities based on the poem they are looking at this morning. It is a long-form poem in rhyming couplets about a spider and a fly, in which the spider tries to manipulate the little fly into entering his domain so he can eat her, as his spidery nature bids. The children are scattered about the room with imaginary mirrors in hand. Xiao Hong stands beneath the far windows of the large, carpeted school hall, sunlight streaming in above her head. She stands with her ‘mirror’ in one hand and, after a quick glance at what everyone else is doing, proceeds to tilt her face from left to right as if looking at her reflection.

‘Now make sure you are gazing into those mirrors class, gazing is different to looking. Gazing is much stronger, you just can’t get enough of your vain self in that mirror! Have a good long gaze!’

Xiao Hong balances on her tippy toes and proceeds to lean forward much closer to her reflection, mouth dropping open and both eyes stretched wide. The teacher claps her hands together and shouts,

‘Back to seed!’

All the many children scattered about the hall drop to the floor and curl up tightly into small, child-sized, seeds. Miss Connor is in the middle of using
an embodiment and language activity based around the poem they are
reading to help teach some focus verbs. In a hushed voice she chants,

‘Oh little seed, little seed, how do you grow? When I count to three, you will show…’

She pauses for dramatic effect.

‘The spider offering the fly some food!’

As their teacher does a slow count of one, two and three, the young students
unfurl from their seeds and grow into a frozen image of someone offering a
plate of food.

‘Freeze!’ shouts Ms Connor.

‘Oh! I can see some lovely statues of people offering things! Arav, what’s your spider
offering the fly?’

‘A plate…’

‘I am offering the fly…’ corrects Ms Connor, encouraging Arav to use the verb she is
focusing on that day.

‘I am OFF-ER-ING the fly a plate of dangerous, poisoned food, so that the fly can die!!’

Says Arav, a stout little boy with a strict straight fringe, bushy eyebrows and
sparkly dark eyes. He hops about with excitement as he shares his idea.

‘Ha! Ohhh no!!’ laughs Ms Connor. ‘That sounds like a very deadly offering!!’

Miss Connor approaches another student whose arms are held out as though
holding a very large platter.

‘Aliya, what about you, what are you offering?’
Aliya holds her head up proudly and with a bold confidence begins,

‘I am offering the fly a wonderful…’ Her voice begins to trail.

‘Poisonous…’ Her arms begin to droop.

‘Er…meat.’

‘Hm’ says Ms Connor.

Xiao Hong says nothing, but never takes her eyes off her classmates as she listens to their offerings.

The class return to reading more of the spider and fly poem, reaching a moment in the story where the spider is trying to convince the wary little fly to enter his parlour. Ms Connor explains to her students what it is to flatter someone, and after modelling some humorous examples of truly overblown flattery to the class, has sent them off to create an interaction of their own – two people flattering one another. The large hall is filled with chatter as pairs of students set about preparing their work to share in front of the class. Xiao Hong is working with her partner Shani. The two little girls stand silently for quite some time, almost mirroring each other as they chew their bottom lips intently and hold their hands in tight fists. They are thinking. Hard. Eventually the muse arrives, Shani is the first to speak.

‘I like your buttons.’
Her eyes are scanning Xiao Hong up and down as she looks for her next idea.

‘I love your beautiful…’ Shani moves her mouth, but no sound comes out.

‘Black.’ She pauses again.

‘Eyes’.

Xiao Hong sways slightly on her feet and gives a shy smile. This small high is then followed by a protracted, awkward silence, during which both girls realise that’s all Shani has to say.

‘Is it my turn now?’ asks Xiao Hong. Shani nods.

‘I like your shiny shoes and I like your shiny buttons, they look so shiny, and I like you skirt’.

Job done. Xiao Hong twists her fingers together and both girls smile broadly.

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Today the class are working on a song. It is from a picture book Ms Connor has read to them, written in rhyme, that is meant to be sung along to a familiar tune. The song tells the story of a boy who is about to step on an ant when the ant starts begging for its life. Working in pairs, the students have been given two lines each, printed on strips of paper. They are practicing singing the words and creating matching actions for their character’s lines, which they will all perform when the class regroups. Xiao Hong is sitting with her partner Michelle and they are practicing reading their lines out
loud. Michelle’s family is from China, but she was born here in Australia. Michelle is much smaller than Xiao Hong, with a gap-toothed, very frequent smile, and a short fringe that refuses to stay on her forehead. She reads the lines out first while Xiao Hong sits and listens, reading along over Michelle’s shoulder and chewing on one finger. Then Michelle hands Xiao Hong the paper to read from and they both sing the words together. Once this is done, they both stand up excitedly, pulling down their jumpers and smoothing their skirts, getting ready to practice their role as the beleaguered ant. Michelle takes the lead,

‘Okay, let’s start.’

She points upwards with one finger as if talking to someone very tall and starts singing very loudly.

‘WEEEEE LL, you’re a giant and giants CAAAN’T!’

Xiao Hong watches and follows along while Michelle continues.

‘Know what it FEELS to be an AAANT!’

With this, Michelle turns and gives Xiao Hong a short hug, to represent ‘feeling.’ Xiao Hong is a little surprised…but goes along with it.

On the word ‘ant’ both girls drop to the floor and wiggle their fingers under their chins to show their tiny insect ‘legs’.

‘Take and LOOK and you will SEEEE!’

Following Michelle, Xiao Hong puts her hands up to her eyes as if holding a pair of binoculars.
‘That you are very much like MEEEEE!’

Both girls point their hands towards themselves. Their rehearsal complete, the girls now sit on the floor with Xiao Hong chewing on one finger.

‘Michelle, what should we do next?’

She asks. But Michelle’s attention is now elsewhere, transfixed on other pairs working around them. Xiao Hong eyeballs the researcher’s camera and leans forward on the floor.

‘What’s that camera for?’

And the clip comes to a hasty end.

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It is time for the girls to sing their lines in front of the class. Everyone is seated on the floor and pairs of students having been taking turns around the circle. This is Xiao Hong and Michelle’s second attempt. They had a bit of trouble the first time around as the rhythm of their couplet is slightly different to the rest of the song. Miss Connor gave them some extra time to practice again and they have now re-joined the group.

‘Right girls are you ready? Up you get, one, two, three!’

She starts the song off with the little girls to help support them through the syncopated rhythm.

‘Well, you’re a giant and giants can’t…’
‘FEEL!’ continue the girls.

‘Ooops!’ stops Ms Connor.

‘No, this line ends with can’t, remember?’

Xiao Hong leans back on her heels and slaps her forehead in embarrassment.

‘Let’s do it with them!’ suggests Ms Connor to the rest of the class.

‘Stand up everybody!’

The class all stand and together everyone sings the two lines, copying Xiao Hong and Michelle’s actions. Then the two girls are invited to perform on their own again. Success! Michelle and Xiao Hong wiggle their knees back and forth with glee and drop to the floor once they are done. Xiao Hong smiles and gives her face a quick rub. Then she gently shoves Michelle’s shoulder and whispers,

‘Out in front the entire class!’
Shani, ‘wonder’
Figure 3.

Age – 6 years old  Likes – maths, her baby brother

Dislikes – being manipulated by cereal company advertising
Introductions.

This is Shani. She has come to Australia from Nigeria. Shani has soft brown eyes and an equally soft, husky, voice that always sounds like she has a slight cold. Her hair is a mass of thick dark braids tangled into a neat nest at the back of her head. When people are talking to Shani, she has a habit of lowering her chin and staring intently at their face, never taking her huge eyes off them while they speak. She is a thoughtful child, not given to spontaneous outbursts or quick answers during whole class discussions, but always thinking and listening hard. Shani also has a deceptively strong personality, able to stand her ground on what she wants (or doesn’t want!) to happen and often taking the lead during group work. She lives here with her family and she has her mum, her dad, her brother Jason, and her baby brother Majok, her sister Adib and herself, and she has more people in her country and two people from her country are coming to Australia ‘cos they have a passport to come to Australia and one is her grandma, and she even has a grandpa. Her baby brother is really cute and likes to stand outside the house and make noise and that’s really nice.

As a student, Shani takes her work seriously and applies herself but does struggle with spelling. Still, she likes writing. And maths. And drama. She thinks drama is just like other work at school because afterwards you go up to class and you write in your book about what you just did. See?

Figures 4a and 4b.
Shani loves playing at stamping passports and she has been to the airport a lot. And she loves talking about mums and dads. She also has strong feelings about being lied to by breakfast cereal companies because cereal is not good for you. The cereal companies are just forcing you to buy it so they can get money. But if it has bananas, apples, and many fruits in the ad, well, then you can buy it. When she thinks about doing drama work, she thinks about standing in front of the class and talking to them about the things that you’re doing.

Lessons in the life of Shani.

Shani is paired with Xiao Hong today. They are recreating a moment from the story about the spider and the fly. They have found their own spot in the hall full of children, parked in front of a busy notice board plastered with colourful posters and pictures of fellow students. Shani is playing the role of the dastardly spider, trying to coax the gentle fly into his web with flattery and praise. She is mimicking the body language of the spider from the picture in the book. She has one hand behind her back and the other removing an imaginary top hat. She bows deeply.

‘Won’t you come into my parlour?’

She asks her partner, the fly. Xiao Hong stands in smiling embarrassment, tucking her hands inside the long sleeves of her winter uniform and standing on one leg.

‘No. Because. If I go up. I will never…come down…again.’
Replies her haltingly hesitant fly.

‘Oh, that was great!’

Interrupts the overly involved researcher.

‘Do you want practice that again girls?’

The two students jump up and down in response. Xiao Hong’s piggy tails fly up and down as she nods vigorously, and a smiling Shani jumps straight back into her character pose.

Shani is standing with two other girls, Caitlyn and Aliyah. They are supposed to be preparing their lines from the ant song to share with the class. Shani is staring at Aliya in annoyance. She gestures strongly with her hands, palms spread out, arms tense, pointing towards the floor where their lyrics are printed on a piece of paper. Aliya stands with her hands shoved in the pockets of her school sports jacket, zipped up all the way to her chin. Her dark brown eyes are glued to the floor as Shani talks at her insistently. Shani frowns and gestures at the lyrics again. Caitlyn, meanwhile, is peering closely at her two groupmates over the rim of her rather enormous spectacles. Her little face is framed by two bunches of braids with wire twisted into them, one side pointing up and the other down, like ears on a puppy. She watches and waits.
Eventually, Aliya joins in and takes a step closer towards the others. The three girls begin singing the words to the song. Suddenly, Shani holds her hands up, eyes wide. She’s got an idea. But then looks down, hand on chin, thinking the better of it. Aliya turns to the girls and shows a suggestion for an action they could do, but Shani frowns and shakes her head in refusal.

Shani and Caitlyn both stand united, staring at the lyrics with chins in hands. Aliya looks at them briefly, then drifts off in search of another pair to work with.

Caitlyn makes a suggestion of another action they might do, but Shani now seems distracted. She chews her fingernails intently and shoots quick, guilty glances towards their rejected group member. That wasn’t supposed to happen.

Shani and Xiao Hong are working on an activity embodying different verbs. Each player takes turns miming an action. Their partner guesses what they are doing using a sentence with an ‘ing’ verb in it. Xiao Hong is kneeling on the floor making scribbling gestures with an invisible pen in her hand. Shani watches for a moment and then says,

‘You…are…scrubbing the floor.’
Xiao Hong shakes her head with a grin, clutching at her shoes as she sits between her knees on the floor.

‘You are…’

There is a brief pause, but Xiao Hong can’t hold it in any longer.

‘I’m actually drawing!’

She laughs, but Shani frowns, still busy thinking about her sentence.

‘You…are…drawing…’

Now there is a long pause. Xiao Hong’s smile halts slightly.

‘…on a paper.’ finishes Shani.

Both girls let out a sigh of relief.

Next is Shani’s turn. She curls up on the ground and makes a pillow with both hands under her cheek. She closes her eyes and pretends to be asleep whilst simultaneously flashing an ear to ear grin.

‘You are sleeping on the floor. Like a…like a…baby!’ says Xiao Hong.

Then the girls swap over.

Xiao Hong leaps up and down on all floors.

‘You are jumping like a frog!’ says Shani.

Then they swap. Shani is skipping.

Then they swap and Xiao Hong is running.

They swap and Shani is…stuck for an idea.
There is a long pause. Xiao Hong leans in and whispers something in Shani’s ear. Shani begins kicking one leg haphazardly around in front of her.

‘You are kicking a ball!’ says Xiao Hong with great satisfaction.

Shani nods and smiles with her thumbs tucked under her armpits.
Deepika, ‘little lamp’
Age – 6 years old  Likes – gymnastics, swimming

Dislikes – being the smallest in the class
Deepika is tiny, even for a 6-year old. And she hates that. Her hair sits in an always-slightly-dishevelled-chin-length-bob. Her little limbs seem to be constantly swinging, bending and twirling about her small, somewhat serious face. Deepika often wears little pink clips in her hair, and you’ll sometimes see her going about her day with toy friend Britney the chipmunk wedged under one armpit. She may not be the most productive writer in class but she does have a strong sense of imagination…when the moment takes her.

Despite her quiet demeanour Deepika positively fizzes with excited energy. Not only that, but she can walk on her hands (sometimes). And do the splits. AND touch her head with her feet. All her family are over in India, even all her brothers and sisters, and there’s only her mum and her dad here in Australia, and her. She’s in Australia too. Deepika thinks drama is
great ‘cos you have lots of fun, doing exercises and stuff, and its good because there are actions with your body. This suits Deepika down to a tee as, unusually for her young years, she takes exercise very seriously. Apparently, moving your body makes you really healthy because it gives your heart lots of POWER!

Lessons in the life of Deepika.

Today Ms Connor has the picture book with the song about the boy and the ant. In the story the tiny ant has to convince the great big human boy not to squish him under his shoe for no good reason. The lyrics move between the perspective of the ant and the perspective of the boy. Each give their reasons why the kid should or shouldn’t step on the ant. Ms Connor has asked the class to divide themselves into two sides along the hall. They get to choose which side they want to be on, the Ant’s side or the Boy’s.

‘Okay Boys, who wants to share their reason for squashing the ant?’

Clara, a little blonde girl with thick glasses and a slight lisp takes to the floor.

‘I should definitely squish you because…’

She stands for a moment, tapping her cheek with one finger.

‘Because…because you take my food away!’

‘You’re a crook!’ pipes up another child in role as the Boy.
‘Yeah a crook!’ says another.

‘Ooohhh.’ reacts Ms Connor, with exaggerated, suspenseful interest.

‘So, the Ant’s a crook hey? What other reasons might the Boy have?’

Arav stands. This is the boy with the bushy eyebrows.

‘I should definitely squish you because you bit people!’

‘Oh, the ant bites people, well done!’ encourages Ms Connor.

‘Only the red ones. This ant’s black.’ Aliyah, with the zipped-up tracksuit, points out.

Arav presses on.

‘You bite people! And one time my little sister got bitten by an ant, a RED ant, and she cried, like, really hard. It was on my cousin’s birthday and I was like three, or four, or five. And she cried and my Mum goog-led it and looked up all about ants and she found the one that bites.’

‘Okay, great job Arav! Now, whose...’

‘And my sister was like screaming-’

‘Thank you Arav’

‘And my cousin said she had to go to hospital...’

‘You can sit down now Arav’

‘And what if she was allergic...’
‘OKAY! Why don’t we hear from some of the Ants again shall we?’

A very tall and quiet girl called Aishvi stands.

‘You definitely should not squish me because I am part of nature and God’s creation.’

‘Ohhh! God’s creation, love it. Thank you Aishvi. Any other Ants?’

Deepika stands with Britney, the chipmunk, clasped tightly to her chest and her bottom lip sticking out. She begins saying something very softly. The class crane their necks closer trying to catch her words.

‘Say that again a little louder Deepika. Can you give us your reason again?’

Deepika takes a loud breath.

‘He SHOULDN’T step on the ant just because it’s small. I’m the smallest in this class, and everyone picks on me sometimes and they shouldn’t be rude to me because I don’t be rude to them!’

‘What a great example, well done Deepika! He shouldn’t pick on the ant just because its small.’

Deepika and Britney sit back down, vengeful and triumphant. Truth to power!

--------------------------------------

Deepika is working with her partner Arav. They have to come up with a superhero-themed simile, creating actions to go with it to perform for the
class. Arav takes the lead, waving one heavily bandaged index finger in the air as he instructs,

‘Okay we’ll say it together, three, two, one…’

Then they both stand in silence. Deepika has slung her jumper over her shoulders like a cape and is resting one finger on her bottom lip. She stares silently at Arav. He tries again,

‘We are SPEED...like the Incredible Dash.’

He points his bandage at Deepika for emphasis as he speaks. She thinks about things for a moment, fist placed under her chin. Still no sign of joining in. Arav seems undaunted, hands clasped together in a gesture of proud completion. He waits for a sign of approval from his partner. And waits. His smile begins to freeze. Then the loitering researcher butts in, asking who Dash is.

‘Dash is the Incredible that...that speeds!’ explains Arav, referring to a cartoon character.

Ms Connor asks the class if they are ready to perform or need more time.

‘More time!’ shouts Arav.

Deepika remains silent, gazing off into the distance and chewing on the jumper sleeves tied beneath her chin. It seems as though she’s daydreaming, but she raises her arm to request more time too.

‘Do you know your sentence yet?’ asks the researcher.

‘No…’ replies Arav,
‘…but I’ll give you a clue. He’s Dash and he runs like a circle, like this!’

Arav proceeds to run back and forth in front of a blank looking Deepika.

Ms Connor comes up to the pair and reminds them they should be working together on their actions.

‘Okay, let’s do it one more time!’ Arav directs.

This time, Deepika starts to follow along with his sentence but his words get a bit jumbled and she gives up.

‘We are strong, no…incred…no…no…speed…like the Incredible Dash.’

Arav sways from side to side, pleased with his work. Deepika squints one eye, critically, and purses her lips.

‘Remember the actions?’ she reminds him.

‘Oh yeah!’

He waggles his bandaged finger again, counting them in.

‘We are fast…’ they both recite together this time, Arav jogging on the spot and Deepika copying.

‘…like Dash!’

They finish with hands on their hips, standing tall and proud like superheroes. They look at each other. Both dissolve into giggles.
Abby, ‘gives joy’
Age – hard to guess
Likes – travel and her bloke’s cooking

Dislikes – feeling overloaded, administrative tasks
Introductions.

I’d like to you meet Abby Connor. She is a primary school teacher with a warm demeanour and long, auburn hair perpetually tied back in an unconcerned bun. Her expressive face frequently breaks out into broad smiles if a lesson is going well, or crinkles of deep thought if it is not. Abby began her career as a physical education teacher and has all the attendant energy one might expect. Her voice is capable of a loud boom and an even louder laugh, and she loves nothing more than delighting her class by performing characters from their reading books with boisterous vigour and flair. Abby is not an expert in drama or EAL/D teaching, but she has taken part in many workshops and mentor programmes in both these fields over the years. The lesson activities you read in this chapter are a synthesis of her professional development experiences and her own teaching style and instincts.

Abby loves teaching, but in her own words it takes a lot of work and planning to “do it really well”, which is her preferred mode of conduct. Her talent and long experience have led to Abby’s appointment in several leadership roles within the school. This means she must juggle maths and literacy team meetings and professional development days on top of her class teaching load. Not uncommon for a good teacher in the world of primary schools. Yet, as a result, Abby finds herself continually pulled between various commitments and responsibilities. Pushed for time and prodded for attention, from her students, her colleagues, her principal…and pesky researchers.
The school where Abby works is only small and the staff know each other very well. Teachers tend to stay on, or return here, as the leadership and school culture are very positive. The staff room is a clean bright space filled with gentle, friendly chatter during breaks. Two of the walls surrounding the communal lunch table are covered with student literacy data. These provide visual representations of student achievement, showing where every child sits on specific performance outcomes. Columns of tiny, smiling photographs of each student are pinned high or low within their appointed band. These walls form the basis of intense literacy team discussions as staff work constantly to coax students from one band to the next.

During recess and lunch however, teachers are more likely to be trading anecdotes about particularly funny kids, or perhaps a war story or two. There is always shared interest in each other’s packed lunch – this being something of a bug bear for busy teachers – “what to pack for lunch tomorrow?” Abby’s lunches usually garner envious praise as her partner, Tom, is quite the cook. You can always tell Abby’s having a particularly full on day if she’s gulping down a Coke Zero and nodding continually as people talk to her. Also, her voice may start to quiver, just ever so slightly, with adrenaline. This happens when she’s rushing to explain something before darting out the door to yet another responsibility somewhere else.

Drama and Abby are a match made in heaven. As a teacher she is naturally very drawn to creative practices. Wherever possible she likes to design tasks that she knows a kid would find fun to do. Another hallmark of a good teacher. This natural flair for engaging students, combined with her playful personality and years of experience, make Abby a strong practitioner. It is little surprise she gets called upon to lead her peers in more than one capacity. Abby believes very strongly that drama-based lessons have helped to engage her
EAL/D students. From what she sees in class, it helps them express themselves with more confidence, both orally and in their writing. She cites frequent occasions where children who rarely speak in class discussions will be very eager to share their drama work in front of everyone. She also thinks that pre-writing drama work provides a strong scaffold for her less fluent writers, though, as with all things in the classroom, nothing is a magic cure-all. Students still have their good days and bad days, and so does she!

Lessons in the life of Abby.

Abby’s class clatters its way into the library. This was not the scheduled room for her session today, but the hall is being used by Christmas concert rehearsals, and the shared open space with Year 2 is a bit small, plus they have a casual teacher on and drama work is really loud and probably too disruptive— the usual juggling of a day in primary school. Everyone settles into their new digs, a tucked away corner with numerous low shelves. It is crammed with colourful books and modular furniture that some of the children are now dragging out of the way, making space to move around in.

‘Ms Connor! Arav keeps touching my foot!’ says Clara, the little girl with thick-rimmed spectacles, who is valiantly shoving a giant grey pouf across the carpet.

‘You’ll live’ says Abby.

She pulls a small white board out from one corner and starts clipping large sheets of butcher’s paper to its front. The children gather themselves around it, wiggling into cross-legged positions on the floor. Abby’s class comprises
of nature’s natural mixed bag; introverts, extroverts, chatterers, day-dreamers, alphas, betas and odd-ones-out. Loud laughter, a smattering of gleeful fist pumps and one quietly hissed ‘Yes! Drama!’ punctuate the general excitement in the air.

Today’s lesson is centred on the spider and the fly picture book. First the children arrange themselves in a circle, then everyone is asked to mime taking a pet spider out of their pocket and describe what their spider looks like to the people sitting next to them. This is an oral language task to help build descriptive vocabulary. Sharing their descriptions with a partner first, before being invited to share with everyone else, allows students a chance to initially create their responses without the pressure of speaking in front of the whole class. This is an oft-used oracy strategy in high EAL/D schools.

Some students begin to share with the class. Shani puts her hand up high and says,

‘My spider has brown fur and a lightning stripe on his back…and he has eight eyebrows’ she informs the circle.

‘Great job Shani! What a lovely…’

‘This is borrrring.’

A boy called Karim interrupts proceedings. Abby chooses the teacherly high road of deliberately ignoring bad behaviour.

‘What about you Clara? Can you tell us about your spider?’

‘My spider is ssexy!’ lisps the little girl, pushing her spectacles up the bridge of her nose and staring closely at her imaginary pet.
‘Oh.’ says Abby. ‘Yup.’

Abby has been writing down the adjectives from students’ descriptions on a sheet of paper, but at this suggestion puts the cap on her pen.

‘BORING’ repeats Karim.

‘OKAY class! Today, we are all going to work together to make up our very own poem! Aliyah, please get that out of your mouth. We’re not going to have The Wobbly Tooth drama today.’

Abby starts leading an activity where everyone clicks a rhythm with their fingers. She and the researcher set them off with the beginnings of a poem.

‘Ick-y, stick-y, spi-der, crawl-ing all a-round. Ick-y, stick-y spi-der…’

The students are encouraged to think of the second line. Abby asks for hands up if anyone has any ideas.

‘Go-ing to the town?’ says one.

Everyone keeps clicking.

‘Climb-ing up a mound!’ says another.

These suggestions are written on the butcher’s paper with little pictures next to them of the vocabulary words town and mound.

‘Click, click.’

One little girl has had her hand up the whole time.

‘Aishvi? What’s your couplet idea?’

‘Click, click.’
‘Click, click.’

‘Click, click.’

‘Click, click.’

Aishvi has forgotten her idea.

‘Click, click’.

‘Aw, my clickers are gettin’ tired!’ says Abby. The class giggles.

‘Brrrrring!’ says Karim.

‘On the grass-y ground?’ says Aishvi, finally.

‘Love it!’ says Abby, shooting a less than cordial glance at Karim.

Abby sits in a chair in front of her students, ready to start reading from a picture book.

‘Okay class, let’s take a look at this uuuuugly spider!’

She holds the book cover out to the class so they can make some predictions about the story based on the cover images. This is a well-known comprehension aid that children are taught in early primary.

‘Can anyone think of some describing words for this spider on the cover? Bella can you get off my feet please?’
‘But…I love you.’ whispers Bella, a shy little girl with a wide, soft face and a thick brown braid that falls down her back.

‘That’s nice mate. But remember what we said about personal space? Now, who has some describing words, Gavin?’

‘Scary!”

‘He does look scary doesn’t he?’

‘Shiny?’

‘Well he is a bit shiny, on his head…I suppose’ Abby peers closely at the cover.

‘Ms Connor, Arav is touching me with his foot again!’

It’s Clara.

‘Well what can you do about that? Class, what can she do?’

‘MOVE!’

‘She can move’

‘She can sit over there.’

‘Thaat’s right. You hear that Clara? If it’s reeeeeeally bothering you, you can move. Off you go. Great problem solving. Okay, are ready class? Here we go...’

‘Are you in here all morning?’

Another teacher has popped her head around the door.

‘Well, we are supposed to be in the hall but...’

‘Christmas Concert, yes. But I’m supposed to be in here for reading support.’
‘Isn’t that after recess?’

‘No, 10:30. Aren’t you in the I.T room?’

‘No, that’s set up for the bake sale.’

‘Right.’

‘Right.’

There’s a slight pause as the teacher at the door waits.

‘Well. I guess we’ll be out by 10:30 then.’

‘Great!’ says the teacher, pulling the door shut.

Abby sighs and picks up where she left off. She reads the first pages of the story, then stops to discuss with the children what they think is happening, checking their comprehension. She also unpacks the new vocabulary word parlour, distinguishing beauty parlours and sitting room parlours.

‘Why do you think the spider wants the fly to go to his parlour?’

‘He's saying it because it's nice.’

Suggests a gentle boy called Thomas.

‘It might be nice. Hmmm. Whose got some other thoughts. What do you think Jessie?’

‘He's trying to trick the fly!’

Replies Jessie, a confident young girl with a short ponytail and a skirt that is far too big for her.
‘He's trying to trick the fly? Hmmm. Maybe. Who can add on to that? How does using the word parlour mean he's trying to trick the fly? Michelle?’

‘Because if she's wearing something pretty, she might be addicted to parlour!’

‘Oh! Addicted? Well...I guess she might love going to beauty parlours. But if she goes into the spider's parlour, what do you think the spider will do?’

‘Eat her up!’

‘Put her in his web!’

‘Eat her! Eat her!’

‘MARRY her!’

‘They’re gonna kiss!!’

‘Ewww!’

‘No, he’s gonna wrap her up in his web!’

‘Like Arav’s finger! Ha, ha, ha!’

The class start laughing hysterically. Arav sits grinning, waggling his bandaged finger in front of Thomas’s face.
Abby starts her lesson with a short singing and listening activity to help her students develop aural differentiation skills. When practiced by very young children, these types of songs are shown to help support language development in the brain. Next she sings them the song from the picture book about the boy and the ant. At the end of the story, the song asks readers to decide if they think the boy should squish the ant, or let the ant go free. Abby gets her students to divide themselves into two lines according to whose side they are on.

‘Move away. Go back!’

‘Well you guys move back!’

‘Just move!’

‘Now I can't see.’

The dilemmas of 6-year-olds arranging themselves.

‘Clara, pick a side. We’re waiting’

Clara, with the spectacles, is spinning around in circles between the two lines.

‘Come on Clara!’

‘Yeah hurry up!’

‘Claraaaaaa!!’

The class grows impatient. Clara stays put.
‘I can’t decide. I care about this ‘cos I gotta ant farm.’

‘Well choose a side or I’ll choose one for you. Can someone give Farouk a tissue please?

Okay! Here we go. First, we’re all going to sing the song again, reading off the paper in front of you…ready? Uhm, Farouk, can you blow your nose please mate?’

Farouk is a short haired boy with wide eyes, a somewhat distracted demeanour, and a perennially runny nose. He blows it. The class sing the song together and create frozen statues of the characters at different points in the narrative. Then Abby asks some of the children to stand and speaking in character, give their reason why they want to step on the ant, or why they want the boy to let them go. This is a scaffolding activity using oracy to help develop her students persuasive writing. She starts by encouraging the use of some target vocabulary.

‘So, this is what you're going to start with, we're going to use the word definitely because it's a good, strong word to convince people with. De-fin-itely. Everyone say definitely.’

‘DEFINITELY!’

‘So, the Boy will start by saying I should definitely squish you because…and the Ant will start by saying You should definitely NOT squish me because…. Practice what you are going to say with your partner.’

Abby gives her students time to plan and rehearse what they will say, once again practicing their language skills through peer talk.

‘Alright! Michelle, stand up! Why should the Boy save you?’
Michelle with the sticky-up fringe stands,

‘You should definitely save me because...because I'm too little to be squished at all!’

‘Ohh, you're too little? Okay. And one of the Boys, Suzana? Stand up and tell us why you want to squish the ant.’

‘I wanna squish...’

‘I DEFINITELY want to squish you…’

‘I definitely wanna squish you because...er, because…because YOU take my food away!’

“Oh, very convincing! And…Karpivi?”

‘You should save me...’

‘You DEFINITELY should save me.’

‘You definitely should save me because I don’t wanna die!’

‘Can anyone add on to Karpivi’s reason? Because no-one wants to die, right?’

‘Because your family want you so much?’ says Xiao Hong.

‘Oh! Because she has a family that loves her so much. That sounds like a good reason. And now let’s hear from another Boy. Arav?’

‘I DEFINITELY WANT TO SQUISH YOU BECAUSE YOU TAKE MY FOOD AWAY AND I DON'T GET TO EAT ANYTHING AND YOU'RE LIKE THE BAD GUYS THAT STEALS MONEY!’
The class dissolves into fits of giggles.

‘Ohhhh! They're crooks are they?’ asks Abby.

‘No! We are not!’

‘We’re not crooks!’

‘We need to eat too!’

The children erupt into loud disagreement.

‘Hmmm, these are all good reasons everybody. Lots to think about. Okay, let’s hear from Jessie. Come one Jessie, you’re fighting for your life here!’

Jessie of the too-big-skirt stands, stomps one foot on the ground and implores,

‘I definitely want to be saved because I am part of nature and I'm made from God and we're all like the same, even if we’re little!’

The class start arguing once more, everyone vigorously defending their character’s point of view.

‘Oh, well done everybody, some great convincing!’

Abby is pleased.

‘Er, Farouk, get a tissue mate.’
intuition

Quiet-spoken, rarely-heard,
the wisdom of our inner words.

Waiting stillness
brings them forth,
for patient minds with patient thoughts,

but as I wait
for falling fruit,
my voice of wisdom

is mute.
Chapter 5 – Analysis

Analysis of the research material will be considered from a number of perspectives. Firstly, given that the majority of observations were captured on camera, some time is spent unpacking the theoretical considerations of video as a medium. Then the research stories are discussed in terms of narrative analysis. This chapter also briefly touches on body language analysis, as this was a necessary element to translating footage of the students working together. The remaining bulk of the chapter considers the observed phenomena through the lens of multimodal discourse analysis, teasing out the various modes at play in a number of interactions and linking them to the overarching themes of sociocultural theory and EAL/D pedagogy.

Video analysis

All video analysis is, at its core, a hermeneutic or interpretive practice. You are not observing the events, you are observing a representation of the events. The focus can only be on phenomena that have taken place within the frame of the camera. There is, however, much that exists outside the frame that may be deeply relevant to the interactions observed. As argued throughout this paper, all human interactions are embedded in a specific sociocultural environment. This is what gives those interactions meaning. Therefore, some authors claim that video data should always be accompanied by focused ethnography to help flesh out the surrounding context (Knoblauch, Schnettler & Knoblauch, 2012). The portraits and narrative snapshots in the preceding chapter have been designed to provide this ethnographic dimension. Another consideration is the subjective nature of video analysis. As Erickson
(2006) points out, there is an overwhelming field of possible detail held in video footage and researchers have a tendency to concentrate on instances that illustrate the desired phenomena, and to select examples using no systematic procedure. Bearing this in mind, this study has tried to include instances in amongst its vignettes of the drama-pedagogy not succeeding. This has been as much to create a likeness with the realities of teaching as to balance perspectives on the pedagogy. With regards a systematic procedure, there can be no claim to having used one, other than seeking moments of pedagogic relevance, or those that captured the inherent humour of a primary classroom.

Narrative inquiry

Stories as knowledge.

Narrative methodologies are becoming increasingly popular in social science research, valued for their capacity to convey the personal aspects of institutionalised social phenomena. The concerns and priorities of this method of inquiry are highly subjectified, as “rather than focusing on constructs, opinions, or abstractions, narrative methods prioritize an individual's experience of concrete events” (Carless & Douglas, 2017, p. 307). Perhaps some of their growing credence might be attributed to the increasing empowerment of diverse voices. Such perspectives had been drowned out – or suppressed – in the pre-internet age, a time when media were more easily dominated by the concerns of vested power structures. As awareness of the experiences of marginalised groups increases, narrative studies gain relevance for their ability to empower personal experience in the face of sweeping social or governmental forces (Bathmaker & Harnett 2010).
The ubiquitous nature of narrative, its presence in virtually all aspects of mind and human interaction, makes it somewhat problematic as a scientific framework. Accordingly, one finds that narrative research is not a clearly defined approach. There are no unifying theories or general methods to help make it a less unwieldy prospect (Andrews, Squire & Tamboukou, 2008). Bruner (1991) notes that, perhaps due to reasons of practicality and ease of measurement, we have historically focused on educational environments that support children in constructing and explaining the natural world, one made up of empiric manifestations. There has been comparatively little done, Bruner argues, to discover how best to teach and measure the messy, individualised domain of human relationships. This may be, in part, due to the difficulty of verifying narrative data and the inner intentions that lie beneath any given human action (Bruner, 1991). To tell the stories in Chapter 4 it has been necessary to infer these inner intentions. In answering for the accuracy of these inferences, it would of course be conceptually inappropriate to ask such young children for feedback, but these stories have been sent to Abby, the classroom teacher, to ensure her own assessment of them as bearing likeness to her experiences.

Trust and trustworthiness.

As narrative and phenomenological inquiries began to gain credence, it became clear that the positivist constructs of validity and reliability would need re-casting. Polkinghorne landed on the term ‘verisimilitude’, meaning results that could be judged as having the appearance of reality (Polkinghorne as cited in Bailey, 1996, p. 189). In creating the classroom vignettes, the researcher has been very aware of the need for such verisimilitude. The body language descriptions of paired work are taken only from the video footage in the manner they occur
on film. The narrative dialogue, however, although entirely based on real events, has required significant editing. Some sentences from the transcript have been ‘tidied up’ so they read better on the page. Some moments have been extended and other shortened, to create a readerly flow, coherence or comic timing. This use of comedy in the vignettes has been deemed a crucial element to creating verisimilitude with a primary classroom. At times the dialogue of several non-participant students has been amalgamated and attributed to one student. This has served to flesh out some of the other characters in the stories, rendering them familiar from one vignette to the next and giving a sense of the other personalities that made up the class.

As qualitative and interpretive frameworks have evolved, terms such as *authenticity*, *trustworthiness* and *credibility* have come to replace empiric conceptions of objective truth and repeatable findings. The stories in Chapter 4 are neither objective nor repeatable, but they are firmly grounded in the interactions and events captured on video or in the audio transcripts. In fact, this researcher argues that any editorial and creative decisions made have been in service of adding greater authenticity to the narratives rather than less, as the visual and empathic dimensions that a reader brings to any story are more accurately served by a mastery of such elements.

**Body language analysis**

Analysing the embodied aspects of social interaction once again requires interpretation on the part of the observer. There are myriad minute details that constitute any face-to-face interaction. We are in a perpetual dance of meaning with those around us, receiving, transmitting and translating information. In some instances, even a millisecond-pause, or the
slightest turn of a head may be laden with potential connotation. Embodied interactions offer
an intensely rich source of possible data. Goffman has named this delicate interplay the
‘interaction order’, characterising the domain as one that could withstand limitless
microanalyses (Goffman, 1983). The process of conducting research requires, however, that
decisions be made about which moments of bodily communication are most pertinent to the
question at hand. For this study, the body language exhibited by the participants was analysed
in terms of embodied language and mediated learning, as well as moments of high
engagement, and moments of social connection or social dissonance. It should be noted that
moments of low engagement have not been included, although they did occur. Participants in
the filmed lessons could sometimes be seen to slump their shoulders and sigh, or look away,
appearing to lose interest in the lesson after spending too long sitting on the floor. This also
occurred sometimes if Abby had been explaining something for an extended length of time.
On other occasions their attention might drop or waver for no apparent reason at all, other
than perhaps being 6 years old.

Moore & Yamamoto (2011) note the activation of mirror neurons, as discussed in Chapter
1, and how they imply a profound influence of body language on our socialisation from a
very young age. They propose that this ‘internal motor simulation’ helps us understand each
other’s meanings and motivations. When babies watch and copy the body movements of
those around them, they are learning to exhibit empathy as well as to develop language.
These ideas can be seen to build upon the argument of this research, that embodied learning
experiences have a special portent in the language and communication arts. Moore &
Yamamoto also note the inference required to layer concrete occurrences of body language
with abstract meanings, such as like and dislike. This capacity to abstract and symbolise
movement is what makes us empathetic and intuitive beings, yet it also leaves us prone to misinterpretation. In presenting the stories in Chapter 4, the researcher has tried to refrain from layering too much inference into the language, electing to describe physical actions rather than label inferred emotions wherever possible. That being said, in order to create vivid depictions, it has been necessary to sometimes add qualifying language to the descriptions of participants’ body movements. The aim being to more accurately convey the ‘lived moment’ to a reader.

**Multimodal discourse analysis**

Modes of interaction.

Most language interactions are inherently multimodal, involving sound, gesture, facial expression and the imagery all around us. In contrast with previous generations, texts are now understood to encompass more than just words on a page. Communication has been fundamentally altered in the consumer age. Kress (2010) cites influences such as globalisation and the increasing instability and ‘mobile’ nature of modern life. He points to the move away from authoritarian rules of ‘grammar’ to the more inclusive domain of ‘semiotics’ as indicative of a profound shift in linguistic philosophy.

The influence of the internet has corroded traditional, vertical lines of authority and communication to more horizontal and collaborative ones. We now communicate largely in networks, interacting with webs of contributors (Kress, 2010). Every mode of communication has its own unique affordances. Gestures and movements, spoken words, written language, images, music – all have differing experiential and cognitive emphases. In the digital age, all
are increasingly working in concert with one another, creating multi-modal messages that are no longer transmitted, but rather are inter-acted with by consumers whose personal contexts and interests curate the multi-media experiences around them.

Given this contemporary context to meaning-making and content creation, it is perhaps little wonder that studies point to the use of multimodal resources as having positive impacts for English language learners (Norte Fernández-Pacheco, 2018). Neuro-psychological contributions to the field of education now widely assert that different people learn and perceive differently. Language and cognition are inherently multi-sensory, and each individual embodies their own unique synthesis of auditory, visual, spatial and kinaesthetic inputs (Cuevas, Steines, He, Nagels, Culham, & Straube 2019; Medina, 2008; Vigliocco, Perniss, Vinson & Vigliocco, 2014). Designing lessons that involve multiple modes of communication and content delivery can help support the learning diversity that exists within any given classroom, but even more so those that are high in EAL/D students.

Multimodality in the school context.

Contemporary schools operate amidst a strange paradox – answerable to political and educational discourses that cry out for greater agility and creativity in students facing uncertain futures, whilst simultaneously marginalising arts-based learning in favour of science, technology, engineering and mathematics (STEM) projects. In the digital age, literacy is increasingly recognised as involving more than words on a page, yet there seems to be a lag in translating this recognition into contemporary teacher pedagogy. Innovations in ICT have given students unparalleled access to video and audio materials, as well as an enhanced ability to self-create audio-visual texts. These advances place web content and
video footage at a high point of intrinsic student literacy and engagement, yet they are often largely ignored by classroom teachers who feel they lack the expertise to teach integrated forms of digital communication (Polly, Mims, Shepherd & Inan, 2010; Chai & Ching-Chung, 2013). The Australian National Curriculum English (ACARA, 2010) makes repeated reference to the expected integration of multiple modes of communication, yet researchers note the decided lack of multi-modal texts incorporated in the National Assessment Programme in Literacy and Numeracy (NAPLAN) (Unsworth, Cope, Nichols, 2019).

Drama, EAL/D students and multimodality.

Whilst there can be little doubt that ICT and STEM skills are a powerful and necessary part of 21st century schooling, the socio-emotional benefits that arts pedagogy can confer on participants, coupled with an intensive valuing of aesthetic communication and quality peer collaboration, places it on a strong footing as an educational imperative. Technology has done extraordinary things for humankind, but creating happy children and teenagers is not one of its accomplishments (Charlton, 2013; Nesi & Prinstein, 2015). Drama on the other hand, is able to offer multiple modes of engagement with language, in a setting that demands a degree of collegial support and vulnerability amongst its participants (Neelands & Nelson, 2013). As someone I know once recalled of his elite private boys’ school education, English lessons that used drama were the only time boys ‘weren’t mean to each other’, because they knew that they too would have to stand up and perform. To share one’s creative ideas in front of an audience can feel somewhat exposing, but it is precisely this element of risk and tension that can make well-taught drama classes so compelling and so mutually supportive.
Regarding drama as multimodal EAL/D pedagogy, its applicability is clear (Stinson & Piazzoli, 2013). Teachers drawing on a wide range of semiotic resources can offer their students more engaging and equitable learning experiences, whilst also expanding their students’ known palette of communicative possibilities. For those children whose academic performance is often compromised because they are a second language learner, broadening their avenues of response through dramatic forms can help develop their sense of identity as someone with ‘something to say’ and a method of ‘saying it well’. The drama-led literacy space is able to harness multiple layers of communication. Words, gestures and images are fused together in playful strategies designed to enrich comprehension and language use. The classes observed for the duration of this study demonstrated a repeated use of image, musicality, rhythm and bodily expression to relate narrative and learning concepts.

### Modes of meaning in Abby’s lessons.

As evidenced in the video data captured of Abby’s lessons, drama as literacy pedagogy activates collective forms of communication in a highly engaging and inclusive manner. Language is experienced as embodied and interactional, words are written, read and listened to, graphic images are analysed and discussed, scenes, songs, couplets and rhythms are invented and performed. Throughout the course of seven workshops, combinations of these modes were fused together using playful strategies designed to enrich comprehension and oral language. Some of these strategies are outlined below, highlighting the linguistic, cognitive and communicative elements they entail.
**STRATEGY:** Passing the Spider.

**MODES:** Embodied, Oral, Aural

**COMMUNICATION STYLE:** Interactive

**DESCRIPTION:** Students imagined they had a pet spider in their pocket. They mimed taking the spider out and patting it. They created an oral text describing what their spider looked like to their partner. They played a game with their peers where they had to throw the imaginary spider randomly across the circle, memorising a distinct word-order and being encouraged to use oral expression in their horrified response when catching the spider.

**EAL/D SUPPORT:** Partnering with other children to hear different descriptions of imaginary spiders helps broaden vocabulary. Performing the horrified receiving of the spider encourages vocal expressivity and oral language confidence.

**STRATEGY:** Acting Out Similes in Pairs

**MODES:** Embodied, Visual, Oral, Aural

**COMMUNICATION STYLE:** Collaborative, Performative

**DESCRIPTION:** Students created an oral text (a simile) in pairs. They also created a visual image (physical action) to support what they were saying. These were all performed around a circle with the rest of the class.

**EAL/D SUPPORT:** Partnering with more able children helps build language skills and develops collaborative ability. Embodying the language of the simile enhances comprehension. Performing the simile and action in front of the class encourages confidence and expressivity in oral language.
STRATEGY: Rhyming Couplet with Actions

MODES: Embodied, Visual, Oral, Aural, Written

COMMUNICATION STYLE: Collaborative, Performative

DESCRIPTION: Students worked in pairs to create an oral text, the second line of a rhyming couplet. This had to match the rhythm of the first line of the poem. They also had to create mimed physical actions symbolising what they were saying. These were all performed for the rest of the class around a circle. They were then all written down, contributing to a class-constructed poem.

EAL/D SUPPORT: Discerning rhythm and rhyme are important elements to early language development. Working with a more able partner helps to build language and collaboration skills. Creating physical gestures to go with oral text supports vocabulary. Shared performance of creative work builds confidence.

STRATEGY: Speaking In-Role

MODES: Embodied, Visual, Oral, Aural, Written

COMMUNICATION STYLE: Performative, Imaginative/ Persuasive

DESCRIPTION: Students imagined themselves as a character from the narrative. They embodied that character at a particular moment in the story. They created an oral text from the perspective of the character and performed it in front of the rest of the class.

EAL/D SUPPORT: The dramatic, narrative context of character role play offers compelling reasons to create an oral text (performance). If English language is still at emergent stages,
physical gesture can fulfil the role of words. Speaking in-role allows for oral rehearsal of what later becomes a written text. Listening to classmates’ performances creates a scaffold, exposing them to a broader range of language than they might have. All the language they are hearing is in an embedded semiotic context to support comprehension.

Moments of meaning in Abby’s lessons.

In the Xiao Hong videos, the use of mime can be seen to aid her comprehension of the word ‘gaze’, and the embodiment in the Little Seed strategy was able to enrich the meaning of the word ‘offering’. Creating and sharing actions to accompany the Ant Song built on her collaborative friendship with Michelle, and enabled Xiao Hong to experience persistence leading to success when performing in front of the class.

In Shani’s videos, the use mime helped stimulate her descriptions of her pet spider. She gained experience in collaboration with an individual with whom she did not see eye to eye. Though it did not work out particularly well in that lesson, it may well be a useful reference point for any future collaborative efforts that go awry. We only learn by practice. Her work with others was more successful, as Xiao Hong helped her come up with an idea when she was stuck for one.

In Deepika’s videos, embodiment of the Ant character seemed to allow her to tap into a strong sense of personal resonance. She fluently articulates to the rest of the class how it feels to be picked on for being small. Deepika’s collaboration with Arav – not a usual partner for
her – can be seen as finally ending in mutual enjoyment as the playful nature of drama and
embodiment often have an infectious quality of ‘fun’.

In Abby’s videos, the use of dramatic roleplay can be seen to stimulate children’s
descriptive and persuasive language through various mimes and role-plays. She is seen to
combine multiple modes of language in any given session – gestural, oral, written, sung and
performed. She is also seen to be continually juggling the many demands placed on a her as a
primary school teacher, be they related to the early socio-cognitive development stage that
her students are in, or to the larger cultural institution in which she works.

The potentialities of drama as a mediating tool have already been touched on in chapter 3,
but the analyses completing this chapter have more concretely linked EAL/D pedagogy and
sociocultural theory to the work that took place in Abby’s classroom. This chapter has also
teased out some of the more personal social and psychological phenomena that the
participants seem to experience in the vignettes.
Chapter 6 – Discussion & Conclusion

By interpreting and representing some of the experiences of three students and their teacher during a series of drama-based literacy lessons, this research hopes to offer readers some deeper insights into how such practices relate to both language learning and student engagement. In using the creative linguistic practices of poetry and short story, the subjectivity of the findings presented is both undeniable and undenied. The aim has been that as you read those hermeneutic interpretations you might not only empathise with the experiences of the participants, but perhaps even recognise some experiences of your own. There are, after all, certain striking repetitions to all of our lived-realities, and it is through the bonds of empathic knowledge that we truly excel in the social realms.

Big data & little people.

The choice on the part of this researcher to engage in a hermeneutic phenomenological study has been a deliberate one. The climate that educators work in is increasingly influenced by big data analyses (Birmingham, 2017). Such information is undoubtedly a crucial and informative part of decision-making. Yet the effects of such big data narratives can sometimes be at odds with their aims. All social science research labours toward the same goal, to make individuals’ lives better, yet the damaging story that might be told to a young person about themselves via their ‘test results’ is no small concern. As meme theory so popularly articulates, ideas and emotions are infectious entities (Leigh, 2010) and we would do well to be cognisant of what ‘memes’ children are exposed to about their own capabilities.
Marsh, Bertrand and Huguet (2015) contend that despite growing use of assessment results and performance indicators in schools, many teachers and principals are at a loss as to how to interpret the gathered information in order to effect positive change. They self-identify as lacking requisite skills to formulate meaningful questions and analyses, and also lacking scheduled time to deeply reflect on the data they collect. Oláh, Lawrence and Riggan (2010) identify that teachers’ pedagogical responses to information gleaned from assessment data is often formulaic, procedural and superficial. They argue that investment in training and support is required so that teaching focuses on conceptual gaps instead of reverting to teaching the same thing again for the lower achieving students, whilst giving the high achievers ‘busy work’. Whilst recognising the unique knowledge that large-scale data sets bring, there remains an onus on educational leaders not to allow data to ‘replace judgement’ nor ‘allow pre-set algorithms to drive what otherwise would be decisions made at the personal, interactional and relational level at school” (Ben-Porath, Ben Shahar, Ben-Porath, & Ben-Shahar, 2017, p. 244). There are curious echoes of a Watsonian behaviourism (Freed, 2019, p. 19) in the hopes that are pinned on big data sets; if we feed this input to the system, we must correspondingly get that output. Yet there remains an elusive problem betwixt the ‘in’ and the ‘out’, that of the human disposition.

**Bodies of knowledge.**

Minds live in bodies. This is something we tend to forget in the classroom, perhaps to our students’ detriment. The physical body is so often suppressed through the course of a school day, cruel punishment for young children whose impulse control is low but whose energy levels are extremely high. Although physical self-control is a necessary correlate to mental
concentration, there is much to be said for the emotional and physical release that drama can provide. Laughter, play and movement provide a valuable outlet for young people, and the relevance of physicalised and social learning experiences seems ever more pointed in the face of loud concern over screen time, inactivity and social isolation (Hinkley, Salmon, Okely, Crawford, & Hesketh 2012).

Drama, ICT and multimodality.

The communicative applications that are possible with ICT and the creative arts seem strangely under-utilised in many classrooms. Jacobs (2008) has noted a prevailing lack of confidence amongst primary pre-service teachers in using arts-centred pedagogy. Out in the landscape of working professional teachers this attitude continues. This is despite much lip service paid to the importance of creativity in 21st Century conceptions of learning. Yet even those schools that do value the arts often struggle to find ‘the time’, let alone the physical place, to put such experiences in amongst their crowded rooms and schedules. Although electronic whiteboards and AV screens are now fairly ubiquitous, agile learning spaces are not yet the norm in schools, and timetables groan on, over-burdened as ever. However, it is not just our conceptions of time management and physical space that need to become more flexible, as Taylor (2014) argues; it is also our conceptions of what constitutes ‘academic’ communication.

If we truly want creative generation of ideas and collaborative construction of knowledge in our classrooms then we not only need to offer the physical and mental spaces for this to happen, but we also need to take account of the work of modes other than language. (Taylor, 2014, p. 418)
Use of the body as a ‘mode’ of knowing and expressing is a strength that drama can bring to the learning environment, along with its many rich social interactions. Drama and ICT in the form of digital storytelling, short films, spoken collages and online vlogs can all be highly engaging strategies to recruit students into the art of communication and semiotics. Craft (2011) highlights the ways in which the digital age can enhance pluralities, possibility thinking, playfulness and participation. For EAL/D students, accessing multiple semiotic modes can augment their sense of identity in the classroom, giving greater access to curriculum outcomes and an avenue to share their thoughts and experiences - words may be missing, but meaning still prevails.

Significance of the research: Researcher as storyteller.

This has been a narrative and phenomenological inquiry. As previously argued, notions such as transferability of findings or internal validity are not appropriate to this methodology. Authenticity and likeness or ‘verisimilitude’ are more fitting forms of appraisal. It is hoped that any primary teacher reading the narratives held herein would find such a verisimilitude with their own experiences. Another avenue toward authenticity lies in what is termed ‘narrative accrual’. When similar stories or accounts of phenomena repeatedly emerge, this provides a corroborating impact to their interpretation (Bruner, 1991). It is just such an impact that the researcher is motivated to create in submitting this research. Holloway and Freshwater (2009) articulate that, when dealing with narrative data, there must be an openness to multiple, co-existing truths and that subjectivity plays a necessary part in
narrative interpretations. The subjectivity of the researcher provides, therefore, an inextricable and hermeneutic thread running throughout this thesis.

The events that have been depicted represent part of the narrative accrual that the researcher has experienced in many such classrooms with many such students. Although limited, by virtue of authenticity, to presenting only those moments captured in conversations or on camera, there remains a wealth of other corroborating narratives that the researcher has witnessed or been part of which necessarily frame her observations. Expanding this frame, one must also consider the employment and academic cultures in which this work has been produced – both are highly cognisant of the value of arts education. Such effects must be acknowledged as surely bearing influence on the selection, analysis and interpretation of interactions which comprised the vignettes. Nonetheless, it may be seen that the videos, transcripts and stories that make up this research all seemingly compel us toward one conclusion – that drama, interactive role-play and language learning make happy classmates indeed.
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Appendix A

Lesson transcripts
TEACHER: Are we alright Miss?

RESEARCHER: Yeah.

TEACHER: Ok. So. We are going to think about this uuuuuugly spider. And. We’re going to read that to you later, that story. (to student) Can you face the inside of the…because you just need to listen. I’m gonna join the circle in a minute.

(indistinct discussion between researcher and teacher about camera set-up and position of students)

RESEARCHER: (to class) Sorry to be thinking about all this. It’s just that for this drama literacy term we’re gonna film some things and I’ve just got some students who are helping me out with some stuff, so sometimes we’ll be talking about “ohhh, what’s in the shot of the camera?” and sometimes you’ll see me with a camera walking around class…please ignore me! (laughs and students laugh) It doesn’t really mean anything and it’s not going on
Youtube or anything. It’s just for me to think about my own teaching, and…er…to watch Ms Connor’s great teaching…to do with things like that.

TEACHER: Yeah…we told you that…so we can help us learn. Remember Ms Connor said that teachers are never good teachers they always can get better?

RESEARCHER: Yeah.

TEACHER: Alright?

RESEARCHER: Ms Connor can you be in the (points to the circle of seated students in view of camera – bursts out laughing)

TEACHER: (smiling) I knew you’d say that. Shuffle up a little bit so Ms Connor can put her bottom somewhere (students laugh). Okay. Right.

RESEARCHER: So, the first thing we’re gonna do…cos I know that we made that fantastic song together when you were in Kindy and I need to remember some of your names/

STUDENT: /When we did the…the drum (taps foot of neighbouring student’s shoe)

TEACHER: Oh, that you did the drum thing, probably. That’s what he’s saying. Did you do some kind of cha…song…?

RESEARCHER: No?

TEACHER: Like this (indicates drumming with her hands)

STUDENT: Yeah we did! (all students start drumming floor with their hands)

TEACHER: No we didn’t! No. Ee did the (sings, all class join in) “God made me into a little seed” didn’t we??

STUDENT: No, we did the bee song
RESEARCHER: What bee song??

STUDENT: No that was with another teacher.

RESEARCHER: Thank you!

SS: No, no! But we did it with you! etc

RESEARCHER: No??

SS: Ye-es!

RESEARCHER: Anyway anyway…

TEACHER: Doesn’t matter.

RESEARCHER: This is a new game. Ready? No drumming on the floor yet. Thinking about spiders instead. I brought (whispers) a spider to class. I’m gonna show you. (takes imaginary spider out of pocket) His name is Hairy Harry.

TEACHER: No. Stay on your bottoms. Imagine.

RESEARCHER: His name is Hairy Harry and my spider Hairy Harry has long sticky legs, and lots of fur…and two…no, how many eyes do spiders have (laughs)...twooo big eeeeyes???

TEACHER: It’s an imaginary spider he can have as many as you want!

RESEARCHER: Yes. And he’s got a yellow stripe on his back. Do you wanna all get your spiders out.

STUDENT: I wanna get…I wanna get a scorpion.
TEACHER: Shhh…(whispering) get your scorpion or spider out…and pat your little friend. Be careful you don’t want to scare him. You’re gonna turn to your neighbour and you’re gonna describe, what does your spider look like? What does your spider look like?

ALL: indistinct chatter about spiders

SHANI: My spider has brown fur and a lightning stripe on his back and he has eight eyebrows. And…

RESEARCHER: Okay, we’re gonna put our little spider friends away. Shhhh. Shh. Shh. So those spiders were lovely and friendly. This game we’re gonna play…and we weren’t scared of our pet spiders. But this game we’re gonna play…EVERYONE SCARED OF THE SPIDER…and we’re gonna pass the spider around the circle. And you use special words, it goes like this …Ahhhhhhhhhh…I’ve forgotten them! (laughs – looks to teacher and attempts to remember) Is it? mumbling “Anthony, do you want to pat the spider?”

TEACHER: “Oh no I don’t want to pat the spider”

RESEARCHER: Okay. It goes like this. Everybody standing up. Standing in drama neutral. I’m gonna start with the spider in my hand.

TEACHER: Michelle that’s perfect drama neutral. Look at MICHELLE she doing perfect drama neutral, she’s standing like…look at how she’s standing.

RESEARCHER: Feet together. Arms by her sides.

TEACHER: Perfect and er…Elijah’s doing perfect drama neutral as well. (goes to help a boy off the floor next to her. He can’t get up)

STUDENT: Ms Connor…

TEACHER: What’s the matter? (student’s jacket is caught up with shoelace)
RESEARCHER: Oh his lace is stuck…

STUDENT: My leg…

TEACHER: Oh! *(helping him, laughing)* That’s a bit crazy isn’t it?

RESEARCHER: Okay. We pass the spider around the circle and we always have to use the same sentences. And we have to use A LOT of expression like we REEEEALLLLY DON’T WANNA PLAY WITH THE SPIDER *(very scared face and voice)* Goes like this. “Miss Connor…would you like to pat the spider?” *(mimes giving her a spider across the circle)*

TEACHER: *(mimes catching it, with a disgusted look on her face)* Oh no! I don’t want to pat the spider!

RESEARCHER: Wonderful expression!

TEACHER: Ariel! Would you like to pat the spider?

*(students giggling)*

STUDENT: No!

RESEARCHER: Catch the spider, catch the spider!

TEACHER: *(reminding student what to say)* Oh no/

RESEARCHER: /Lots of expression

TEACHER: *(slowly)* Oh no, I don’t want to pat the spider

STUDENT: I don’t wanna pat the spider!

RESEARCHER: And then, you give it to someone else. Here…*(leaves a pause for the name)*

STUDENT: Heeeeeeeeeeere….AISHVI!

RESEARCHER: *(reminding)* You pat the spider
STUDENT: You pat! The spider.

STUDENT: Oh no, I don’t wanna pat the spider! *(acting terrified. Class laugh)*

STUDENT: Here DEEPIKA. Do you wanna pat the spider?

DEEPIKA: No way! *(squeals in fright, class laugh in enjoyment, teacher guides her hands to mime catching spider)*

STUDENT: This is so booriiing!

DEEPIKA: No I don’t wanna pat the...spider.

Silent pause.

TEACHER: Who you gonna pass it to? “Here…”

DEEPIKA: JANELLE do you...do you wanna pat the spider? *(mimes throwing spider)*

STUDENT: Nooooo! I don’t wanna pat the spider *(leans away to avoid holding it too close, class giggle)*

TEACHER: Good girl. Sit down.

RESEARCHER: And once you’ve had your turn, AISHVI and DEEPIKA you sit down. Good job!

STUDENT: Here MICKY do you wanna pat the spider?

STUDENT: No I do NOT wanna pat the spider! KARIM do you wanna pat the spider?

STUDENT: Noo. I…(flat voiced)

TEACHER: No I do not want to pat the spider.

STUDENT: I do not want to pat the spider. THOMAS do you want to pat the spider?

(class jumping excitedly, pushing circle inwards to see better)

TEACHER: Wait, wait, wait. Stop. We’re going to just take a step back and make our circle a bit rounder. Thomas is going to go again. “No I don’t.”

STUDENT: (high pitched scared voice) Noooo! I don’t want to pat the spider! ANNABEL do you want the spider? (mimes throwing it)

STUDENT: No I don’t!!!!!!!

TEACHER: Want to pat the spider.

STUDENT: I don’t want to pat the spider, ALIYA do you want to pat the spider?

STUDENT: Ahhhh! Ahhhh! (goes to throw to next person)

TEACHER: ALIYA, ALIYA…”I don’t want to pat the spider”

STUDENT: (jumping on the spot) I don’t want to pat the spider! ASHER do you want the spider…to pat the spider?

STUDENT: No I don’t want the spider! SHANI would you like to pat the spider?

STUDENT: I don’t want to pat the spider! Here (throws it)

TEACHER: Who are you going to ask...you say “Here JOELLE”

SHANI: Here JOELLE, do you wanna pat the spider? (09:28)

STUDENT: No I don’t… I don’t want to pat the spider. Do you want to pat the spider JESSIE?

STUDENT: No I don’t want to pat the spider. Here KARPIVI.

RESEARCHER & TEACHER: Do you want to pat the spider?
STUDENT: Do you want to pat the spider?

STUDENT: *(in high squeaky, scared voice)* No I don’t!

*(children laugh)*

TEACHER: You better say the whole thing!

STUDENT: No I don’t want to pat the spider! RUTH do you want to pat the spider

*(children laugh)*

TEACHER: On your bottom ARIEL…

STUDENT: Do you want to pat the spider?

TEACHER: Sit down KARPIVI…

STUDENT: No I don’t to.

*(indistinct chatter amongst children)*

RESEARCHER: Just a minute…/

TEACHER: I couldn’t hear RUTH because other people were sitting. When we’re sitting on our bottoms…I can see Shani is doing the sitting down perfectly ‘cos she’s showing respect to the person that’s speaking and she has her legs crossed. Well done Shani.

RESEARCHER: And remember…oh, sorry honey *(to child)*…when you get the spider, when I say you’re gonna have a lot of expression you’re really gonna show how scared you are and how disgusted you are by spiders

TEACHER: No I don’t want to pat the spider! *(in exaggerated scared voice)*

RESEARCHER: And you’re gonna show that in your voice.

STUDENT: NO! I DON’T want to pat the spider
TEACHER: Oh that’s good!

STUDENT: Do you wanna pat the spider GAVIN?

STUDENT: NO I DON’T WANT TO PAT THE SPIDER!

(children laugh)

TEACHER: What do you have to ask them?

STUDENT: Do you want to pat the spider ARAV?

STUDENT: Of course!

(whole class erupts into laughter)

STUDENT: Of course!

STUDENT: What did he said?

(children laugh)

STUDENT: Of course!

TEACHER: Pass it to someone else. “Do youuu wanna pat the spider?”

STUDENT: Do you want to pat the spider?

TEACHER: Say his name.

STUDENT: Do you want to pat the spider?

TEACHER: Sit down ARAV.

STUDENT: Do you wan pat the spider?

STUDENT: NOoooo!

RESEARCHER: Don’t forget to say his name…
STUDENT: I don’t want iiiiiit!

TEACHER: Say the person’s name. Here...?

STUDENT: Here you are SUZANA...

TEACHER: You gotta ask the question...so you can answer her..."do you.."

STUDENT: Do you want to pat the spider?

STUDENT: No, I don't want to pat the spider. Here GAURI do you want to pat the spider?

STUDENT: No I don't want the spider.

(laughter)

TEACHER: Good girl.

RESEARCHER: Oh...go on/

TEACHER: /Here..?

STUDENT: Do you want the spider?

STUDENT: No I do NOT want the spider. (giggles) FAROUK do YOU want the spider?

TEACHER: Do you want to pat the spider

STUDENT: No I don't want to pat the spider. TIMOTHY do you want to pat the spider?

TEACHER: No I don't want to pat the spider.

RESEARCHER: Oh you better give it to me then!
TEACHER: Or maybe we give it to ARAV cos he wanted to pat it.

RESEARCHER: Oh here you go.

TEACHER: He can hold it and hav..and pat it...

(Class laugh, indistinct chatter)

TEACHER: (clapping rhythm to get class' attention) - ARIEL give me that toy please cos all I...I've seen it all morning. I'll give it back to you later but we don't bring toys to class. Alright, 5 seconds to get yourselves back into your circle. 5,

STUDENT: (about their seated circle) It looks like a peanut.

TEACHER: 4...it does look like a peanut.

(indistinct giggles and chat about the circle-peanut)

TEACHER: Uh Uh! No, no no where are you going? Where are you going you have to straighten up...let's try again, ready? 5, 4,...stay where you are we're just making the circle bigger....3, 2, (starts giggling at cir�e) ...2, aaaaaaaand 1.Oh that's good. Sitting on our bottoms and crossing our legs. And ARAV is going to put the spider into his pocket. To look after, cos he reaaally wanted to mind it. (to Researcher) Are we doing the descriptions to each other? Or will we do (indistinct)

RESEARCHER: Yeaaahhh

TEACHER: Ok. I'll write it while you do it.

RESEARCHER: Uhm, alright class we're gonna make up a poem now. About a spider.
TEACHER: And it’s going to start with...icky, sticky, spider.

STUDENT: (singing) icky sticky spider walks to...

(rest of class start singing and humming to themselves)

TEACHER: You ready Miss? Can you tell them the start?

RESEARCHER: Buuut, before we move on to the next line, we've got to notice, cos poetry is a bit like music and dancing. Poetry is all...about...rhythm. We’re gonna hear how many beats do we have in our first line. Icky...Oo (to teacher) beats or syllables or words or..?

TEACHER: Beats

RESEARCHER & Class (clicking fingers to mark beat at beginning of each word) Icky sticky spi-der!

TEACHER: How many is that?

All: 1,2,3,4

TEACHER: Ok let's say the words again.

ALL: Icky, sticky spider.

RESEARCHER: I came up with a second line...what do you think about this? "Crawling all a-round"

(class repeat to themselves – “Crawling all around”)

RESEARCHER: Cos it’s kind of got the same number of beats
RESEARCHER: Ok so lets’ see if the beats match...you ready?

ALL: Icky, sticky spider, crawling all around.

RESEARCHER: Oh its a bit short. Kind of works though

TEACHER: Yeah cos we make our ‘around’ a bit stretched.

RESEARCHER: A-roooound

TEACHER: You gotta go "crawling all a-rooooound " (demonstrates with clicking, class joins in)

RESEARCHER: Yeah! That’s why. Then, just before we do your one...’cos poems also, as well as having matching rhythms, poems like to have the same line repeated a lot. So I thought we could go "icky sticky spider" AGAIN. So the poem would go like...you ready?

ALL: Icky, sticky, spider, crawling all around, icky sticky spider [00:16:08]

RESEARCHER: And then...I don't have the next line you guys have to/come up with the/

TEACHER: /Miss we've been doing this in class

RESEARCHER: Ohhh!

TEACHER: We've been doing rhyming couplets so what does this line have to end with?

Rhyming word with what?

STUDENT: Spider!
RESEARCHER: I reckon...

**ALL:** Around!

TEACHER: So maybe we can talk to our partner and think about what rhymes with AROUND. Talk to your partner

*(class all talk in pairs, thinking of rhyming words)*

TEACHER: *(claps rhythm)* It has to end with a D. I heard lots of people say "town" but it needs to end with a D, like around.

*(class talk again)*

TEACHER: Aaaaaand stop! ARAV SYED? [00:17:30]

**STUDENT:** Ground

TEACHER: Ground, oh good one. JOELLE?

**STUDENT:** Found

TEACHER: Veery good! ISHANI?

**STUDENT:** Sound?

TEACHER: Sound. They're good aren't they Miss?

RESEARCHER: Yeah! These are great ideas.

TEACHER: Ahhh...KARIM?

**STUDENT:** Found?
TEACHER: Found, we got found.

**STUDENT:** Ground.

TEACHER: Ground. uhuh... DEEPIKA?

**DEEPIKA:** Around?

TEACHER: A-round? We've got around already. But good thinking. Ahh, MICK?

**STUDENT:** Pound.

TEACHER: Pound!

STUDENT: What’s a pound?

TEACHER: Pound has...pound has two meanings. So pound could be *(pounds her fist)* pound! Everyone, pound!

*(class all pound fists)*

STUDENT: Ow.

TEACHER: And the other one, iiissss...

**STUDENT:** *(indistinct definition)*

TEACHER: The pound...pound is usually more of an American word, we don't use pound that much in Australia but pound, you probably see lots on the tv. Is exactly what Clara said. Tell everyone what you just said Clara.

STUDENT: uhm...*(indistinct)*
TEACHER: Or if a dog or a cat is roaming around the street and they don't belong to anyone they sometimes send them, they have a man that collects the dogs and takes them to the pound. And if you want to find your dog if it ran away, then you could go to the pound.

So we're going to, I'm going to draw a hammer...and a little face of a dog.

STUDENT: Yay!

TEACHER: To remind that there's two meanings for pound.

STUDENT: That looks like a good dog.

STUDENT: Yup.

STUDENT: Yup.

TEACHER: Oh thanks mate. Ok

STUDENT: And you even draw cats good.

TEACHER: Now, uh...sitting up. Miss Connor can think of a word, I'm not sure if you know what it is. Its MOUND. [00:20:04]

STUDENT: That's what I was about to say

TEACHER: Oh I'm sure you were. Put your hand up if you know what a mound is. ISHANI?

STUDENT: Like a cat can...like a mouw-ing

TEACHER: Oh that's MIAOW. good try. That's Miaow (to student asking to go to the bathroom) Hurry up mate. A mound, everyone do this with their hand. A mound is a little
hill, and usually ants make a mound...that ants can live in. It doesn't have to be ants, but it’s like a little hill, so I'm gonna draw this.

STUDENT: Like a termite mound

TEACHER: Like a termite mound, that’s right Annabel. That's exactly right. Termites can make mounds as well. (to researcher) Do you think we've got enough words?

RESEARCHER: Yeah!

(indistinct class chatter)

TEACHER: Now these all aren't the same spelling as around (writing words) but I heard lots of TOWN and I heard lots of DOWN

(class start reading and repeating those words to themselves)

TEACHER: Ok, let's have a think. Ready? Clickers ready? (holds up fingers for clicking)

ALL: (while clicking out the beats) Icky, sticky, spider, crawling all around. Icky, sticky, spider.

TEACHER: (hums the next line as 5 beats in order to not say actual words so students can think of their own)

Researcher laughs

TEACHER: So...what word are we going to have..oh! I just heard one so I think cos you're so clever, I want you and your partner to think of one of the words that we just did Ground, Found, Sound, Round, Pound, Mound, Town, Down, and think of what we could write
(indistinct chatter) think of what we could write this, what has to go at the end? One of these words. Work it out. [00:22:21]

(Students start to read poem and sound out and experiment with words with their partners.)

TEACHER: Practice it together! You got one? [00:23:37]

(teacher claps a rhythm to get students attention)

TEACHER: ALIYA and JOELLE. Go!

STUDENTS: (in unison and clicking rhythm with fingers) Icky, sticky, spider, crawling all around. Icky sticky spider, going to...th...town.

TEACHER: Excellent! ARIEL, Go! [00:23:54]

STUDENTS: (in unison and clicking rhythm with fingers) Icky, sticky, spider, claw...ling all around

TEACHER: Craw. Craw-ling.

STUDENTS: (in unison and clicking rhythm with fingers)...all around

Icky sticky spider, climbing up a mound.

TEACHER & RESEARCHER: Wow/ well done!

TEACHER: Let's hear one more. We're gonna click with them. JESSIE, you ready? You going with XIAO HONG? Reeeady? Go!

STUDENT S: Icky, sticky, spider.
TEACHER: crawling all around

**STUDENTS:** Icky sticky spider, *(whisper indistinct)*

TEACHER: On...the...ground. Oh we had three there...good ones. So let's go back to the Town one. ‘Cos that was our first one. And we'll come back to yours. So where do we put, where does Miss Connor write Town?

SS: At the end.

TEACHER: At the end. So girls can you tell me what it was.

**STUDENTS:** *(in unison and clicking rhythm with fingers)* Icky, sticky, spider, crawling all around. Icky sticky spider, going to town.

TEACHER: Going to town. *(writing)* Now what's Miss Connor started the poem with?

STUDENTS: Go..

TEACHER: Each line has to start with?

STUDENT: Capital!

TEACHER: Capital letter..

STUDENT: And icky sticky spider!

TEACHER: Alright, we ready? Everyone? It says...going to the town. Right we're reading from the start. Lets go
ALL: (clicking rhythm) Icky, sticky, spider, crawling all around. Icky sticky spider, going to town.

TEACHER: What’s the next line? [00:25:56]

ALL: Icky sticky spider

TEACHER: ARAV and ARIEL?

STUDENTS: Climbing up a mound.

TEACHER: Climbing up a mound (writing) (indistinct chatter)

TEACHER: Right we ready? Climbing up a mound. you know I like how they used a new word. And they said climbing up a mound. Fantastic. We ready?

ALL: (clicking) Icky, sticky, spider, crawling all around. Icky sticky spider, going to town. Icky Sticky spider, climbing up a mound. Icky sticky spider...

TEACHER: JOELLE?

(indistinct)

TEACHER: Now remember when Miss Connor told you about when we do our poems? That’s a really good one cos you used round at the end, but let’s put in an ad...

SS: Adjective!

TEACHER: An adjective before ground so we can put "on the hmm hmm ground".

STUDENT: Grassy!
TEACHER: Grassy ground! Perfect.

STUDENT: Or dirty ground?

TEACHER: Alright are we ready? Go!

ALL: (clicking) Icky, sticky, spider, crawling all around. Icky sticky spider, going to the town. Icky sticky spider, climbing up a mound. Icky sticky spider, on the grassy ground.

(indistinct chat between Researcher & Teacher) [00:28:41]

TEACHER: Alright we are going to do an activity. now. We're going to split our great poem, we haven't finished it cos i think we can do some more. But we're going to split our poem into couplets, how many is a couplet?

ALL: Two.

TEACHER: Two! You're going to get two lines and with those two lines, with your partner you're going to practice saying it, and together...to the right rhythm...Ms Connor will do the clicking so you don't have to do the clicking...so you have to say it to the right rhythm, and you're going to do an action. Going to do an action. Here's an example. So if I say, Miss, you and I are going to do the first two lines "Icky Sticky spider crawling all around". Alright?

RESEARCHER: Uh huh.

TEACHER: So we're going to get together and we're going to say "Okay, what are we going to do for Icky Sticky spider?" What can we do for Icky sticky spider?

RESEARCHER: We could do spider hands or we could do our whole body as a spider?

TEACHER: Oh I like that.
STUDENT: I want you to do spider hands

TEACHER: Let's practice it. Icky sticky...

ALL: ..spider...

TEACHER: Now this is just ours, yours can be different!

TEACHER: "Icky sticky spiiiiider" and now we've got crawling all around

RESEARCHER: (thinking) Hmmmm...

TEACHER: Cos we don't wanna move our bodies we just wanna use our arms don't we?

RESEARCHER: Yeah cos we gotta stand in one spot...

TEACHER & RESEARCHER: "Crawling all around..."

TEACHER: Let's practice together? "Icky sticky..."

ALL: (joining in) "...spiiiiider, crawling all around."

TEACHER: Alright? That's what we're going to do. With our partner, we're going to give you a line. So these two lines (points to poem written on butchers paper on the ground) are lines ONE. If I say to you ONE you are doing those two. If I say to you TWO you're doing these two. If I say you're doing THREE you're doing those three, if I say you're doing FOUR you're doing those four. So...what we want at the end is both of you saying it at the same time, and doing the same actions. Alright? So if your partner doesn't know what to do it's up to you to help them, you're their coach. Coach each other. Alright...Rose, whose your partner next to you? Rose and Ellis Number 1, Icky sticky spider, crawling all around, Go. Go somewhere to practice. Uhh, Isabella and Alex, icky sticky spider going to the town, Number 2. Uhhh, you two girls Icky sticky spider climbing up a mound, number 3. Tia, who are you with?

(indistinct response)
TEACHER: Oh! That's okay. You and Rich can do number 4, icky sticky spider on the grassy ground. Suhana and Keren, back to number 1 you're doing crawling all around. Go. (pointing to pairs of students to allocate) Four! You're doing 1! You're doing 4, you're doing 1. Anthony...erm, actually Teresa and Joanne, you're doing number 2. Icky sticky spider going to the town. I Go! Aih, Julia and Anthony and Shoma you are doing number 3, icky sticky spider climbing up a mound, go! Clara and Andrew you're doing number 4 on the grassy ground. Yes, you two are doing number 1, ahhh crawling all around. You two are doing number two going to the town. you two ONE, you two are doing THREE climbing up a mound. You two are doing 4 on the grassy ground. You three, you go together and you're doing crawling all around. [00:32:32]

(indistinct whole class chatter as they work on their performance of couplets) [00:34:37]

TEACHER: (Claps a rhythm, class repeats it back) Stop and drop. Stop. And. Drop. If you are, if you did number one, icky sticky spider crawling all around, you're going to sit here...number ones. Sit next to your partners.

STUDENT: Icky sticky spider...(rehearsing to himself)

TEACHER: If you are doing number two, Icky sticky spider going to the town your circle is here.Next to your partner! Number two. If you're doing number three Icky sticky spider climbing up a mound you're going to be here...are you number four Grace? Go over here. Yup.... Aaaaand number 4! over here with DEEPIKA and RUTH. [00:35:40]

(chat as students arrange themselves)

TEACHER: Come on! Now...I want you to make sure you and your...no you're over, are you number 4? You're over there, thats' 4 over there...I want you to make sure you and your partner are facing me. Make sure you and your partner are facing me, i'm in the middle here. Yup, that's it, Beautiful. XIAO HONG and JOELLE can you come over here please, if you've
got room? Alright, so this is how we're going to do it. We're gonna have a practice first. So we going to, when I say 1...Emma can you move back please? Just open up that circle a little bit. Back! That's forward darlin. Here. Next to MICKY. That's the way...keep going! Alright, I'm going to say "Number 1", number one's are going to stand up...can you stop talking please?...they're gonna make sure they are next to their partner, and they are going to do it together, but they are gonna do their separate actions, does that make sense? Yes? Alright, we ready? Number 1, standing up...heeeere we gooo! Stand next to your partner. Face the middle of the circle. Stand next to your partner. Stand next to your partner. Alright, beautiful! Ready, go!

**STUDENTS:** Icky sticky spider, crawling all around

**TEACHER:** Sit! Number two! Excellent, so when they're finished number two is gonna get straight up without me saying anything. Ready? Stand next to your partner. Face me, Go!

**STUDENTS:** Icky, sticky spiiiider, crawwwling....all...the town.

**TEACHER:** Oh let's try again cos it not crawling all...number two is?

**STUDENT:** Going to the town

**TEACHER:** Going to the town, Ready? Go!

**STUDENTS:** Icky, sticky spiiiider, going to the town.

**TEACHER:** Okay, well done group two. Group three, here we go! Climbing up a mound!

**STUDENTS:** Icky sticky...

**TEACHER:** Sorry guys, but there's some people not listening to our performance. When we listen to our performance we need to be respectful...how can you show that you're respectful to the other children? That's exactly right Anthony, mouth closed, legs crossed. Looking at
the performance. Sit down. Cross your legs. Legs crossed. And our eyes look this way
don't they when we're watching other people do things. Ready, go!

**STUDENTS: Icky sticky spider, crawling all around...**

TEACHER: Oh oh let's try again, its not crawling all around, its climbing up a mound.
Alright, go.

**STUDENTS: Icky sticky spider, climbing up a mound**

TEACHER: Very good! Sitting down, and group 4's turn. Ready, stand next to your partner!
Face me. Face me...that's me. We're always gonna face the middle, okay? See Miss C is
standing here, this is what we face. Readddddly, go!

**STUDENTS: Icky sticky spider**

TEACHER: Stop. MICHELLE get that out of your mouth. Put it in your pocket. We're not
gonna have the tooth drama today.

(Students giggle.)

TEACHER: (to researcher) It's like a day-long drama, when she's losing her tooth. Isn't it
MICHELLE? She said to me "I think we're gonna have the drama today Miss"

(Researcher & Michelle laugh)

TEACHER: Ready? Remember, yours is "Icky sticky..." Ray, face me darlin. "Icky sticky
spider, on the grassy ground." Go!

**STUDENTS: Icky sticky spider, on the grassy ground.**

TEACHER: He went off the grass! Very good, sitting down. Now, we're gonna do it
ourselves. You think you can?
STUDENTS: Yeah!!!

TEACHER: Alright, you ready? Sit down! Actually we might all stand cos then...oh no we'll stand when its our turn. Alright, you ready? Sitting down. Whose turn is it first? Okay. So we're gonna do it now, and Miss Connor is not going to tell you...the only thing I'm going to tell you is I'll start you off, so you all start off at the same time. Readyyyy? Go!. [00:40:27]

STUDENTS IN GROUP 1: (with their own actions) Icky sticky spider crawling all around.

STUDENTS IN GROUP 2: (with their own actions) Icky sticky spider going to the town

TEACHER: (whispers) Group three

STUDENTS IN GROUP 3: (with their own actions) Icky sticky spider climbing up a mound

STUDENTS IN GROUP 4: (with their own actions) Icky sticky spider on the grassy ground.

TEACHER: Okaaaay sitting down. What did you think was good about that? What did you notice was, that people did well. What did people do well CLARE?

STUDENT: Uhm, that...could they uhm actually used good uhm, body uhm actions

TEACHER: Body gestures, yes! What do you think we could improve on if we did it again what could we improve on. Something about our voice?

STUDENT: LOUDER!

TEACHER: Louder. Clearer, alright?

CLASS: (practicing being loud) ICKY STICKY SPIDER..etc

TEACHER: Cos when you're on your own. Ahhh! (to indicate students be quiet) Cos when you're on your own you're not very shy. You're Not shy. But when we stand up you get shy, we wanna hear your beautiful poem cos you did such a good job. We might do it in a line
Miss, it might be easier. (To student talking to her indistinct) Sometimes you're shy but not all the time? (to Researcher) Is that enough?

RESEARCHER: Yeah heaps!

TEACHER: Alright let's say it all together we ready? Actually, let's stand up and we'll do our own actions, you ready? Stand up, find your own space.

(indistinct chat as everyone get into place)

TEACHER: Ready? Now we're going to say the WHOLE poem and you can do actions for everything. Okay? Readddddly, go!

ALL: (with actions) Icky sticky spider, crawling all around. Icky sticky spider, going to the town, Icky sticky spider, climbing up a mound, Icky sticky spider on the grassy ground.

TEACHER: Put your hand up in the air like this. Bend your elbow, say "good job"

(indicating they should pat themselves on the back)

ALL: Good job! etc

TEACHER

Okay, icky sticky spiders, crawl to me....

(students crawl to her)

TEACHER: Big ugly spider like we saw in the book. Ahh...you can't go through my legs. Gotta go around me.

(Class chatter excitedly as they pretend to be spiders. Chanting "Icky sticky spider", indistinct chat between Teacher & Researcher.)
(Teacher claps rhythm to signal them to be quiet. Students repeat clapping rhythm in response)

(indistinct, student tells Teacher about something minor another student has done)

TEACHER: Okay so what did you do? Did you say "stop it I don't like that"?

END OF RECORDING LESSON 1
RESEARCHER: REALLY! Oh I can’t wait to read them!

TEACHER: Yup. So. Year one yesterday we did a poet…er wrote a line of a poem and we used something very special that authors use, and we used alliteration. Can everyone say that for me?

ALL: Alliteration!

TEACHER: Who can remember, if we notice alliteration what are we noticing, RUTH?

STUDENT: Every single letter is the same.

TEACHER: The letter, that, the starting letter is? Always the same.

SS: Always the same
TEACHER: You can have a few words that don’t start with the letter but most of the letters are the same. So when you read that in a story, and I think there’s a bit of alliteration in this story we’re gonna read today. When you read it in a story you’ll be able to say that’s alliteration. And that’s what authors use to make their writing more effective. So we’re going to do what we did last week to start off with. Everybody get out your spider (miming holding a spider) Is it still in your pocket? Mine’s in my pocket. I’m going to get it out of my pocket.

STUDENTS (indistinct commentary)

TEACHER: I’m gonna get it out of my new dress. Here’s mine. OH MY GOODNESS! And my spider is really slippery! It’s a slippery spider! (mimes her spider slipping around her hands) It’s slipping all over my hands!

STUDENT: Maybe it’s wet!

TEACHER: Uh! What did I just use? I said it was a SS slippery SS spider…what was that? A-LLL

CLASS: (joining in) Alliteration!

TEACHER: So today, when we throw our spider to someone, we’re going to use…oh! I’ve had to stop twice that’s a little bit sad (to chatting students) RUTH I know you’re listening cos your eyes are looking straight at me. You can have a Mr Potato Head raffle ticket when we go back up to class. Fantastic. We’re going to use an adjective to describe our spider. But there’s a special rule. The adjective has to start with an /

STUDENT: / “s”

TEACHER: With an S. Now before we start, I want you to share with your partner an adjective that describes the spider, that starts with an S. What was my adjective?

ALL: Slippery!
TEACHER: I wonder, what adjectives we can come up with. Share with a partner, see if you can come up with ones starting with S.

[00:02:53]

PEER TALK

[00:03:24]

TEACHER: And who has a good onnnnne? JANELLE what did you describe?

STUDENT: Sticky

TEACHER: Sticky spider that from our poem isn't it? (writing on butcher’s paper) JOELLE?

STUDENT: Slimy spider?

TEACHER:Sliiiiiimy spider. Everyone show me if you had your spider in your hand, what would it look like if it was slimy?

(Class chatter and mime holding slimy spiders)

TEACHER: Alright ISHANI?

STUDENT: Silly? Spider?

TEACHER: Silly. Everyone show me their silly spiders.

(class make silly faces and use fingers for spider hands)

TEACHER: Okay. Francis?

STUDENT: Sleepy spider.
TEACHER: Everyone pretend you're sleepy spiders while I write it down. Oh, that’s Miss Connor’s favourite I think.

(Teacher & Researcher laugh)

STUDENT: I love sleeping!

TEACHER: So do I.

(Class chat excitedly about sleeping.)

TEACHER: Alright wake up sleepy spiders. Tia?

STUDENT: Shiny spiders/

TEACHER: Shiiiny. Oh my goodness they're coming up with so many adjectives. A shiny spider. What would you look like if you were a shiny spider?

(All make shiny signal with fingers)

TEACHER: Gleaming wouldn't you? Shiny spiders. Alright. Got any other ones, Liam?

STUDENT: Sixxy spider?

TEACHER: Sixty year old?

STUDENT: No six

TEACHER: Oh sick? Sick spiders?

(indistinct chatter)

TEACHER: JANELLE?
STUDENT: Sick

TEACHER: Six spiders.

STUDENT: No sick.

RESEARCHER: Isn't that what Liam said.

STUDENT: No sick

TEACHER: That's what Liam said...good girl. ALIYA?

STUDENT: Nice spiders?

TEACHER: What does it have to start with?

CLASS: Sssssss!

TEACHER: That's an adjective but it gotta start with an S. Gosh we're coming up with a lot! SUZANA?

STUDENT: Sticky

TEACHER: Sticky we've had sticky. What about this one Miss Connor is gonna show you. (pulls a scary face)

CLASS: Scary!!!!

TEACHER: Ahhh! Scary! Everyone show me your scary spiders.

(class mime being scary and make scary noises)

TEACHER: Alright anymore? JANELLE?
STUDENT: Spiky?

TEACHER: Spiky good one! Look at all these we've come up with. Now i want you to look. I've just a...you've got one CLARE?

STUDENT: Sexy spider?

TEACHER: Sorry?

STUDENT: Sexy?

TEACHER: Oh that could be a good one but we don't really use that one!

(Class laughs)

TEACHER: We won't use that one, but that is an adjective definitely. MICHELLE?

STUDENT: Super!

TEACHER: Super spider.

(class start chattering as Teacher writes word on butcher’s paper)

TEACHER: Alright, hands on your heads, (students stop talking and copy instructions) hands on your shoulders, all your 8 legs sitting on the floor ‘cos you're spiders

STUDENT: I don’t have 8 legs?

TEACHER: Yes, you do cos you're spiders. Miss Connor noticed as she was writing that there's a letter that has a vowel sound and it can be a really tricky letter.

STUDENT: I know vowel sounds
TEACHER: (writing) These are vowels.

(Students chat and respond, reading some out “A, E, I” etc)

STUDENT: Oh! I know that!

TEACHER: Shhhh shhhhh shhh shhhh shhhh.

CLASS: (Repeat back) Shhhh shhhhh shhh shhhh shhhh

TEACHER: I really like how SHANI has her legs crossed, she's looking at the sign, she's looking at the words, and she's listening to Miss Connor's questions. She can have a Mr Potato Head at the end of this. Good girl SHANI. Showing that you're a learner. Now, our vowel sounds are A,E,I,O,U.

(Class joining in A,E,I,O,U.)

TEACHER: But there's another letter that's not a vowel but we use it as vowel, and I can see it at the end of lots of these words.

STUDENT: It’s Y.

TEACHER: Uh, thank you ANNABEL for not calling out. (ANNABEL has her hand up) Yes ANNABEL?

STUDENT: Y?

TEACHER: Y. So sometime Y acts as a vowel. What sound does it make?

SS: Yuh! Yuh! etc

TEACHER: Not Yuh...
SS: *Ih! Ih Ih! etc*

TEACHER: It makes "ih". So Y makes 'yuh' and also at the end of words can make "ihh"/

(Class join in / "iiih" !)

TEACHER: Alright, standing up everyone. Who am I gonna start with, someone who is standing nice and still and quiet.

STUDENT: I'm putting my spider back!

(Class indistinct chat)

TEACHER: Now, I'm going to put these in the middle. So, if you, we are going to pass our spider so put your spider in your hand. Now your spider is going to have and adjective before it. So, my adjective was, my adjective was slippery spider, and we're going to do exactly what we did last week using these words (*points to adjectives students came up with*) So let's practice the words that we need to use.

(Class start reading)

TEACHER: Wait a minute! You say the person’s name, so I say "ANNABEL, do you want to hold my slip-per-y spider?" Are we all going to say slippery?

ALL: Noooo!

TEACHER: We're going to use an adjective that starts with an S. If you don't know one there's lots there (*points to word bank*) And then you're going to throw it to that person. I throw it to that person and she says, "No I don't want to hold the slippery spider"/

(Class join in saying "slippery spider")
TEACHER: And then she's going to say someone else's name. Say the name first, go.

STUDENT: ALIYA, do want to pat my sick spider?

STUDENT: Of course!

(Class laughs)

TEACHER: Good girl, what did she say there, let's repeat it. She said "ALIYA."

ALL: (joining in) "do you want to hold my sick spider?"

TEACHER: And what does ALIYA say?

STUDENT: Of course!

TEACHER: (laughs) You say. "No I don't want to hold your sick spider." If it was sick you might be feeling sorry for it so you might go (in a sad voice) "No I don't want to hold your sick spider". Alright? Right so let’s put our circle out. Put our circle out. Aaaand...here we go.

STUDENT: Throw! MICHELLE!

TEACHER: This one is going to start. And when you've thrown your spider to the next person you're going to sit down. Before we start, I want you to think in your mind. "What.."

(Student indistinct comment to Teacher)

TEACHER: No, no, no you're okay that was just practice. "What adjective am I going to use?" That's what you need to think. Put your adjective in your mind. It has to start with an S
cos we're doing alliteration. Alright, are we ready? Miss Connor’s is going to go first.

"GAURI! Do you want to hold my slippery spider?"

**STUDENT:** No! I do not

**TEACHER:** Want to hold your...

**STUDENT:** Want to hold you slippery spider. JOELLE do you want to hold my sleepy spider?

**STUDENT:** No I don not want to hold your sleepy spider. Do you want to hold my...

**TEACHER:** Say their name first

**STUDENT:** Do you want to...

**TEACHER:** Say their name

**STUDENT:** ARIEL do you want to pat my sixty-year old spider. MICKY do you want to pat the sticky spider?

**STUDENT:** No I do not want to pat the six-year old spider

**STUDENT:** Sticky!

**STUDENT:** ARAV do you want to pat my slimy spider.

**STUDENT:** Of course I want to pat your spider!

*(Class laughs)*

**TEACHER:** What sort of spider was it though MICKY tell ARAV.
STUDENT: Slimy.

TEACHER: Slimy spider.

STUDENT: Do/

TEACHER: /Say their name.

Silent pause.

TEACHER: Quick, quick, or I'll choose.

STUDENT: RUTH do you want to pat my super hero spider (makes super hero noise)

STUDENT: No I don't want to pat your super hero spider. Do you want...

TEACHER: Say their name first RUTH

STUDENT: JESSIE do you want to pat the shiny spider?

TEACHER: Shiny! We've got all different ones.

STUDENT: Of course.

TEACHER: I want to pat your shiny spider.

STUDENT: I wanna pat your shiny spider.

TEACHER: Move out kids. Move out.

STUDENT: ANNABEL, do you wanna pat my scary spider?
STUDENT: No I don't want to pat your scary spider. JOELLE do you wanna pat my slimy spider?

STUDENT: Of course, I want to pat the scary spider. MICHELLE do you wanna pat the spider?

STUDENT: Of course!

TEACHER: But what sort of spider was it?

STUDENT: Sleepy spider?

TEACHER: Ahhhhh.

(indistinct chat)

TEACHER: Get your body under control please (to student crawling around)

STUDENT: Of course I want to pat /

TEACHER: / CLARE and MICHELLE you need to move out.

STUDENT: Do you want to pat the spider FAROUK?

STUDENT: No I...

TEACHER: What sort of spider is yours?? Do you want to pat the...

STUDENT: Spiky.

TEACHER: Spiky spider.

STUDENT: No I do not want...
TEACHER: I wonder how he'd say it if it was spiky. Oh it'd be pricking him wouldn't it, he'd be gong like that (mimes being pricked in the hand) ohhhhhh! Alright who are you going to choose?

STUDENT: DEEPIKA do you want to pat my spiny spider

DEEPIKA: NO! I DO NOT WANNA PAT THIS SPIDER!!! XIAO HONG do you wanna pat my slippery spider?

XIAO HONG: No I don't want to pat the slippery spider. (pause)

TEACHER: AISHVI.? 

STUDENT: AISHVI do you want to pat this scary spider?

STUDENT: I do not wanna pat the scary spider.

TEACHER: Good girl AISHVI.

STUDENT: ASHER do you want to pat the sticky spider?

STUDENT: No I don't want to pat the sticky spider. MICHELLE do you wanna pat my silly spider?

STUDENT: No I do not wanna pat your silly spider. CLARE, would you want to pat my silly spider

STUDENT: OF COURSE I do!!

(Class laughs)

TEACHER: Oh but we have to describe the spider. Of course I would like to pat the..."
STUDENT: Of course I would like to pat the si...silly spider.

TEACHER: Alright, your turn.

STUDENT: Ahhhhh. ANNABEL would you like to my...my smart spider? [00:15:50]

TEACHER: That's a good one! We haven't had that one CLARE.

STUDENT: Of course!!!!!!

TEACHER: Add that one to it (the word bank) Keep going ANNABEL!

STUDENT: Sad

STUDENTS: Sad!

STUDENT: SUZANA! Would you like to pat my...

TEACHER: Sorry, I'm gonna get you to do it again cos there were some people talking, an we didn't hear you. Off you go.

STUDENT: SUZANA, would you like to pat my sneaky spider?

STUDENT: No I don't

TEACHER: Want to pat your...

(Student indistinct)

TEACHER: What sort of spider did she have? (to Researcher) This is good listening Miss.

RESEARCHER: It is isn't it? It's good.
STUDENT: Uhhhm.

TEACHER: Sleepy.

STUDENT: Sleepy. ISHANI do you wanna touch my slippery spider?

TEACHER: Oh that's a good one.

STUDENT: NO! I don't want to that slippery spider!!!!

TEACHER: Good girl ISHANI. (pause) Say a name. CLARE leave that alone please.

STUDENT: ASHER do you wanna touch my sad spider?

TEACHER: Awww.

STUDENT: Of course!

TEACHER: I would like to touch your...(indistinct between Teacher & Researcher, they laugh)...your sad spider!

STUDENT: Your sad spider

TEACHER: Remember we're patting! We're not touching

(Researcher laughs)

STUDENT: JOELLE do you want to touch the sleepy spider?

STUDENT: Of course I would like to pat the sleepy spider. RUTH would you like to pat my smart spider?

STUDENT: I don't want to pat the spi..spider.
TEACHER: Alright, well done. Let's make our circle again and get our clicking fingers ready. Clicking fingers ready. 10, 9, quick, 8, 7, 6, 5, 4,

STUDENT: ARIEL!

TEACHER: Ahh...

RESEARCHER: Shh shh shh shh shh shh shh.

TEACHER: Ahh if someone's not doing what they're supposed to do you need to worry about that?

STUDENT: No.

TEACHER: JANELLE, I love how you listened then, good girl. She listened, she's back, she's got her legs folded, she's ready to go. We got our clicking fingers ready? Here we go.

ALL: (clicking fingers in time to the beat of the poem) Icky sticky spider crawling all around, icky sticky spider going to the town, icky sticky spider climbing up a mound, icky sticky spider on the grassy ground.

TEACHER: Who can tell me one more verse? From the top of their head cos it's a bit hard. ALIYA share with everybody.

STUDENT: Icky sticky spider, crawling on the crown

TEACHER: Crawling on the crown? Alright everyone.

ALL: (clicking) Icky sticky spider, crawling on a crown.

TEACHER: ARAV.
STUDENT: Icky sticky spider, going to found a crown.

TEACHER: Going to find a crown

ALL: Icky sticky spider, going to find a crown.

TEACHER: What about if we had, icky sticky spider, wearing a shiny crown.

STUDENT: Ohhhhh!

(indistinct student chat)

TEACHER: That's using one of our words isn't it? Icky sticky...

ALL: (clicking) ...spider, wearing a shiny crown.

TEACHER: Turn to your partner and make up another one. [00:19:26]

(indistinct chat and laughter as students experiment with making a new couplet ending in "ound / own" sound.)

TEACHER: Some word here if you need 'em (pointing to word bank)

(indistinct chat and laughter as students experiment with making a new couplet ending in "ound / own" sound. [00:20:00]

TEACHER: Aaaand stop. KARIM stand up. I just heard a great one from KARIM he's gonna share to everybody, go. Share to everybody.

STUDENT: Icky sticky spider making a funny sound.

TEACHER: Go!
ALL: *(Fingers clicking )* Icky sticky spider making a funny sound

TEACHER: GAURI?

STUDENT: Icky sticky spider, going up and down.

ALL: *(clicking)* Icky sticky spider, going up and down

TEACHER: CLARE!

STUDENT: Icky sticky spider...crown, crowded all around

ALL: *(clicking)* Icky sticky spider, crowded all around

TEACHER: Good girl. Alright, we're going to sit in a group ’cos I'm going to share a book with you now. So come and sit around here.

*(student chat as they assemble themselves, Teacher & Researcher indistinct talk about the text)* [00:21:36]

TEACHER: Alright everybody...*(to student with hand up)* Yes?

STUDENT: TIMOTHY’s bringing his feet at me.

TEACHER: So what did you do? Did you say "Stop it I don't like it"? Tell him...

STUDENT: I said stop it.

TEACHER: Yup, and then did he keep doing it? So you put your hand up? What else could we do now? If you're not liking what TIMOTHY is doing what could you do? What could he do guys?
TEACHER: He can move away. How ‘bout you stand up and move right over to the other side? Yeah? Good solving problems. Right I'm going to read you this story. And this story I've read lots of books that are story books but they're in a form of a...?

STUDENT: Poem!

TEACHER: Poem. Alright? And this is called "The Spider & the Fly" And we had a look at the pictures last week...didn't we? We had a look at the pictures, and I wonder if you could pick out a word that matches that picture, an adjective that describes the spider...tell a friend which one you would pick.

STUDENT: Slippery!

TEACHER: Slippery spider. What would you pick GAURI?

STUDENT: Sticky?

TEACHER: Sticky spider. SUZANA what would you pick?

STUDENT: Shiny?
TEACHER: Shiny spider. His heads a bit shiny isn't it? All his eyes are shining at us.

GAVIN?

STUDENT: Scary?

TEACHER: Scary spider that's what I would pick too cos he looks a bit creepy. Remember last week we talked about how he looked creepy?

STUDENT: Yeah.

TEACHER: Ahh.. FAROUK?

STUDENT: Smart.

TEACHER: Smart spider. Well he might be smart, but we have to see cos we might change our mind when we're reading the story.

STUDENT: I think Super Spider!

TEACHER: Alright.

STUDENT: Super smart?

(student chat indistinct)

TEACHER: Now the blurb at the back has one question. It says (in spider voice) "Will you walk into my parlour?"

STUDENT: No way I will!

TEACHER: Will you walk into my parlour (in spider voice)
STUDENT: I just say of course I will!

TEACHER: Now when we don't know what words mean, we read the sentence around it, we look at the pictures, and sometimes it helps. So!

STUDENT: I know what a parlour is!

TEACHER: Oh! If you know that's great, but Miss C is going to read it and then we're going to see if we can work out what these words are. And we might be able to use our words Julia, we might be able to use these new words that we find...when I said your name that means, its a little warning to say "stop talking"...yeah? Alright. And we might be able to fid what these words mean. So our first one that we've seen to some of us is parlour. So when we read it, we'll see if we can understand what it means. (spider voice) The spider and the flyyyyyyyyyy...ohhhhhhhhhhhhh.

(Class respond excitedly)

TEACHER: This house sends.. I'm going to do some alliteration your eady? This house sends shivers down my spine.. what words did I use for alliteration?

SS: Shivers / Spine! etc

TEACHER: Shivers and spine. And it says "based on a poem by Mary Howarth" so this is based on a poem like I showed you before. "with illustrations by Tony De terzilli, delizzi...I think that's how you say it. And the illustrations in this book are - I think - really really good. Here we go. I am going to speak to you first. I'm going to say it first and you're going to listen, then I'll show you the picture. And we're going to work out what parlour might mean if we don't know. (spider voice) Will you walk into my parlour?
STUDENTS: Noooo!

TEACHER: Said the spider to the fly. It's the prettiest little parlour that ever you did spy.

STUDENT: I think I know what it means!

TEACHER: Oh! Keep it to yourself! "The way into my parlour is up a winding stair, and I have many curious things to show you when you are there." Share with your partner, and tell them what you think a parlour is.

[00:26:36]

PEER TALK

[00:27:03]

TEACHER: Who can tell me what they think a parlour is after talking with their partner? Look at all these hands up wonderful, THOMAS what do you think a parlour might be?

STUDENT: A spider web?

TEACHER: Good thinking. Why does THOMAS think that the parlour might be a spider web? That's the spider's parlour. Hmmm, I wonder what our parlours would be? A spider's parlour is the web/

STUDENT: / a house, a house!

TEACHER: JANELLE what would our parlour be?

STUDENT: Like a beauty shop
TEACHER: Yeah sometimes you can go to the beauty parlour. Miss Connor didn't even think of that one

RESEARCHER: No, me neither

TEACHER: A parlour is a place, but a parlour is a nice place, it’s a nice place. That's why when you go to the beauty parlour they don't just say the beauty house, they say beauty parlour cos then it sounds like a nice place. So why do you think a spider is calling his web or his home a parlour and not welcome to my house. Share with your partner, why is he using parlour?

PEER TALK

(Teacher claps a rhythm and students echo it back)

TEACHER: Why is he calling it a parlour, why is he calling it something that sounds nice? GAURI what do you think?

STUDENT: Because he's saying...

TEACHER: Why does he want to fly to go to his parlour?

STUDENT: He's saying because it's nice.

TEACHER: It might be nice. hmmm. Whose got some other thoughts about the parlour. What do you think JESSIE?
STUDENT: He's trying to trick the fly?

TEACHER: He's trying to trick the fly? Hmmm, by using parlour. Who can add on to that? He used parlour cos he's trying to trick the fly. JANELLE can you add on?

STUDENT: So the fly likes (...indistinct)...stuff that the spider doesn't (...indistinct) cos she looks so beautiful, that (...indistinct)

TEACHER: My goodness what a good thought. So the spider can see that the uh, fly, is she's all dressed up fancy, we talked up about that last week didn't we? So he can see that she's dressed up so fancily, that if he uses the word parlour he might trick her. Why is he trying to trick her? Thats a really good thought, I didn't even think of that. MICHELLE?

STUDENT: Because if she's wearing something pretty, she might be addicted to parlour.

TEACHER: She might love that word parlour! And if she goes into his parlour, what do you think the spider might want to do?

SS: Eat her! (etc)

TEACHER: Eat her!

STUDENT: Or marry her.

STUDENT: Ewww.

TEACHER: So how do you think the spider is going to say "Welcome to my parlour".? Is he gonna go (flat voiced) "welcome to my pahlah"

STUDENTS: Noooo!!
TEACHER: Now we're going to say to a partner "Welcome to my parlour!" in the way that the spider would do because we know the spider is trying to trick the fly.

STUDENTS practice the line.

TEACHER: Alright, turning to me. This is my...cos he's trying to convince her to go into the parlour isn't he? "WELCOME TO MY PARRLOURRR!" Cos he's trying to be nice isn't he.

STUDENT: (chuckles) That's such...

TEACHER: Show me

STUDENT: Welcome to my parlour!!

TEACHER: SUZANA, show me.

STUDENT: Welcome to my parlour!

TEACHER: And SUZANA used her arm she went "Welcome to my parlour" (bowing and using arm) Cos when we do that, that's like opening up to another person. So he looks like a nice spider (friendly voice) "Welcome to my parlour! but does he really think that?

ALL: Nooooo!

TEACHER: Ahhhh, let's have a boy. ARAV show everyone your spider convincing the fly.
STUDENT: (in scary voice) Welcome to my parlour!

TEACHER: Stand up…”Welcome to my parlour”

STUDENT: Welcome to my parlour!!

TEACHER: Alright. Is that going to convince the fly? We've got to convince the fly. KARIM stand up, convince all of us to come into your parlour.

STUDENT: (in scary voice) Welcome to my parlour!!!!

TEACHER: Oh that's sounds a bit creepy I don't know if I'd want to come into your parlour!

ARIEL, one more?

STUDENT: Come into my parlour (whispers scarily)

TEACHER: Oh that looks very creepy I'm not sure if I'd wanna go into your parlour cos you look a bit creepy. He's trying to be nice even though he's creepy underneath.

STUDENT: I've got one!

TEACHER: Share it with a partner again.

[00:32:22]

STUDENTS practice the line again.

[00:32:28]

TEACHER: Alright, look at the picture now, what's he doing with his top hat?

STUDENT: What?
TEACHER: He took his top hat off and he's having a bow. So he's going (*bowing and putting on a posh voice*) "Welcome to my parlour!" Why is he taking off his top hat what's that showing? Trying to show that he is what?

SS: Polite! Kind! Etc

TEACHER: Polite, kind, but is he reaaaaally polite and kind?

ALL: No!

TEACHER: Alright, then he says (*in spider posh voice*) "It is the prettiest little parlour that you ever did spy. The way into my parlour is up a winding stair, and I have many curious things to show you there"

STUDENT: You already said that.

TEACHER: Alright, next page! So this is the fly, I wonder what the fly says back to the spider? Tell your partner what you think the spider says, uh! The fly says sorry, not the spider.

[00:33:42]

PEER TALK

[00:33:54]

TEACHER: Aaand eyes to me. I heard lots of "No thankyou"s...let's see what she says. Miss Connor is going to read this, look at the picture. She's got her finger up like that.

STUDENT: No thank you!
TEACHER: Hmm, so do you think because her fingers up that's saying no? Let's see. (in a high, ladylike voice) "Oh noo noo!" said the little fly "to ask me is in vain" -Oh! There's another word for us to think about - "For who goes up your winding stair, never comes down again."

STUDENT: Stai..stairs...if he come downstairs...

TEACHER: I'm going to read that you again are you ready? This is a little bit hard for the word vain cos it doesn't really explain what it means. Here we go "Oh no no!" said the little fly. "To ask me is in vain, for who goes up your winding stair, can never come down again"

CLARE what do you think vain means?

STUDENT: I think vain means I'm not allowed?

TEACHER: Good try. That is an excellent try. Cos that's a really hard word. And you are pretty much right. So if you're going to ask me and it's going to be in vain it means there's no use in asking. So if you ask me a question and its in vain, don't ask me because I will just say no and I won't listen to your question. It's no use! Vain means it's no use. What's the fly, is the fly really smart do you think?

STUDENTS: Yeahhhhhhh!

TEACHER: Tell your partner why you think the fly might know what spider's going to do.
TEACHER: Aaaand stop. ARIEL, I just heard an excellent answer form you. Can you tell the class what you just said?

STUDENT: Uuhm, the fly is smart because it knows that, uhm, if it goes up the spider wants to eat it and...

TEACHER: How do you know that? What did she say for you to know that? What did she say?

STUDENT: Because she said "no no no"

TEACHER: Because the person that goes /

STUDENT: /up will never come down/

TEACHER: /will never come down again.

STUDENT: She can also see it’s a house.

TEACHER: Yeah she can. Alright. This is what we're going to do (to Researcher) I'm just going along with this.

RESEARCHER: Yeah this is so great! I'm just taking notes.

TEACHER: Okay, this is what we're going to do. We're going to do something with our partner, and it’s going to, one person is going to be the very polite, but underneath naughty spider.

(Class start talking, planning who will be spider)
TEACHER: Uh! Excuse me. The other person is going to be the polite but smart, fly. So! The spider is going to welcome the fly into their?

SS: Parlour!

TEACHER: Parlour. We're going to use parlour cos that's our new word today. And the fly is going to say reallllyy politely, "oh no, I don't want to come in because..." Because. What could be an answer that you could say? Because....MICHELLE?

STUDENT: I see that once they climb up...

TEACHER: Once I climb up the winding stairs…

STUDENT: They never come out...

TEACHER: I will never come down.

STUDENT: Again.

TEACHER: Now you don't have to use those words. You use your own words, but remember YOU are the spider and YOU are the?

STUDENT: Fly.

TEACHER: Okay Miss C is going to give you a partner. This partner is going to be, whenever we have Drama Literacy, this is the partner you're going to go with. Who would like to show the class, with Miss C, what they're going to do with their partner? DEEPIKA. Would you like to be the spider or would you like to be the fly?

DEEPIKA: Fly.
TEACHER: Okay. So you're the beautiful fly. Can you stand up the beautiful fly? She had her parasol, her umbrella. And I had my top head. Top head?? Top hat!

(Class laughs)

TEACHER: Will you come into my parlour it’s such a pretty parlour?!

DEEPIKA: No if I come up then I can never come down AGAIN!

TEACHER: Well done DEEPIKA. Let's give DEEPIKA a little clap. So that's what we're going to do. And you won't all get a turn to doing it, performing it. I will choose some people. So we are going to find a space. I am going to give you a drama partner, are you ready? When I've given you your partner you are going to go into a space (to Researcher) Would you like the two...uhm, together? Would you like XIAO HONG and SHANI?

RESEARCHER: Maybe yeah, that could be useful, yeah!

TEACHER: Okay XIAO HONG and SHANI. Off you go. Uhh, DEEPIKA and ARAV SYED Ah, JOELLE and RUTH. Uhm, MICKY and JESSIE...Uhm, SUZANA.. and ARIEL TIMOTHY and ASHER...KARIM and JANELLE.. CLARE aaaand JOELLE, FAROUK, and AISHVI. ANNABEL and MICHELLE .. ISHANI and GAVIN, and GAURI and THOMAS.

[00:41:40]

PEER TALK, TEACHER GUIDING SOME PAIRS

[00:44:11]

(Teacher claps a rhythm and students echo back.)

TEACHER: Alright, uhm...sit next to your partner but sit in the circle.
(students arrange themselves.)

TEACHER: Sit next to your drama partner please.

STUDENT: It looks like an egg (about the circle)

TEACHER: Alright, quick girls! Alright I'm going to call your name, if I call your name you're going to stand in the middle and do your spider and fly conversation.

Ahhhhh...SUZANA’S group.

STUDENT: Would you come/

TEACHER: /Big voices!

STUDENT: Into my parlour!

STUDENT: NO I WOULD NOT LIKE TO COME TO YOUR PARLOUR!

TEACHER: Because?

STUDENTS: Because, I can see it's your house, and if I come up I will never come down again because you will eat meeeee!

TEACHER: Excellent, well done! Fantastic. I can tell that he was listening and he used 'because'. So he didn't just say "No I can't come" he said "No I can't come because I can see its your house AND if I go up the winding stair, you will/

ALL: /Eat me!

TEACHER: Well done ARIEL. Alright, ANNABEL’s group.

STUDENT: Will you come into my parlour?
STUDENT: No no no! Because if I come up then I will never come down again!

TEACHER: Good girl. Never come down again. I wonder how she would say that. Do you think she'd be a bit frightened to never come down again. "I would never come down again!" *(in a frightened voice)* She'd be a bit frightened wouldn't she? And worried. TIMOTHY’S group.

STUDENT: Would you like to come in my parlour?

STUDENT: No! Cos you'll trick me and eat me!

TEACHER: Very good! I haven't had any spider being flattering by tipping his top hat, remember? Oh I wonder if we can see one of those? ALIYA.

STUDENT: Would you like to come in my parlour?

STUDENT: No way! You will eat me! Because you are tricking me to eat me!

TEACHER: Good girls. Well done. One more we might have MICKY’s group.

*(Students moan in disappointment to not be chosen.)*

TEACHER: Wait a minute, sorry MICKY but there's people talking.

STUDENT: Will you come into my parlour?

STUDENT: No! Because you'll eat me, and whoever comes up will not sah-live.

TEACHER: Alright, well done.

STUDENT: Survive is a good word!
RESEARCHER: Survive is a great word!

TEACHER: Survive is a great word! Alright hands down, so the word that we used today in our little conversation was..?

STUDENT: Parlour

TEACHER: Parlour. par-lour. Now if you hear the start of parlour, we're going to start our writing when we go back up to the classroom, Miss Connor can hear a word that I know how to spell which will help us spell Par-lour. What do we already know, I know how to spell?

STUDENTS: Pah / Bah/ Lah/ Car...

TEACHER: (miming driving a car) What am I driving?

ALL: CAR!!

TEACHER: I know how to spell car so I know how to spell 'par'

STUDENT: I already know how to spell 'par' P.A. R

TEACHER: Correct! now we're going to look at the second word. The second word that we learnt today I'm going to read again, is what the fly says "Oh no no!" said the little fly "to ask me is in vain". Everybody say "to ask me is in vain"

STUDENTS: To ask me is in vain.

TEACHER: So what does that mean to ask me is in vain? Its no...?

SS: Use!
TEACHER: So what we're going to do now is we're going to use the word vain. To ask me is in vain. Now when we say to ask me...ARIEL...when we say to ask me is in vain, you always say that when someone asks you a really crazy question, that you would never do! And then you can say "to ask me is in vain". So you're going to be the fly and Miss Conor is going to be the spider, I'm going to ask you a question, but you're going to answer is "oh no to ask me is in vain!" Let's practice

ALL: Oh no to ask me is in vain!

TEACHER: Alright, ready? Actually I'm not going to be the spider, I'm just going to be Miss Connor, you ready? Year One, we're going to climb to the top of the harbour bridge, with no safety and then we're going to do a big jump off like superman and land into the ocean.

ALL: Oh no! To ask me is in vain!

TEACHER: That means "What a silly question! I would never do that it's no use even asking me" You ready? One more thing. Year One, today we're going to do 500 000 maths sums and you have to stay until you finish them.

ALL: Oh no! To ask me is in vain!

TEACHER: One more you ready? Year One, at recess time I made your recess and in it I put some monkey's brains...

STUDENTS: Ewwww!

TEACHER: And I covered it in wriggly worms..

SS: Ewwww! Hahahahahah! etc
TEACHER: And on top, on top I had a big sneeze.

SS: EWWWWWWWWWWWWWW!!!!!!!!!!

TEACHER: And I would like you to eat that at recess time.

**ALL: OH NO!!! TO ASK ME IS IN VAIN!!!!**

STUDENT: One more one more one more!

STUDENT: One more!

TEACHER: Ohh! No your one more will be, your turn. It’s your turn now. The same partner...oh!....the same partner is going to come up with, the two of you...ISHANI...together are going to come up with something to ask the class, where their answer will be "Oh no to ask me is in vain!" So the two of you together, say FAROUK is my partner, so we're going to come up with something together. FAROUK what's something really crazy that they'll have to answer "Oh no to ask me is in vain." Something that we're going to ask them to do. "Year One, an you..." Something really crazy that we're going to ask them to do.

*(indistinct talk between Teacher and Student)*

TEACHER: Oh, that's a good one! Write a story that is all alliteration for 100 hours.

SS: Whaaaaaat!!??HUH?? etc

TEACHER: Oh no/

**ALL: /to ask me is in vain!!**

STUDENT: Or make it 100 days!
TEACHER: Alright so you and your partner...uh...you and your partner are going to do just what Farouk and I did. We're going to come up with something and we're going to practice it to ask the class, and their answer has to be "Oh no to ask me is in vain". So you can't ask a normal question you can't say "Uhm, can you come to school tomorrow?" Cos that's just a normal question. We don't have to say "Oh no to ask me is in vain" Or we could say "Uhhm" (to student) Can you please blow your nose?

STUDENT: Yes!

TEACHER: Can't say "Oh no to ask me is in vain" That's just a normal question. You have to come up with a question that we have to say "Oh no to ask me is in vain! Alright off you go!

[00:53:35]

PEER TALK

[00:54:51]

(Teacher claps a rhythm and class echo back)

TEACHER: Alright, come and sit on the floor.

(Chatter as class arrange themselves)

TEACHER: Alright. Ahh, Tia and her partner can come up and ask the first question. And what are we going to answer with? "oh no.."

ALL: to ask me is in vain!
TEACHER: Up you come. Up you come, to the front. Alright, Year One. ARAV and DEEPIKA have got a question for us. Sit on your bottom and cross your legs. Sit on your bottom and cross your legs. Have you got a question for us? Aks us...ask us.

STUDENT: Year One, if you know how to do karate then kick someone in the face.

ALL: Oh no! To ask me is in vain!!

TEACHER: Woah, well done sit down. uhm, SUZANA’S group. Come and sit down, well done. (to Researcher) Oh my goodness!

RESEARCHER: Lucky everyone said no!

TEACHER: Alright ready, Year One? Listen to the question!

STUDENT: Year On...One would you like to pat a worms?

ALL: Oh no! To ask me is in vain!

TEACHER: Now we're going to add to that and we're going to add an alliteration adjective to worm. What could, how could we describe the worm using 'w'. Year One would you like to pat a...?

SS: Wormly!/Wriggly!

TEACHER: A wriggly worm? how bout we say wriggly. warm. worm. Off you go (to sharing pair)

STUDENT: Year One, would you like to pat a /wriggly warm worm?

TEACHER: / Wriggly warm worm
ALL: Oh no! To ask me is in vain!

TEACHER: Thanks girls! Do you see how we made that...uhm, more interesting and we could put an alliteration in there? Ahh ISHANI!

RESEARCHER: (laughs, says to teacher) One thousand taps!

TEACHER: (laughs)

STUDENT: Year One, today for lunch I gave you an eagle and a monkey brain and.............and monkey's skin...that everything is so gross!

TEACHER: So what's your question?

STUDENT: With tomato sauce!

TEACHER: What's your question?

STUDENT: Oh, I love tomato sauce!

TEACHER: Would you like to...?

STUDENT: And bacon sauce and mustard sauce

TEACHER: Okay, so what's your question. "Would you like to eat it?"

STUDENT: Would you like to eat it??

ALL: Oh no!!! To ask me is in vain!!!!

TEACHER: Alright, one more. Who hasn't had a turn? SHANI and XIAO HONG.

(Chat as students get up to the front)
STUDENT: I had a good one.

TEACHER: Oh I'm sure you've all got good ones. I heard some great ones. Oh I love how GAURI is listening. She's showing the girls that she is a great learner and a great listener. She's looking she's staying still with her body. That's excellent GAURI you can have a Mr Potato Head. Alright, off you go.

SHANI: Year One, you would...to write for 100 days?

CLASS: Oh no! To ask me is in vain!!

(Class chat excitedly)

TEACHER: Joanne and Ray. (responding to indistinct student question) No this is it, we've run out of time... Uh just a minute cos I can see some people who are watching GAURI and they saw what she needs to do and they're doing the same thing. I see MICKY’S got his legs crossed and he's sitting still and looking at the people who are going to say something, thanks MICKY that being a really respectful learner. Alright off you go.

STUDENT: Do you want to...

TEACHER: Year One, gotta ask us a question.

STUDENT: Year One, do you want to take your brain off and start reading and then, and then put a monkey's brain inside your brain...

STUDENT: Of course!

TEACHER: Oh no!

ALL: to ask me is in Vain!!
TEACHER: Talk to the hand.

(Researcher laughs)

TEACHER: To ask...do, 'talk to the hand" (gesture) on no!

ALL: (doing ‘talk to the hand’ gesture) To ask me is in vain!

TEACHER: Okay, heads, shoulders, heads, shoulders (indicating students to copy touching head and shoulders to help them settle down) heads, shoulders....okay, two words that we learnt today, before we go, I'm going to say a sentence and you're going to make the sentence with your body in a freeze...ready? "My parlour is beautiful" show me your beautiful parlour, oop! TIMOTHY’S going like this, oh excellent. You can do it together if you want to. .ohhhh. ARIEL, what’s your parlour?

STUDENT: My parlour is something you can sit on

TEACHER: Something you can sit on. XIAO HONG what's your parlour?

STUDENT: My parlour is a big gantic parlour

TEACHER: Oh! Gigantic parlour.

RESEARCHER: Wonderful!

TEACHER: Is it a mansion? Ohh! What's your parlour ISHANI and ANNABEL? Tell me about yours?

STUDENTS: It's like a half butterfly and half house.

TEACHER: Oh it's a butterfly house? Lovely. Okay sitting down.
STUDENT: That was a really good one.

TEACHER: Ready, sitting down. Now, we learnt today that vain means no use, it’s no use. There’s another meaning for vain. If you're a vain person, which is an adjective, you think that you are absolutely beautiful, and you're always looking in the mirror. So vain can mean, it’s no use. If you're a vain person it can mean that you love yourself. Everybody show me you being vain.

(Class physicalise looking in mirror, heads up, hands flouncing)

TEACHER: You think you're the most beautiful person in the world. Oh! This is me, putting on my lipstick.

(Class laughing)

TEACHER: Why are you so beautiful CLARE?

STUDENT: Because I'm proud of myself.

TEACHER: I am vain because I'm proud of myself. Why are you vain (to student) what makes you so vain?

STUDENT: Uhm because I think I'm the most beautiful person in the world.

(Class laughs)

TEACHER: JANELLE is vain because she thinks she's the most beautiful person in the whole world. I'm vain because I think I my lips are the plumpest, beautiful lips in the whole world.

STUDENT: What does plumps mean?
TEACHER: Big

STUDENTS: Ewwwwww! *(Teacher & Researcher laugh)*

TEACHER: Very good, I'm going to gross you out, you ready? And they're very good for romantic, like the owl and the /

ALL: /

*(shrieking with disgust and laughter)*

TEACHER: pussycat! *(to Researcher)* We read the owl and pussycat yesterday and oh! They were just grossed out by all the love.

STUDENT: That was so gross they married!

TEACHER: And they married, so gross!

*(Class chatter excitedly)*

TEACHER: Claps rhythm, class echo back. Uhm who's doing the right thing? GAURI is doing the right thing. ANNABEL is definitely doing the right thing because she's worrying about herself and not other people. ISHANI and JOELLE are absolutely fabulous, and...I must say...the rest of my class are doing the right thing as well. Uhm. Okay *(to Researcher)* the library I think is in use.

RESEARCHER: Oh that's fine, we don't have to do everyday...

TEACHER: We can do some writing?

RESEARCHER: Yeah, let's do that.

END RECORDING LESSON 2
TEACHER: Yes, so you can practice talking, doing... *(chants a song)* "Who stole the cookies / from the cookie jar"

STUDENTS: / from the cookie jar!

TEACHER: Now listen to Miss Connor, you ready? ARAV stole the cookies from the cookie jar.

STUDENT: *(laughs)*

TEACHER: Then you have to say "Who me?" Can you say that ARAV?

STUDENT: Who me?

TEACHER: And we say?

STUDENT: Yes you!
TEACHER: And then you say.."Couldn't be"

STUDENT: Couldn't be.

TEACHER: And then we all say "Then who /

ALL” / stole the cookies from the cookie jar?

TEACHER: And then ARAV's turn, so he goes...he'll choose someone and he"ll say their name. So he might say "MICKY /

ALL: / stole the cookies from the cookie jar.

TEACHER: What does MICKY say?

STUDENT: Who me?

TEACHER: Who me?

ALL: Yes you!

TEACHER & STUDENT: Couldn't be.

TEACHER: Then who stole/

ALL: /the cookies from the cookie jar?

TEACHER: Now when we do it, it’s like when we've been learning about poems. You know when we've been learning about poems and they're a little bit like a sing song? And we can sometimes move to them and a certain rhythm, or a click or a clap? That's what this is like, it's just like a poem cos we know when we read a poem FAROUK we have to change our voice, and our voice is a little bit (clicking on the beat of her words) sing-song-and-it-
goes-to-the-rhythm-we-don't-try-to-make-it-go-out-of-the-rhythm. See how Miss C's voice is

ALL: (clicking) / cookie jar? Who stole the cookie from the cookie jar? Who stole the cookie from the cookie jar?

TEACHER: Alright? So then, when we say "Who me?" we try and keep with the clicks.

"Who stole/

STUDENTS: / the cookie/

TEACHER: / uh...ready? I'll do it on my own for this one. (clicking) "Who stole the cookies from the cookie jar? Who me?/

ALL: / Yes You! Couldn't be! Then who stole the cookies from the cookie jar?"

TEACHER: Let's do what Miss Connor just did. So we're going to answer our own question. Do you see how we kept going with the clic-king-just-like-a-poem-trying-not-to-have-a-break. Ready? Go! "Miss Connor"/

ALL: / stole the cookies from the cookie jar. Who me? Yes you. Couldn't be. Then who stole the cookies from the cookie jar? Miss C stole the cookies from the cookie jar. Who me? Yes you! Couldn't be. Then who stole the cookies from the cookie jar?

TEACHER: Alright let's give it a go. (to student) You feeling better darlin'? I think lots of people have got a cold because there's a few away today. (to Researcher and Prac Teacher) They're all coughing and spluttering. Hope you've got your immunity! Plenty of oranges.

RESEARCHER & PRAC TEACHER: (laugh) Yes!
TEACHER: Alright, well that's what you said to start with, we'll see! Alright...Mr J (PRAC TEACHER) do you want to come and join the circle? So, when you've had a turn you're going to put your legs out like that. So if someone's go their legs out, don't choose them. Alright? So our OBJECTIVE, that means what we want to get out of this, is to try and keep-our-voices-in-the-rhythm-and-don't-stop-the-beat"

RESEARCHER: Ya! What happens to the energy of the song if...only I will play and I'm going to take a really long time to say "who me" and we'll see what happens to the energy of the song.

TEACHER: "Miss B stole the cookies from the cookie jar"

(very long silent pause, everyone still clicking!)

RESEARCHER: Who me?

ALL: Yes you.

RESEARCHER: Couldn't be!

ALL: Then WHO stole the cookies from the cookie jar?

TEACHER: What happened?

STUDENT: Miss B didn't put har feet out! *(to indicate she'd had a turn)*

STUDENT: She slowed down.

TEACHER: Yeess!
RESEARCHER: It slows the whole song down! And it stops. So you wanna have no gaps. No gaps...no gaps!

TEACHER: Listen for your name! And we're gonna do it properly this time Miss B...no gaps. You ready?

RESEARCHER: Actually, can I teach you one little thing...Just for the, the momentum when it goes "Who me, yes you, couldn't be? Then who..dadadadada" So you just say "Then who?"

TEACHER: ohhh...

RESEARCHER: Really it just kinda kicks it on?

TEACHER: Yeah. Ah ok Miss Connor did it wrong!

RESEARCHER: (laughs) Sorry sorry!

TEACHER: No! Okay...ready...Go!

ALL: Who stole the cookies from the cookie jar? Who me? Yes you! Couldn't be! Then who?

TEACHER & RESEARCHER: (Blah blah stole the cookies...)

RESEARCHER: (to Teacher) So it just sort of...

TEACHER: Yeah yeah it does.

STUDENT: (copying teachers) blah blah blah da da da! (laughs)
TEACHER: Alright, we ready? Let's-have-a-try...now if we don't stay with the rhythm (whispers) it's the first time we've done it so we'll just do our best okay?

STUDENT: We did it last time!

STUDENT: No we didn't

TEACHER: Reeeaaaaadyy...go! (clicking) MICKY stole/

ALL: (clicking) / the cookies from the cookie jar

STUDENT: Who me?

ALL: Yes you!

(Silence)

ALL: (all still clicking)

TEACHER: Let's help him. Ready MICKY? "MICKY stole/

ALL: the cookies from the cookie jar

TEACHER & STUDENT: Who me?

ALL: Yes you!

TEACHER & STUDENT: Couldn't be"

ALL: Then who?

TEACHER: Now you're going to pick someone. You ready? Put your legs out and pick someone. Who are you gonna choose?
STUDENT: (indistinct)

TEACHER: FAR...Good boy. You're ready? Here we go!

ALL: FAROUK stole the cookies from the cookie jar!

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

STUDENT: TIMOTHY!

ALL: TIMOTHY stole the cookies from the cookie jar.

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be!

ALL: Then who?

STUDENT: DEEPIKA stole the cookie from the cookie jar.

DEEPIKA: Who me?

ALL: Yes you!
DEEPIKA: Couldn't be.

ALL: Then who?

STUDENT: (indistinct) stole the cookie from the cookie jar.

TEACHER: Who??

STUDENT: Britney (the stuffed chipmunk she is holding)

TEACHER: Oh! Bridget! Bridget stole the...

RESEARCHER: No Britney!

TEACHER & RESEARCHER: (laugh)

TEACHER: How could I forget? Britney stole the cookies from the cookie jar. (in a chipmunk voice) "Who me?"

ALL: YES YOU! (laughing)

TEACHER: Couldn't be!

ALL: Then who?

TEACHER: XIAO HONG stole the cookies from the cookie jar.

(Students laugh)

(pause)

XIAO HONG: Who me?
ALL: Yes you!

(pause)

XIAO HONG: Couldn't be.

ALL: Then who?

(pause)

TEACHER: Who you gonna choose? (to other students) Put your legs out once you've had a turn.

XIAO HONG: JESSIE.

ALL: JESSIE stole the cookies from the cookie jar.

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

(long pause - everyone still clicking)

STUDENT: ISHANI!

ALL: ISHANI stole the cookies from the cookie jar?

STUDENT: Who me?
ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

(long pause)

TEACHER: (to Researcher) Miss Connor's clickers are getting tired.

RESEARCHER: I know! (laughs)

STUDENT: Come on, ISHANI.

TEACHER: ARIEL stole the cookies from the cookie jar.

STUDENTS: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

STUDENT: GAVIN

ALL: GAVIN stole the cookies from the cookie jar.

STUDENT: Who me?

ALL: Yes you!
STUDENT: Couldn't be.

ALL: Then who??

STUDENT: MICHELLE

TEACHER: MICHELLE stole the/

ALL: /cookies from the cookie jar.

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

STUDENT: SHANI stole the…

TEACHER & STUDENT: …cookies from the cookie jar.

(slight pause)

SHANI: Who me?

ALL: Yes you!

(slight pause)

TEACHER & SHANI: Couldn't be.

ALL: Then who?
STUDENT: GAURI stole the cookies…

SHANI & TEACHER:…from the cookie jar

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

STUDENT: Alice stole the…

TEACHER & STUDENT: …cookies from the cookie jar

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be!

ALL: Then who?

STUDENT: Miss B stole the/

TEACHER & STUDENT: /cookies from the cookie jar

RESEARCHER: Who me??

ALL: Yes you!!

RESEARCHER: Couldn't be!!
RESEARCHER: ARAV stole the cookies from the cookie jar!

STUDENT: Who ME!!

ALL: Yes YOU!!

STUDENT: Coul... Couldn't be?

ALL: Then who?

STUDENT: SHAN...(pause)...Miss C stole the cookie from the cookie jar!

STUDENT: You had a turn...?

TEACHER: That's okay ARAV, he wasn't here, he didn't know. Miss Connor stole the/ ALL:/ cookies from the cookie jar!

TEACHER: Who me??

ALL: YES YOU!

TEACHER: Couldn't be!

ALL: Then who?

TEACHER: SUZANA stole the cookies from the cookie jar!

STUDENT: Who me?

ALL: Yes you!
STUDENT: ALIYA...

TEACHER: Couldn't/

STUDENT: /Couldn't be!

ALL: Then who?

STUDENT: ALIYA

TEACHER: Stole the cookies form the/

ALL: / cookie jar

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

(pause)

STUDENT: Mr J (PRAC TEACHER)

TEACHER: Mr J stole the/

PRAC TEACHER: /I don't know anyone's names!!

TEACHER: /That's okay!
STUDENTS: /cookies from the cookie jar

PRAC TEACHER: Who me??

ALL: Yes you!

PRAC TEACHER: Couldn't be!

ALL: Then who?

STUDENT: Put your legs out!

TEACHER: JOELLE stole the cookies from the cookie jar!

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

STUDENT: MICHELLE stole the cookie/

ALL:/ from the cookie jar.

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?
TEACHER: JANELLE.

STUDENT: Ahh..JANELLE

TEACHER & STUDENT: stole the cookies/

ALL: /from the cookie jar.

STUDENT: Legs out!

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be!

ALL: Then who?

TEACHER: ARIEL

STUDENT: ARIEL stole the cookies from the cookie jar.

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

TEACHER: ANNABEL...have you had a turn? ANNABEL stole/

TEACHER & STUDENT: / the cookies from the cookie jar.
STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

STUDENT: AISHVI

TEACHER & STUDENT: / stole the cookies from the//

ALL: / cookie jar!

STUDENT: Who me?

ALL: Yes you!

STUDENT: Couldn't be.

ALL: Then who?

TEACHER: I think that's the everybody...IN-cluding Britney.

RESEARCHER: Yay!

TEACHER: We've had everybody. So let's cross our legs again. And-

STUDENT: Can we do it again?

STUDENT: We even left the teachers with their legs out.

TEACHER: IIIIIII Knowooow. We're lucky.
(Class chatter, indistinct.)

TEACHER: Alright, so last week... (class chat) RUTH I love how you're sitting so respectfully, good girl. She's not talking, her legs are crossed, she's waiting for Miss Connor. Her eyes are on me. Fantastic. Can you boys just.. if you shuffle back a little bit you'll have room. Just a little bit, not too much. Is that better?

STUDENTS: Yes.

TEACHER: Now. So last week, what book did we read?

STUDENTS: The Spider and the Fly!

TEACHER: Yeah, and it was a book and it also was a..?

STUDENTS: Poem.

TEACHER: Po-em. So we needed to read. When Miss Connor reads this story to you, Miss Connor has to read it in the right rhythm, just like the way we read "Who stole the cookie from the cookie jar?" Because if I just read this and I didn't use the right rhythm it wouldn't sound as a good and it'd be harder to understand. So when we read a poem, we have to...especially if its got..where you going Miss Muffin?

STUDENT: To put my tissue...

TEACHER: Oh okay. Especially if its got rhyming words at the end. Which this one has, we have to make sure we're reading it in the right rhythm. Now today we're going to talk about our special word, called FLAT-TER-Y. Can everyone say that?

ALL: Flat-ter-y.
TEACHER: And I'm going to give you a clue as to what flattery is. That I want you to try and guess what it means if you are flattering somebody. If you are flattering somebody. And I'm...the clue is...hands down. Read this. The clue is that the spiiiider in this story or this poem, is full of flattery. He's full of flattery. Wait til I've read it and have a think

(class chatter)

STUDENT: Is it real life?

TEACHER: Uh. Right, cross your legs. Cross your legs. We're all good listeners. (spider) "Will you walk into my parlour?"

STUDENT: We read this...

TEACHER: "said the spider to the fly." we know this part don't we? How 'bout we all say it? In the spiiiiiders voice so we ready?

ALL: (spider voice) "Will you walk into my parlour?"

TEACHER: "said the spider to the fly" (some students join in) "'tis the prettiest little parlour" (to students talking along) No just listen. "'tis the prettiest little parlour that you ever did spy. The way into my parlour, is up a winding stair, and I have many curious things I'd like to show you when you're there." [00:15:20]

(indisticnt)

TEACHER: What is he doing with his face. Why is he smiling?

STUDENT: Cos he's (indisticnt)

TEACHER: Tell your partner next to you why he was smiling.
(Teacher claps a rhythm and students echo it back.)

TEACHER: Alright, turn back again. ISHANI why do you think he was smiling, what did you and your partner talk about?

STUDENT: Uhm...uhm...the spider...uhm...was smiling because...uhm...he was trying to trick the fly that he's nice but he's not nice he just wants to eat the fly?

TEACHER: You know why that was such a great answer? She said it in a full sentence and she used BECAUSE. She backed up her answer, she said "The spider was smiling because..." and she told us a great answer. He was trying to trick. So was he really nice? He was trying to be nice but was he really nice?

ALL: Noo!

TEACHER: No.

STUDENT: He had a creepy..

TEACHER: He had another agenda, that means he had another plan. Alright, let's read the next one. and we know this page really well cos we did this last week. (to student) Brittney? Aah...Brittney can sit here. "Ohhh!" (in fly voice - then cueing students to join) What did the fly say? "Ohhh/.

ALL: /no no said the little fly, to ask me is IN VAIN!
(Class start giggling.)

TEACHER: For who/

ALL: /goes up the winding stair, can never come down again!

TEACHER: To ask me is in vain... (whispers) tell your partner what that means.

[00:17:42]

PEER TALK

(Teacher laughs out loud at something.)

RESEARCHER: (to Teacher) I've been transcribing, and the number of times I've written "to ask me is in vain"!

TEACHER: Haha! And its worked!

[00:18:08]

TEACHER: Aaaand...Alex, what does, if you're asking someone it’s in vain what does that mean?

STUDENT: In vain means that you are not going somewhere where you are telling me and when I come upstairs if you're tricking me I will never come down again, even when my parents come.

TEACHER: Yes, exactly...even when your parents come to pick up you're not going to come back down. So if you're asking, if it’s going to be a question and you're asking it in vain that means that's neeeveeeeer going to happen. Last week who can remember our crazy story, a
question that we asked each other and it was a question that to ask us would be in vain. Who remembers a crazy question from last week, JANELLE?

STUDENT: Uhm…

TEACHER: “Year One..” (prompting student)

STUDENT: Oh! It was like "Year One would you want to eat monkeys' brains?"

STUDENT: Ewww.

TEACHER: Oh No!!/

ALL: / To ask me is in vain!

TEACHER: One more, to ask us is in vain. We would never do that. ARAV?

STUDENT: YEAR ONE! If you know how to do karate, kick someone in the face!!!

TEACHER: (Mock gasps)

ALL: Oh no! To ask us is in vain! [00:19:32]

TEACHER: (jokingly) Terrible! How dare you ask that question!

SS: laughing, "how dare you ask us!” hahaha! etc

TEACHER: Ahh...heads shoulders, heads shoulders, heads shoulders, laps (hand gesture, attention gathering technique. Class follow and settle down)

STUDENT: (one student continues saying) heads shoulders heads shoulders heads shoulders.

TEACHERS: We're going to be the fly, and we're going to read his..her answer. We ready?
ALL: Oh no no! Said the/

TEACHER: /Wait a minute cos I've gotta say "said the little fly" cos I've gotta be the narrator. We ready?

ALL: Oh no no!

TEACHER: Said the little fly

ALL: To ask me is in vain!

TEACHER: For who goes up your winding stair/

ALL: /Can never come down again!

TEACHER: Woah...alright. Here we go now I want you to start to think about why the spider is using flattery and what flattery is. This'll help with your poem that we're going to write when we go back"

STUDENT: Who are they (pointing at characters in book)

STUDENT: We haven't read that page.

TEACHER: I know. I might get you sit in front of me now. We might look at the pictures. We've seen the pictures of the other two.

(indistinct chatter as class reposition)

TEACHER: (to student) Ahh I really love how you're sitting soo sensibly, he didn't move forward he just moved forward a little bit. He (indistinct) he's a learner, he's looking at me.
You can have a Mr Potato Head when we get upstairs. Who was the other one that I saw...

teacher: Now I want you to have a close look at the picture. Cos pictures really important. Just have a look, see what you notice. Suzana, have a look. See what you notice…….

share with your partner something you notice in the picture before Miss Conley writes down...(indistinct)

[00:21:45]

peer talk

[00:21:57]

teacher: Alright…aaaaand stop. Xiao Hong, what do you notice?

xiao hong: I notice there was two things that I can see

teacher: Ohhh…anyone else agree?

student: I got something else.

teacher: Look at these people who noticed that as well. I noticed those two Xiao Hong. Suzana what did you notice?

student: I notice/

teacher: Oh sorry Emma not everyone is listening so we won't know whether we agree with her or not. (to researcher) That's our symbol for agree (‘hang 10’ hand gesture)

researcher: Yeah that’s cute.
TEACHER: We use it in maths a lot.

STUDENT: Uhm the, the, the, the fly was flying around the spider and and and the spider said you WILL WELCOME TO MY PARLOUR!

TEACHER: Ehhhh!...He probably is still...look he's still stuck that big smile on his face. What do you think (to class who make hand signal) I agree with what she's saying to. Now I want you to look at the thing that XIAO HONG noticed. Now SUZANA noticed that the fly is flying up in the air, the spider is sitting in his luxurious chair and he's got his feet on a footstool, looks like a dead ladybug

STUDENT: Eewwww.

TEACHER: Now I want you to look at this that XIAO HONG noticed. (points to 2 ghostly insect characters)

STUDENT: Yeah I noticed them too!

TEACHER: Now I want you to tell your friend what you think those two are doing.

[00:23:24]

PEER TALK

[00:23:35]

TEACHER: Aaaand...thank you. (class quiet down). Those people that turned straight round to me without fussing, all ready to learn and look at all those hands up that's fantastic. You can see people are being learners. Adriel are you being a learner? I hope so. What do you think Francis about those two.
STUDENT: I think it's the mum and dad.

TEACHER: You think its mum and dad? Who agrees with GAURI? I heard a couple of those. I don't think its mum and dad. I don't quite agree I've got a different thought. Does anyone have a different thought? GAVIN what is your different thought?

STUDENT: I know that the mum and dad are a ghost.

SS: ohhhh! etc

TEACHER: Hmm, what tells you? Someone add on to that great idea...

STUDENT: 'Cos they died.

TEACHER: So GAURI thinks it’s the mum and dad, it could be the mum and dad we don't really know...and GAVIN added on to GAURI’s idea by saying they could be ghost. Who can add on to that and say, back up GAVIN’s reasoning by using "because". why do you think GAVIN thinks they're gos ts? Why do you think GAVIN thinks they're ghosts. Tell your friend.

[00:24:43]

PEER TALK

TEACHER: (to Researcher) I do like 'tell your friend' rather than 'hands up'. They more (indistinct)

[00:25:02]

TEACHER: Alright…ALIYA "I think they're ghosts because..."?
STUDENT: Because they put a potion on themselves?

TEACHER: Oh they put a potion on themselves, they might have. MICKY?

STUDENT: Because they went up the stairs and the spider ate them?

TEACHER: I think that too. They are different animals, I think they could have been tricked by the spider!!

DEEPIKA: Miss I have another one.

TEACHER: I know you do, cos I know you...but it’s not your...have you told your partner? Who’s your partner?

DEEPIKA: GAURI.

TEACHER: GAURI what did DEEPIKA say?

STUDENT: Uhm...she said that there is a spider web.

TEACHER: There is a spider's web, good noticing. I'm gonna read now, and maybe our questions will be answered as I read it. (in cunning spider voice) "I'm sure you must be weary dear, with soaring up so high! Will you rest upon my little bed? said the Spider to the Fly. There are pretty curtains drawn around the sheets are fine and thin, and if you like to rest a while I'll snuggly tuck you in"

SS: indistinct chattery response

TEACHER: Why ARIEL, why wouldn't she do that?

STUDENT: Uhm because if I do that, while I'm asleep the spider would eat me.
TEACHER: But the spider's smiling! He's saying all nice things! He said "if you're weary"

STUDENT: He's tricking

SS: yea yes yes! etc

STUDENT: Because she's asleep she doesn't know what's happening.

STUDENT: Yeah like the dinosaurs.

(Class excited chatter in response)

TEACHER: Leeeet's see what happens next. (indistinct student comment) Oh what do you think the fly is going to say?

CLASS: "Oh no no! To ask..."

TEACHER: She doesn't say to ask me is in vain she says something else "For I've often heard it said, they never NEVER wake again, who sleep upon your bed!" So, does she believe him?

SS: Yea...NOOOOOOO!! etc

TEACHER: So let's go back to the spider (to Researcher) We might go back to the (indistinct) and that'll lead us back to (indistinct). (To class) So, let's go back to the spider, I'm gonna read it to you again, and I want you to think about what adjectives the spider uses to try and convince the fly, to stay...you ready? I'm sure you must be weary dear, with soaring up so high! Will you rest upon my little bed? said the Spider to the Fly." (to student) Can you stop playing with my feet please? They are not the most attractive feet. "There are pretty curtains drawn around the sheets are fine and thin, and if you like to rest a while I'll snuggly
tuck you in". What has he used? Adjectives he's used to try and convince the fly? What did you get, GAURI?

[00:28:57]

**STUDENT:** That he would snug tuck her in?

**TEACHER:** Snugly! he will snugly tuck her in won't he? What does snugly mean? Actually, everyone show me, when you get into bed and you're all snugly show me when you feel all snugly.

*(everyone mimes curling up in bed)*

**TEACHER:** I love being all snugly, usually I have my cat with me.

**RESEARCHER:** *(Laughs)*

**TEACHER:** Slide, get in all snugly. And I need to get someone to tuck you in, all snugly. SHANI can you go and tuck everyone in snugly please? GAVIN can you go and tuck everyone in snugly for me? So that they are all nice and snug? Uhm...XIAO HONG can you go an tuck everyone in? Tuck their blankets in? When we tuck it in we do it like this into the mattress don't we? *(mimes)* Tuck it in tight, my mum used to tuck it in sooo tight I couldn't move. *(Researcher laughs)* She used to push it in, *(in her mother voice)* "in ya get, are ya all snug? Ohhh ya feel all good? Night night have a good night!" Alright, sitting up everyone.

[00:30:11]

**SS:** laughing and chattering "I'm feeling snug!" etc

*(Teacher & Researcher indistinct talk)* [00:30:42]
TEACHER: Alright, now, we need to go...thank you JANELLE, doing great learning and being very respectful to Miss Connor. You can have a Mr Potatohead when you go back up to class. Who else can I see, GAVIN you've answered so many questions this morning I'm really really proud of how you've participated. you can also have one when you go back to class. And I'm watching for other people. So. He said I'll tuck you snugly into bed. What did he say about the sheets? what did the sheets? What were the two words he used for the sheets? The sheets are...?

STUDENT: Snuggerly

STUDENT: Thin!

TEACHER: Fine..? and..?

ALL: Thin!

TEACHER: Now this is tricky, because...SUZANA , can you stop touching me please?

STUDENT: I love you.

TEACHER: Oh that' good, but Miss Connor feels uncomfortable when she gets touched, okay? This is a, good two words for us to use. One is fine, and one is thin. But they both have a "f" sound. "F" in fine is the letter F and we put our tongue underneath our teeth.

CLASS: Fuh...fuh..

TEACHER: Fuh...Fine, Everyone say Fine.

CLASS: FINE
TEACHER: Your tongue goes under your teeth to say "Fine." The next one is TH-in, so we don't put our...actually...Miss Connor was wrong, you don't put your tongue under your teeth when you say fine, you pout your bottom lip under your teeth. Fine. Fine.

SS: Fine...FINE...Fine...Fine! (etc)

TEACHER: And now we're going to do Thin, you need to put your tongue, put your tongue under your teeth...THHHin THHHin

SS: Thhhhhin...THHHHHIN...Thin! (etc)

TEACHER: So let's say the two...your sheets are fine and thin! Tell your partner, your sheets are fine and thin.

[00:32:34]

PEER TALK

[00:32:48]

TEACHER: Your sheets are-

CLASS: Fine and Thin!

TEACHER: Fine and Thin. Hard isn't it?

(Teacher & Researcher talk indistinct)

SS: giggling. “Fine and Thin!” etc

STUDENT: I hope it's recess time soon.
STUDENT: No recess isn't till after crunch and sip.

TEACHER: Your sheets are fine and thin. And he also says "will you rest upon my little bed?" That's another adjective 'little'. Now Miss Connor's thinking of fine and thin. Fine and thin sounds a little bit like alliteration doesn't it? Sounds similar to the same letter that we were doing last week. Alright. I'm going to read it to you one more time, then we're going to do some speaking of our own. Here we go. (spider voice) "I'm sure you must be weary dear, with soaring up so high!" good sitting still JANELLE "Will you rest upon my little bed? said the Spider to the Fly" remember what I told you about touching me? Makes me uncomfortable. "There are pretty curtains drawn around, the sheets are fine and thin, and if you like to rest a while I'll...

ALL: snuggly tuck you in! [00:34:25]

TEACHER: "Oh no no! Said the little fly."

STUDENT: NO!

TEACHER: "For I've often heard it said that they never never wake again, who sleep upon you bed". Make a circle. And sit next to your Drama partner that you had last week.

(Class chatter as they reposition).

TEACHER: 10...9... if your partner's not here hand up...8, 7, 6, JOELLE and KARIM you go together...5. ..(to student) who was your partner for drama literacy last week?

STUDENT: SUZANA.

TEACHER: No, no she wasn't darlin. No, I think you've got mixed up. Were you two together? Oh, so you two go together, yup. Have we got anyone spare?
STUDENT: ARAV SYED.

TEACHER: ARAV SYED you go with AISHVII.

STUDENT: Yaaaaaaayyyyy!

TEACHER: See it all works out there's no need to worry about it. Now you've got your partner just sit in front of me. I did say make a circle but just sit in front of me with your partner please.

STUDENT: Miss Connor we have three people! (giggles)

TEACHER: Okay. I don't usually let three but I will this time.

STUDENT: Because there's a little tiny bits.

TEACHER: Yes. Okay. So I want you to bring, bring you back to the word that I told you at the start of the lesson, who remembers what it was? Fllllll... ALL: Fllllatterry

TEACHER: Or flattering somebody. And I told you that the spider is using flattery. Have a try with your drama partner, to work out what flattery means. Have a think about what the spider is doing to the fly. What do you think flattery might mean? 

[00:36:39]

PEER TALK

[00:36:55]
TEACHER: THOMAS! I've told you about that so many times. Pocket! If I see it again I'll throw it in the bin. (Claps rhythm, students respond) Alright, what do you think flattery might meana ANNABEL?

STUDENT: Flattery means like, maybe they're tricking others, like they're not letting them go outside without them.

TEACHER: That's a great, you are on fire today. you are really on fire coming up with these great answers. Who’s your partner? Well done you two girls. Coming up with that together. Fantastic. ARIEL what do you think?

STUDENT: Uhm, I think flattery means that the spider is tucking the fly into bed.

TEACHER: And he's trying to trick him by using flattery. Flattery is-

STUDENT: HER!

TEACHER: Yeah, her sorry. Flattery is...I'll give you an example are you ready?

Uhhhm...who can I, oh Brittney (the stuffed toy). She's gotta be out of her clothes though.

STUDENT: It’s her jacket!

TEACHER: Alright Miss Connor is gonna flatter Brittney and then I want you to tell me what I'm doing that the spider is doing as well. Oh Brittney! That bow in your hair is just so beautiful I've never seen a more beautiful bow in my life and the colour! It's just so loooovely! I'd love you to come over to my house. Oh look at your little pink nose, cute as a button!

SS: (giggling)
TEACHER: It’s just the cutest little pink nose I've ever seen! And that outfit! Where did you get teh outfil?? Oh it’s just to die for! My goodness me! It just goes so well that outfilt!

STUDENT: The tail!

TEACHER: The tail! I didn't even notice that long, gorgeous luscious tail you have, oh my goodness its beautiful. Miss Conley is...? Miss Conley is Flat-ter-ing Brittney. (whispers) What am I doing that the spider did in the book? What am I doing that the spider did in the book? Joanne?

STUDENT: Flattering?

TEACHER: Flattering. And what am I doing, what is flattering?

STUDENT: Uhhm, flattering that's just tricking someone to come into your house might try to eat her.

TEACHER: The spider was tricking but flattery isn't tricking. Flattery is doing something to trick the fly. So what was I doing to Brittney? What was I doing? JESSIE?

STUDENT: Uhm, you was uhm, trying to let her in by telling her how beautiful she is?

TEACHER: That's what flattery is. We try to use all our adjectives and tell them everything that so wonderful about them to try and convince them maybe to do something, or maybe I want to be friends with Brittney so I try and flatter her. Is flattery a good thing?

SS: Yeah! etc

TEACHER: Hmm, it can be a good thing if you do it in little buts, but if you do it over the top, and you wanted, like the spider flattered the fly to trick her then it’s not very good. So
you can flatter someone if you really honestly believe that, but do you think that what Miss c was saying was a bit over the top?

SS: Yeah.

TEACHER: Yeah, so we don't flatter like that, but that’s what the spider is trying to do. "Come into my bed, the sheets are fine and thin. And I'll snugly tuck you in". You look so beautiful today Miss Spider, your gorgeous umbrella is made of the most beautiful pink petals I've ever seen. I'd love one like that.

STUDENT: Oh no...he's trickin! He's trickin!

(Teacher & Researcher, speak indistinct about misconstrual of flattery with tricking)

STUDENT: You said spider! You said spider with the umbrella!

STUDENT: Miss Connor! You said Spider with the umbrella!

SS: chatting..."yes Miss Connor you said spider!” etc

TEACHER: Okay ISHANI this is what we're going to do. We are going to flatter the other person. We're going to flatter them and we're going to be over the top. When I say we're going to be over the top that means going on and on and on and on, and we go will you stop doing that Miss Connor that's too much flattery! So we're going to have turns. I'm going to flatter ISHANI, and then she's going to flatter me. So when we go, when we go to do this activity we're going to say, okay Isabelle I'm gonna go first and I'm gonna flatter you, are you ready?

STUDENT: Yes!
TEACHER: And I've gotta try and use adjectives, good adjectives. So I want you to try and listen and hear what adjectives I use and what adjectives ISHANI uses, describing words. Here we go. ISHANI, your eyes look like bright brown beautiful iridescent globes. They are just the most beautiful things I have ever seen. In my life

(*ISHANI giggles*)

TEACHER: And when I look in them they look like a lake that I could look through forever!

(quietly, to Researcher) Hmm getting a bit romantic sounding isn't???

(*Researcher laughs*)

TEACHER: That tag! Oh my goodness that tag! It’s a scarlet red and it just stands out on that uniform! I love that tag! It’s so beautiful!

(*Class laughing*)

TEACHER: And I've just noticed the buttons at the top! They are bright dark blue, and they shine like moonlight!

(*Class laughing louder.*) [00:43:15]

STUDENT: It’s not funny!

TEACHER: How did you feel when I was flattering you?

ISHANI: Er.. I was feeling a little happy.

TEACHER: Happy? And were you a bit embarrassed cos I was going on and on?

STUDENT: Ya! And I was laughing.
TEACHER: Right, now it’s your turn to flatter me, you ready? Ahh, GAVIN. You ready? Are we all listening? Did you listen for the adjectives? Yeah? What did you hear?

STUDENT: Uhh

TEACHER: Remember I talked about her eyes, her tag, her buttons.

STUDENT: Buttons?

TEACHER: How were the buttons described? MICHELLE? What did you hear?

STUDENT: Uhm the eyes were described glowing?

TEACHER: Glowing. What did you hear? What did you hear JANELLE?

STUDENT: I heard that she had uhm..like...blue.

TEACHER: Blue, excellent that’s an adjective. What did you hear Francis?

STUDENT: I heard the, uhm, red tag.

TEACHER: Red. Scarlet red. And I also used beautiful a lot I think! Alright ISHANI you ready?

STUDENT: (yelling) Miss Connor you...your glasses look so dark blue and it looks like the prettiest glasses I have ever seen!!!!!!!!!! [00:44:45]

TEACHER: Who heard some adjectives? What did she use? She used some great adjectives!

FAROUK?

STUDENT: Beautiful
TEACHER: Beautiful

STUDENT: Kind

STUDENT: Uhm...

TEACHER: Pret...?

STUDENT: Prettiest

STUDENT: Dark blue

TEACHER: Okay, so you and your drama partner uhm are going to go-

STUDENT: I'm ARIEL’S!

TEACHER: ...and you're going to take turns and we're going to flatter each other, okay? Off you go!

[00:45:16]

PEER TALK

(eg TIA! YOUR UNIFORM IS SO BEAUTIFUL!! What handsome shoes you have today Anthony, oh! Your shirt is so golden fanta...dulous! Your dress is so beautiful! Teacher supports by joining in excitedly “Oh why is her dress so beautiful? It's those red stripes!”)

[00:47:12]

TEACHER: Alriiiiiight. Stop. And. Drop. Where you are, stop and drop.

STUDENT: Miss Connor! We're going to (indistinct)
TEACHER: Ohhhh?. If I say your name you going to tell us your...flattery. Or your flattering voice to somebody else. Thank you to those children who just sat where they were, you listened to the instructions and that was great. Alright, here we gooo. I think I might have...JOELLE. Face the class. Stand up, pretend you're talking to THOMAS.

STUDENT: Ohh/

TEACHER: /No, face the class.

STUDENT: Oh THOMAS! What golden hair you got! Its shiny like the golden...

TEACHER: Maybe sunli-

STUDENT: Necklace!

TEACHER: Ahh like a necklace! Oh, THOMAS, what shiny golden hair you have. Ahhh JOELLE. Big voice.

STUDENT: Oh-

TEACHER: Stand up! Big voice!

STUDENT: Oh JOELLE, look how pretty your hair is today-

TEACHER: (to another student) Stop doing that.

STUDENT:...and you look so gorgeous today and you look cute, the cutest guy in the world

(Class and Teacher giggle)

TEACHER: Oh my goodness! That's lovely flattery! That's just lovely! Liam, go!
STUDENT: I have had a turn!!

TEACHER: Shhh, sh sh, just listening for TIMOTHY.

STUDENT: MICKY you have a beautiful tie. Would you come to my house to have a sleep over?

(Class giggle.)

TEACHER: I'm only going to choose people that are sitting nicely like JESSIE. JESSIE is definitely a good choice because she's sitting with her legs crossed, she's not calling out, she's not telling me she hasn't had a turn. She's just doing the right thing. Well done JESSIE. ARAV you're going to knock that if you keep swinging your legs, please bring the, in and cross your legs. You ready JESSIE? Off you go.

STUDENT: Oh ASHER that's lovely brown hair and those eyelashes and that tie. Can you come here to have a sleep over at my house?

(Teacher & Researcher chuckle to each other)

TEACHER: (whispers to Researcher) Ahh I'm glad this is age appropriate!

TEACHER: (to class) Alrrright! Come and join us!

STUDENT: But me and ARIEL have a good one! Me and ARIEL have a good one!

TEACHER: I saw that you had a good one.

(Indistinct chat as class settle on the floor)
TEACHER: Before we go up and do our writing, thank you for all those children who've been paying attention, I know we haven’t done so much drama today (small sigh) but that's okay.

RESEARCHER: (confirming her agreement) Mmm!

TEACHER: Last thing. Why do you think - this is to share with your partner - why do you think people flatter other people? Tell your partner, why do you think-

[00:50:35]

PEER TALK

[00:51:18]

TEACHER: Aaand stop. When do you need to flatter someone MICHELLE?

STUDENT: When they are, when they really want someone to do something-

TEACHER: When they really want someone to do something, sometimes we flatter people. That's exactly right. When else? (to student) Remember we used those with respect or we don't use them at all. When else could we wanna flatter someone? Have a think about in your life when someone's come up and been really nice to you and stuff...and you thought I wonder why they're being so nice and flattering me.

STUDENT: I have no (indistinct)

TEACHER: What is another reason to flatter someone? ARIEL?

STUDENT: Trying to trick them.
TEACHER: Trying to trick them like the spider. What about if I had Britney, and you really reeeeaally liked this toy and you reeeeaally reeeeaally wanted to play with it. What could you do? You could try?

SS: Trick! Flatter! etc

TEACHER: Not trick, but you could flatter DEEPIKA, and you could go *(sweet high voice)* "Oh you're so lucky. I love your toy. Your toy is so special, I love its...and she might go, oh if you really like it you can play with it. So that's another way we use...whose used flattery on their mum or their dad to get something at home? Or to maybe go somewhere?

STUDENT: Miaow!

*(class chatter in response)*

TEACHER: Oh, hands down. You might have flattered yourself. So you might have gone *(sweet voice)* "Mum and Dad, I'm such a good boy and I've been really good. Remember how special I was when I did that job for you and you didn't even ask me? Remember I've been a really really good boy and I ate all my food? And didn't ask and I didn't complain when I did my homework? So do you hear me flattering myself? Sometimes we can flatter yourself,

STUDENT: I flatter myself all the time

TEACHER: And then your Mum or Dad might say "Stop flattering yourself, you weren't that good! You did this and this and this. So we can flatter another person and we can flatter our…?

SS: Selves!
TEACHER: But people don't really like it when you flatter yourself too much, 'cos it’s like showing off. Alright. Britney is very happy with you. You did a great job today, Miss Connor is flattering you now. I'm flattering you now, but I'm not flattering you too much. This would be flattering you too much "Oh you're the best class I've ever had in the whole wide world! I've never had a better class! You're the most handsome and beautiful, you're my little princesses and princes and QUEENS AND KINGS, and you're just so gorgeous!!!" That's going over the top isn’t it?

STUDENT: A bit.

TEACHER: Alright, let's line up quietly like little flies at the door.

STUDENT: ARIEL, you can be first!

(Class chatter. Teacher & Researcher discuss students and activities)

END RECORDING LESSON 3

[00:58:33]
Teacher: Yes?

All: Yes, Let's!

Teacher: Walking around thinking of a cunning plan. Looking around thinking of what you can do to trick the spider!

Student: Not the spider the fly!

Teacher: The fly.

(Class mimes thinking cunning thoughts by tapping fingertips together and squinting their eyes)

Teacher: (claps twice to gain attention) Let's pretend we are the spider bowing and flattering the fly.
Student: Yes!/

All: /Let's!

(Class mimes bowing with hat in hand like the spider in the book)

Teacher: What would his face...? (claps twice to gain attention) Let's pretend that we are the fly, buzzing and flapping her delicate wings.

All: Yes let's!

Teacher: Round you go...shwoooooooshh...her delicate wings

SS: Giggling

Teacher: When I say delicate...stop for a minute...when I say delicate, that means they can easily be broken, so if the fly has delicate wings, do you think she'd be going like this? (mimes rough, hard flapping)

Class: Giggling and laughing

Teacher: So, they can easily, they're fragile so they can easily be broken, so buzz around like you've got delicate wings, off you go.

(Class gentle giggle and make butterfly flying noises as they mime)

Student: I'm trying to break a wing, hahahaha!

Teacher: Let's pretend we are the spider, tucking the thin sheets in for the fly to go/

Student: Yes!/
All: /Let's!

Teacher: We're the spider not the fly, tucking it in. Gotta go right around the whole bed. Make sure you tuck it all in.

Student: Not ON the fly

Teacher: (claps twice) Let's be the fly getting into the bed and being all - what was the word?

All: Snuggly!

Teacher: Snug.

All: Yes, Lets!

Teacher: All snug, show me what it’s like when she's all snug and warm. 'Cos if it’s a day like this today, it’d be nice in bed wouldn't it?

Class gentle chat as they mime tucking someone into bed

Teacher: (claps twice) Alriiiight. Everybody, come to me and sit on the floor.

Class general chatter

Teacher: GAVIN you're gonna get a Mr Potato Head when we get back to class. You are on fire, you're listening and you're showing respect its excellent.

[00:03:03]

Teacher: Okay, everybody tell me what the spider says at the start of the book, we ready? 1,2,3.
All: "Welcome to my parlour" said the spider to the fly

Teacher: And then he says "’Tis/

Teacher + Some Students: / "the prettiest little parlour, that you ever did spy.

Teacher: And then what does the fly say?

All: "Oh no, no!" said the little fly, "to ask me is in vain" for who goes up your winding stair, can never come down again.

Teacher: Alright let’s go to where we were up to. (to student) I am the teacher, you are not, I am the teacher...okay? So, we were up to where she was gazing into the mirror. Looking at herself, why did the spider - tell your partner - why did the spider want her to gaze in the mirror. Tell your partner.

[00:04:21]

PEER TALK

[00:04:36]

Teacher: Eyes to me. Why did the spider want her to gaze in the mirror, just like we did this morning - gazed in the mirror, JOELLE?

Student: (indistinct)

Teacher: You're exactly right, he was flattering her. And he wanted her to see how beautiful she was. All part of his...?

All: Cunning plan!
Teacher: All part of his cunning plan. And his cunning plan, ARAV, was to?

Student: Eat her.

Teacher: Was to eat her. Alright so we're going to make, Ms Connor's going to read the rest of the book. So, here we go. We're up to after she gazed in the mirror. "I thank you gentle Sir" she said "for what you're pleased to say, and bidding you Good Morning, I'll call another day" - "I'll call another day" - tell your partner what she was planning on doing. What does that mean? "Bidding you good morning, I'll call another day" - what does that mean?

Teacher: Uhm - RUTH?

Student: She's trying to go, to go around

Teacher: Good girl, so she's trying - who agrees with RUTH? So she's trying to say, I'll bid you good morning and I'll call another day - so she's, look at her body, she's ready to turn away. So, do you think the spider's trick is working?

SS: Noooo!

Teacher: Looks like she's going to leave.

Student: (indistinct)
Teacher: Alright let's see. "The spider turned him round about and went into his den. For well he knew the silly fly would soon come back again. So, he wove a subtle web in the little corner sly, set his table ready to dine upon the fly." Now there's a word in there that says "he wove a subtle web in a little corner sly" If we are sly it’s often said that we are sly like a fox, because they say that foxes are sly. Sly means...what do foxes do? What do foxes do to make them sly, cos I don't know if we know what sly means. So, let's have a think. What do foxes like to do, GAURI?

Student: They eat chickens.

Teacher: They like to eat chickens, so they have to be sly to catch a chicken. Tell your partner what you think sly might mean.

[00:07:43]

PEER TALK

[00:07:52]

Teacher: Everyone turn to me I'm going to give you a clue...remember he was making a cunning plan?

Student: Yeah?

Teacher: If you're thinking about sly (indistinct) So do this while you're telling your partner what sly means (mimes 'evil genius' finger tapping gesture in front of class)

[00:08:15]

PEER TALK
Teacher: A sly person (*miming*)

[00:08:26]

Teacher: CLARE, what do you think sly means?

Student: (*silent*)

Teacher: What did RUTH say? I heard her say something?

Student: Cheeky.

Teacher: Cheeky.

Student: (*indistinct*)

Teacher: That's a great connection because sly means very similar to that - you do something to someone, and it's usually not very nice, and they don't usually know that it's happening. So, you're a trickster. So sly means you're doing something naughty without the other person knowing. So, someone says to you, you're very sly. (*indistinct*)

Teacher: So, a fox is called sly because a fox has to sneak up, on a chicken, if it wants to get a chicken. Who has seen Fantastic Mr Fox? Is he sly?

SS: Yessssss

Teacher: Yeah he's got lots of tricks doesn't he? So that's like the spider, is the spider being sly?

All: Yes!

Teacher: Well if you've got a connection I'd love to hear it. Yes?
Student: Uhm, it’s like, uhm like, uhm a..person thats in prison.

Teacher: They have to be a little bit sly because they, other people don't know they're escaping, so they have to do it in a sly way. Nobody else sees. That's a great connection Harim. Who else can see? (to student clicking fingers) I don't respond to someone clicking to me. Who else can think of something where you have to be sly, tell your partner.

[00:10:33]

PEER TALK

Teacher: Tell your partner

[00:10:53]

Teacher: Ahh, Thomas - we're going to be sly?

Student: When you get your brothers toy.

Teacher: If you wanna get your brother’s toy, you gotta be sly. Thomas, come up here and show me you being sly getting your brother’s toy. Your brother’s toy is this thing (places object behind her). Go.

Student enact sneaking up on Ms Connor.

Teacher: That's being sly. Who's got another example, ALIYA?

Student: When you're trying to get candy.
Teacher: Oh, when you're trying to get candy when someone is looking you have to be sly.

Everybody, stand up and let's try and get some candy without someone looking - off you go.

Oooh! You gotta be sly. Don't want them to see. Oh!

SS: Giggling as they mime.

Teacher: Right come and sit down. [00:12:04]

SS: Excited chatter and giggling

Teacher: Okay (claps a rhythm, class repeat back)

Teacher: So, I want you, let's think about our word sly in this picture, and you're going to say a sentence to your partner and it's going to start like this. "The spider was sly because..."

[00:12:40]

PEER TALK

[00:12:58]

Teacher: CLARE, go.

Student: The spider was sly because he wanted to eat the fly

Teacher: Fantastic, KARPIVI?

Student: The spider was sly because he...the next time the fly came maybe the spider would lie to him...he was maybe...being sneaky

Teacher: He was being sneaky. We're gonna add to that sentence now. We're going to use something called a simile. A simile is where we compare the word to something else.
Student: Simelule

Teacher: Remember Ms Connor said sly like a fox? That was a simile because we're comparing a fox to being sly and we're using the word ‘like’. So, listen to the sentence starter you ready? The spider was sly like a fox because...go.

[00:14:04]

PEER TALK

[00:14:26]

Teacher: Stop, give me a sentence FAROUK?.

Student: The spider was...

Teacher: The spider was sly like a fox because.

Student: The spider was sly like a fox because he didn't want to eat a fly

Teacher: But did that make him sly? What made him sly? It wasn't because he'd ever eaten a fly. What made him sneaky, you know how he was sneaking up? JESSIE?

Student: The spider was sly like a fox because he was very good at being sneaky.

Teacher: Because he was very good at being sneaky, I love it.

Student: And because he tried to catch the fly because he caught her.

Teacher: Alright let’s see - we don't know if he caught her! Now Ms Connor is going to read the rest of the book, but before we do that, I want you to stand up. If you think the spider is going to get caught, you're going to go and stand over there. If you think the spider is not
going to get caught, you're going to stand over there. So, if you think it’s going to get caught, stand over here. Ahhhh, hands off please! Hands off! Hands. And. Feet. To. Self. Especially to teachers. Ohhhhh, interesting! Oh! I like how you thought, uh! Ahhh, stand still. CLARE, why are you staying in the middle?

Student: Because I (indistinct)

[00:16:16]

Teacher: I don't know because...

Student: Because I want to get clues from the book...

Teacher: Oh ok...ahh, XIAO HONG? Why are you standing, do you...do you think the fly is going to get caught or not going to get caught?

XIAO HONG: Not caught.

Teacher: I think the fly isn't going to get caught because. Tell us why. I think the fly isn't going to get caught because...

XIAO HONG: I think the fly...

Teacher: Isn't.

XIAO HONG: Isn't...

Teacher: Going to get caught.

XIAO HONG: Going to get caught because...

Teacher: Why?
XIAO HONG: She's smart.

[00:16:54]

Teacher: Because she is very smart Ahh why do you think the fly is going to get caught

ISHANI? I think the fly...

Student: I think the fly is gonna get caught because the spider is trying to catch the fly everywhere.

Teacher: Okay. Share with a partner why you think it’s not going to get caught. Share with a

partner why you think it is going to get caught.

[00:17:11]

PEER TALK

[00:17:51]

Teacher: Alright come and sit down in front of me. Now let's see if our predictions come
ture. Let's see if the spider doesn't get caught, or if the fly gets caught. Alright on your

bottoms. I can see ARAV is ready to listen. And see if his prediction came true or not.
Alright, here we go. So...then he came out to his door again and merrily did sing "Come

hither, hither pretty fly, with the pearl and silver wing. Your robes are green and purple.
There's crest upon your head. Your eyes are like the diamonds bright, but mine are dull as

lead.

Student: He's flattering, he's flattering!

Teacher: (gasp) What’s he doing ARAV?
SS: Flattering!

Teacher: He’s flattering! And I think I could hear a simile, so I'm gonna read the last bit, see if you can hear the simile. He's gotta compare something to something else. Here we go.

Student: Miss Connor/

Teacher: /"Your robes are green and purple. There's a crest upon your head." - hasn't come yet, listen - "your eyes are like the diamonds bright, but mine are dull as lead". KARPIVI, what’s he talking about? He's talking about the eyes. What’s he comparing her eyes to? Her eyes are like?

Student: Uhhhh.

Teacher: Something that shines.

SS: Oh! Uh! Diamonds etc

Teacher: But then he said "my eyes are dull as lead".

Student: What’s "dull as lead?"

Teacher: Alright. Lead. Have a think about your pencil. Inside your pencil is a lead. Lead pencil.

Student: Eww.

Student: Ahhh Haaa!

Teacher: So, he's saying, KARPIVI, that her eyes are bright like diamonds. Show me your diamond bright eyes. (students blink eyes rapidly, teacher gasps) They’re flashing. But he
says “mine are dull…” - dull means they're not shiny at all – “…as lead”. Hands and feet to yourself. So, he's saying his are boring. Here we go. Let’s see if he's got some more flattering to do. Oh, look she's coming back. Ohhhh! She's coming back!

Student: They're gonna kiss!

Teacher: Ohhh, I wonder if she's gonna get tricked! [00:20:21]

Student: She's gonna kiss!

Teacher: "Alas, alas how very soon, this silly little fly…"

Student: Uh-Oh.

Teacher: "came slowly…"

Student: Kiss!

Teacher: "...flitting by."

SS: Oh! NO! etc.

Teacher: "…with buzzing wings she hung aloft then nearer and nearer drew..."

Student: She's gonna kiss! She's gonna kiss!!!

Teacher: I'm just going to wait cos I've got some great listeners. Got some GREAT listeners. "Thinking only of her brilliant eyes and green and purple hue. Thinking only of her crested head, poor foolish thing..." (gasps).

Student: Oh. No. She's gonnaaaaaa kiiiiiss!
SS: *indistinct excited chatter*

Teacher: "UP JUMPED THE CUNNING SPIDER!! And fiercely held her fast!"

*Some students gasp loudly*

Teacher: He dragged her up the winding stair into his dismal den!!!!!

Student: I think he's gonna get her!

Teacher: "Within his little parlour!! But. She. NEVER. Came out. Again."

Student: Wait...

*Some Students: Nooo! Oh no! (Screaming etc)*

Teacher: Tell your partner what's happened to the spider.

[00:22:16]

**PEER TALK**

[00:22:24]

Teacher: Hands up! ARAV what's happened to the spider?

Student: The, the, the spider's gonna eat the fly!!!

Teacher: How do you know??

Student: Because! She's wrapped up in the head and she can't get out SO.../

Teacher: / Oh my goodness! Yes, he's dragged her up the winding stair.
Student: Your FINGER’S all wrapped up! *(points to ARAV’S heavily bandaged finger)*

Student: Like the fly!

Teacher: She's wrapped up like ARAV’S finger bandage!

*Class giggles as ARAV wiggles his broken finger and grins [00:22:50]*

Teacher: Listen to this - "within his little parlour, but she never came out...

SS: Again!

Teacher: ...again"

Student: Oh no, oh no oh no!

Student: *(whispers)* She's dead.

Teacher: Have a look at the picture.

Student: Oh no she ate!

Teacher: Have a look at the picture and tell your partner what you know just by looking at the picture, what are the clues in the picture? *(Tell your partner.*

*[00:23:29]*

**PEER TALK**

*[00:23:52]*

Teacher: Alright, now we've been talking in class about making inferences. SO we're making inferences...
Student: There’s still more pages

Teacher: Which is working out in our brains, without using the words even, what can we see to tell us clues about what happened to the fly. JANELLE what can you see?

Student: I can see the fly is a ghost now.

Teacher: She's a ghost.

Student: And also the fly ate her and her umbrella is still under her.

Teacher: So JANELLE saw two clues. She saw the umbrella lying down with no-one under it. And she saw the fly as a ghost. ARAV can you tell me what you noticed here?

Student: She died.

Teacher: Can you tell me something you noticed? You told me something about this? (points)

Student: Because it’s...rip means someone's died.

Teacher: Okay so it’s not actually rip. Because it’s got full stops here. Its R I P. And it stands for Rest...

Teacher & SS: In. Peace.

Teacher: And we often say, when someone dies, we often say, rest in peace. So, Miss Connor's going to read you the words, and let’s see if our clues from the picture were right. "And now dear little children, who may this story read. To idle silly flattering words, I pray you never give heed. Uno an evil counsellor, close heart and eye and ear" – that’s wrong - "close heart and ear and eye. And take a lesson from this tale of the spider and the fly"
Student: Huh!

Student: That was a civilising story.

Teacher: You have to learn a lesson. Miss Connor just read what the lesson was, but it was written in an interesting way. I'm going to read it again, and then you're going to share with your partner what the lesson is from this story. "And now dear little children, who may this story read. To idle silly flattering words, I pray you never give heed." **What's the lesson of this?** What is the author trying to teach us about telling this story? Go.

[00:26:34]

**PEER TALK**

[00:27:29]

Teacher: Okay, JOELLE?

**Student: Never trust a stranger?**

Teacher: Never trust a stranger, that's a good lesson. KARIM?

**Student: Never go near somebody creepy?**

Teacher: Yup. But he wasn't really creepy, what was he doing?

SS: Flattering!

Teacher: So never listen to?

**Student: People that are flattering you cos maybe they eat you.**
Teacher: Cos maybe they're flattering to be nice, but maybe they're flattering to get you to do something that you don't want to do.

Student: Ms Connor?

Teacher: Maybe they have a?

SS: Cunning plan!

Teacher: Right, everybody. Find a place in the area please. [00:28:16]

(Class moving to positions)

Teacher: Actually find your drama partner...aaand sit down. Ahhh, who’s the best partners ready let me see. If you don't have a partner stand up. Okay XIAO HONG you can go with TIMOTHY. And GAVIN you can join KARIM and JANELLE . Alright facing me, not facing your partner yet cos you don't know what to do. So we've learnt from this book that the spider was trying to flatter the fly in order to get something. And they were flattering the fly – ARAV and AISHVI move away from the wall please - And he was flattering the fly by telling her, how beautiful her eyes .. deliberate pause…MICHELLE I really love how your legs are crossed and you're looking at me. And you're not moving around, good for you. Mr Potato Head for you. JANELLE you can have one as well cos you have participated so well this morning. And remember, he was trying to flatter he. He was flattering her wings. And he was flattering her?

SS: Eyes.

Teacher: And he was flattering her?

SS: Hair
Teacher: Head. So today, we are going to be...one of us is going to be the spider and the other person is going to be the?

SS: Fly.

Teacher: And we are going to flatter one thing. So the spider is going to flatter the fly with one thing, and we are going to use SIM-IL_ES

Student: What's that??

Teacher: So Miss Connor’s going to give the examples to start off with, and THEN you're going to have a turn using your own examples. Alright KARIM, come here. You can be the fly. So you and your partner are going to do Miss Connor's example first, and then you're going to come up with one of your own. SO this is my example. Now when I use a simile, I have to use , I have to say the thing that I'm flattering. The thing that I'm going to flatter is the fly's eyes. Did you take the pen? Can you give it to me please? That was being very sly.

SS: Giggle.

Teacher: So we have to use the thing that we are flattering first. (writes on board) So the thing that I am flattering is KARIM, the fly's eyes. So that goes first. You have to choose a thing. Then you have to use the word "Like". Cos you're going to compare the thing - or the noun - using the word like, and then you're going to compare the thing - or the noun - that his eyes might compare to. and it has to be nice thing. But it has to relate to eyes, you can't say "Oh fly, your eyes are blue like a red ripe strawberry"

Student: Noo!

Teacher: Does that make sense?
SS: Nooo!

Student: It doesn't go!

Teacher: So, the thing you are flattering, this (pointing) has to match (pointing) to the noun, or the thing you are flattering. ARAV SYED can you go and sit over there on your own? Cos AISHVI needs to be on her own as well. Don't go near the video stand cos we don't want it to fall over. Are you ready? So I'm going to be the spider KARIM, and I'm going to flatter you, and I'm going to tell him how beautiful his eyes are. "Oh little fly! Your eyes" - Miss Connor's left something out (writes). I've left something out. Your eyes are - we might do a colour

SS: Blue!

Teacher: Oh little fly, your eyes are blue, like a shimmering beautiful lake! Alright, your turn KARIM. So now you're going to be the spider and you're going to flatter my eyes. You ready?

Student: Your eyes...

Teacher: Oh fly!!

Student: Your...eyes...are...like...

Teacher: You've got to come up with something that’s beautiful and blue.

Student: Like shiny diamonds

Teacher: Oh thank you! You shouldn't flatter me but thank you! Let's say KARIM "Oh fly your eyes are blue like shiny diamonds!"
Researcher: Miss Connor, does it have to be blue? Your eyes are blue?

Teacher: No, no. So now we know that we can choose something. What else could we
choose? What else could his eyes be?

Student: Pink! Pink!

Teacher: They're not pink, let's think about a fly. We need to make this realistic. Your eyes
are/

Student: /Green! Purple!

Teacher: I don’t want a colour, I want something different. Your eyes are....ARAV?

Student: Diamonds?

Teacher: Not diamonds.

Student: Diamond blue?

Teacher: How can we describe his eyes? Your eyes are

Student: Shiny!

Student: Beautiful!

Researcher: Big!

Teacher: Shiny!! Your eyes are shiny like.. that’s a good one, so let's put that one up. Your
eyes are beautiful like. Your eyes are...

Student: Lovely
Teacher: Lovely like/

Student: /Lovely, beautiful

Teacher: Your eyes are deep like... your eyes are deep like the deepest blue ocean. Alright, it’s your turn! Listen. You need to flatter the, you're going to, one of you is going to be the spider and you're going to flatter the fly's eyes. When you've done that, you're going to swap around and do it. And use this to help you (points to board) Okay? So we start with "Oh fly!"

Stand up, go!

[00:36:31]

PEER TALK

[00:37:46]

Teacher: Aaaand stop! Sit down please. Alex and Isabella, up you get, go! "Oh fly!"

Student: Oh fly you're eyes are like a beautiful rainbow in the sky!

Teacher: Beautiful! Go ISHANI.

Student: Oh fly! Your eyes are like a flower on the ground.

Teacher: Ohh! Ah, RUTH, FAROUK, go!

Student: Your eyes look like red diamonds shining in the sky.

Teacher: Would they be red? Let’s think about what they would be. But what did you say "red diamonds shining in the sky" beautiful FAROUK.

Student: Oh fly, Your eyes are like a blue ocean.
Teacher: Oh lovely! Aaaand XIAO HONG. And TIMOTHY! Go TIMOTHY.

**Student: Your eyes are shiny and they're gorgeous.**

Teacher: Okay what did FAROUK miss out? He said your eyes are shiny and they're gorgeous. Remember when we have a simile which word do we need?

SS: Like!

Teacher: So, your eyes are shiny like...gorgeous 'somethings', like a gorgeous 'sun rise'. XIAO HONG, go.

**Student: Your eyes are shiny...**

Teacher: Like.

**Student: like...a...diamond.**

Teacher: Okay, sitting down. Alright, I think you've got it. It has to have like in it. Alright. Now it’s your turn to think of a character, maybe a princess? Or a prince? And it’s a rich character and you're gonna flatter them cos you want some money. So, the other persons really rich and you want some money so you're gonna be, you've got, so you're going to flatter the other person using a simile. Can you stop talking please? So GAURI, stand up. I'm going to flatter GAURI cos I want something from her. [00:40:51]

Teacher: Oh GAURI! Your hair is as shiny as a gorgeous sunrise LIKE a gorgeous sun rise. Your red tie is red like a scarlet rose, blooming in the sky! Your uniform is as pretty, is pretty like a, the most beautiful princess in the world!" Aright? **So, you want something from that other person and you're going to flatter them. Go.**
Teacher: Alright, now what we're going to do is we're going to turn ourselves into a character. You and your partner. ARIEL stand up. ARIEL, I think we can be...I think we can be superheros what do you think?

Student: Yes.

Teacher: And if we're superheros we can be...whose really powerful or strong?

Student: Hulk?

Teacher: Ah! We are strong like the Incredible Hulk. What do you think?

SS: Woah! (giggling) Cool! etc

Teacher: So, we're going to say a sentence and we're going to do an action with our sentence. So, what can we do for we are strong like the Incredible Hulk? (student shows action)

Alright, and when we say it, if we're really strong we have to go (loudly with action) "We are strong like the Incredible Hulk" We're gonna say it together. You want to practice saying it together first?

Teacher & Student: We are strong like the Incredible Hulk!
Teacher: Alright, and we'll do the action when we do 'strong' and then maybe when we say 'Incredible Hulk' we'll go (does muscle man action) "Incredible Hulk" Yeah? Alright you ready?

Teacher & Student: We are STRONG like the Incredible Hulk!

SS: (Laughing excitedly.)

Teacher: Ahh, Emma can you sit up please? So you and your partner are going to come up together like ARIEL and I. You could be Incredible Hulk, you could be pretty like a princess, or princes. And you need to say a sentence together. Your sentence has to have the word 'like'. So, we said "We are strong LIKE the Incredible Hulk." So your sentence has to have "We are (mrmr mm) like (mmm mmm mmm)". Okay? and you also need actions to go with it and you're going to say it together. Let's say ours again, you ready?

Teacher & Student: We are STRONG like the Incredible Hulk.

Teacher: You ready? You want to do it with us?

All: We are strong like the Incredible Hulk!

Teacher: Now I don’t want any other strong or any other Incredible Hulks. Something different. Go!

[00:45:35]

COLLABORATION WORK

[00:46:47]
Teacher: Ahhh! Now that doesn't look like you're all doing what you're supposed to be doing? (class continues more quietly) [00:47:23]

(Teacher claps and SS clap back)

Teacher: Do you need a little bit more time or are you ready?

SS: Ready! / No! More time! etc

Teacher: Alright, one more minute, let's go!

COLLABORATIVE

[00:48:26]

Teacher: (teacher claps and students clap back) Take a step and sit next to your partner. Oh I can't wait to see these!! Make a circle and sit next to your partner please.

Student: GAVIN!

Teacher: You guys will have to move out cos the circle won't be big enough. 10, 9, 8, 7, 6...

SS: Circle! / Make a circle! etc

Teacher: (to researcher) Maybe it's the rain! 5...move out. Have a look around you and notice where the circle is. Let's notice. Alright. I wonder, who would like to share. So if you'd like to share you go into the middle and do yours. Go. ....Go!

SS: We are powerful like batman and batgirl.

Teacher: Do it again.
SS: We are powerful like batman and batgirl.

Teacher: Everyone!

ALL: (copying moves of pair in the middle) We are powerful like batman and batgirl!

Teacher: Thank you. Waiting for the next group. Well done ARIEL. Go!

SS: We are powerful like Dr Strange.

ALL: We are powerful like Dr Strange!

Teacher: Thankyou. Alright ARAV, off you go.

SS: We are speed like Dash.

Teacher: We are speedy like Dash. Everyone?

ALL: We are speedy like Dash!

Teacher: Fantastic.

Student: And Flash.

Student: And Splash!

Student: Someone go iiiin!

Teacher: Well done MICHELLE.

SS: We are cute...er...we are sneaky like a cute cat! Miaow, miaow!

SS: giggling
Teacher: Ohh I like that one! Ready?

All: We are sneaky like a cute cat! Miaow, miaow!

Teacher: Here we go.

SS: We a fat baby like a chubby baby.

Teacher: No we are FAT.

SS: We are fat like a chubby baby!

SS: Giggling, laughing

All: We are fat like a chubby baby!

SS: We have power...

Teacher: Oh girls, if you're in the middle, everyone has to be listening and not talking. So wait until they're listening, and then you can go when you think they're ready.

Silent Pause

SS: We have wedgie power like CAPTAIN UNDERPANTS!

All: laughing We have wedgie power like Captain Underpants! [00:51:58]

Students: Just go in!

Teacher: What do we do when we're in the middle? We wait until everyone's ready.

Students: Shhhh!
Teacher: And when you think they're all ready you can go.

SS: We are pretty like...a verrrrry beautiful princess.

Teacher: Ohh, I love it. Ready?

All: We are pretty like a very beautiful princess.

Teacher: Oh we love it! (to student in circle) GAURI just come in. Just come in and she'll follow you.

SS: We are beautiful like our hearts.

All: We are beautiful like our hearts.

Teacher: What a lovely one. Good boy GAVIN. That's a group of three isn't it?

Student: Uhuh.

SS: We are strong like a.

Student: Like Danos.

Student: Like Daniels.

Student: Who has the special...

Student: weapon!

Student: to guarding.

Teacher: Oh gosh that’s’ a long one, you'll have to do that one again. So we can listen. We are strong..
SS...like Danos with the special weapon.

Student...for guarding and...er

Teacher: Oh we have to stop after weapon I think. We are strong like Danos with the special weapon!

SS: (join in half-way)

Student: It’s called the infinity garlic.

Student: GARLIC? What did you say?

SS: giggles

Student: GarDen.

Student: GuarDING!

SS general chatting

Teacher: Okay, everyone sitting in front of me.

(general chat as Class moves)

Student: But we didn't have a turn

Teacher: Well everyone was meant to have a turn. That’s what happens if you're not awake. Alright, come and sit here. Ahh! Come and sit here.

Student: (repeating one of the similes and actions) WE are fat like a cheeky baby!

Student: Chubby.
Teacher: *(Shh shh shh shh and class repeats back)* I really like how people have a straight back and they're not lounging everywhere. Even though we're not in the classroom, they're still being respectful. Alright so we learnt about similes today. And we learnt a little bit about flattering other people using similes. So tell your partner what word a simile has to have in it.

*SS: Like! Like a... etc*

*Teacher:* So tell me, what does a simile have to have in it?

*All: Like!*

*Teacher:* Alright. Here we go. Can you join our family please? Alright CLARE.

*Student: (singing) Welcome to the fam-i-lee.*

*Teacher:* Alright, we are going to go and do some poems. Some simile poems, and we are going to use the word

*SS: Like!*

*Teacher:* Now sometimes similes use the word "as" as well, but we are not looking at those today. But I will show you a poem that has similes in it that has "as" as well. So when you see that, in books, you might go "the author is using a...?"

*Student: Simile!*

*Teacher:* That's right. Just like today, the author, he used a simile, or she used a simile. And the simile was? I can't remember now.

*Student: Eyes!*
Student: Flattering!

Teacher: Oh it was the eyes wasn't it? Your eyes are like the diamonds bright!

Student: And my are dull like lead.

Teacher: As lead! Oh good remembering. Alright, I'm going to say your name and then I'm going to use a simile. And the simile that I give you're going to go to the door as the simile that I give you. All the children whose name starts with A

(Another teacher enters the hall)

Teacher 2: Are you here all morning?

Teacher: (whispers) No I'm about to leave!

Teacher 2: Okay, sorry! (backs out)

Teacher: (to students) You're going to walk bravely like a courageous lion, to line up.

SS: move to door like lions

Teacher: All the children whose names start with a T are going to flitter their wings, like a delicate butterfly. Flitter, flitter.

SS: move to door like butterflies

Teacher: All the children whose names start with a - excuse me I can't do this if you're talking at the line, the people ON the line are going to stand still and quiet like a soldier guarding a palace - If your name starts with an L or a J, you are going to waddle to the line like a little chubby fat penguin.
**SS: move to door like penguins**

Teacher: If your name starts with – KARIM I'm really getting tired of asking people to sit up - if your name starts with a F or an E or an M, or a K - wait! you don't know what you have to do! - You're going to crawl to the line like a slow, slow snail. Everybody else is going to stand up, and everybody else going to leap like a jumping frog to the line.

**SS move to door like snails and frogs.**

END RECORDING LESSON 5
CODING KEY

Mediation through embodiment

Oral Language / Collaboration

/ = Interruption

… = pause

( ) = physical actions

SS = some students

TRANSCRIPT LESSON 6

TRANS_Complete_L6_11/06/19

ALL: (singing with actions) Naughty pussy cat, You are very fat. You have butter on your whiskers, Naughty pussy cat. CAT!

TEACHER: Alright this time we forgot about the actions, now we're going to do it without saying?

SS: Cat

TEACHER: Cat and Fat (sings) Reeeeadyyyy? You don't sing ready. When I sing ready, you listen so then you know what note you're going to sing. So you don't sing ready you (indistinct) Reeeeadyyyy?

ALL: (singing and clapping with actions) Naughty pussy cat, You are very____. You have butter on your whiskers, Naughty pussy____.
TEACHER: Well done I think you all did better than Ms Connor, Ms Connor sang the one so shall we do it again, just for Ms Connor cos she did it wrong? *(sings)* Reaaddy?yy?

**ALL: (singing)** "Naughty pussy cat, You are very____. You have butter on your whiskers.

*Naughty pussy cat! CAT!*

TEACHER: Beautiful *(indistinct)* Alright! Ms Connor has a story from "Hey Little Ant" and this story is a song.

SS: Oohhhhhh! *(gasp)*

TEACHER: I'm going to sing it to you, you just have to listen. It's called Hey Little Ant.

STUDENT: Hey Little Ant!

STUDENT: *(singing to tune of naughty pussy cat)* Hey. Little. Ant.

TEACHER: So I'm just going to sing it to you first thing. Here we go. I want you to just look at the pictures and listen to the story. *(sings)* "Hey little ant down in crack, can you hear me? Can you talk back? See my shoe, can see that? Well now it’s going to squish you flat!"

SS: *gigging*

TEACHER: *(sings)* Please, oh please do not squish me! Change your mind and let me be. I'm on my way with a crumb of pie. Please oh please don't make me die!

STUDENT: I thought you were going to say cry!

STUDENT: Cry and die.

STUDENT: This is so scary!
TEACHER: *sings* Anyone knows that ants can't feel. You're so tiny you don't look real. I'm so big and you're so small, I don't think it'll hurt at all.

STUDENT: Oh my God!

SS: *general excited chatter*

TEACHER: But you are a giant and giants can't know! How it feels...oh...Ms Connor's sung that wrong. You are a giant and giant's can't. Know how it feels to be an ant. Come down close I think you'll see, that you are very much like me.

STUDENT: Ohhh!

TEACHER: Ohh I wonder what/

STUDENT: Ants gonna be same size as the boy

TEACHER: Oh...let's see? Are you crazy? Me like you! I have a home and a family too. You're just a speck that runs around. No-one would care if my foot came down. Huhh!

STUDENT: I would squish him.

STUDENT: I care about this cos I got a ant farm.

TEACHER: Oh big friend you are so wrong. My nest mates need me cos I' strong. I dig our nest and feed baby ants too. I must not die beneath your shoe. Look at him he's got little *indistinct* See what the boy says. But my mum says that ants are rude. They carry off our picnic food. they steal our chips and breadcrumbs too. It's good if I squish a crook like you. *gasps*

SS: *Responsive chatter*
TEACHER: Hey I'm not a crook, kid, read my lips. Sometimes ants need crumbs and chips. One little chip can feed my town, so please don't make your shoe come down! Do you think he's convincing him?

SS: Yeah!

TEACHER: Let's see. But oh my friends squish ants each day. Squishing ants is a game we play. They're looking at me, they're listening too. They all say I should squish you.

STUDENT: The ants gonna be big!

STUDENT: Oahhhhhhh!

TEACHER: I can see you're big and strong. Decide for yourself what's right and wrong. If you were me and I were you, what would you want me to do? They swapped places.

SS: (chatter excitedly)

TEACHER: Oh look at that.

STUDENT: It's just a machine

TEACHER: ‘Cos sometimes we have to think of the other person’s feelings don't we?

STUDENT: Yup

TEACHER: Hmm.

STUDENT: That’s not a …that's/…ants couldn't be big.
TEACHER: (gasps) Should the ant get squished should the ant go free? It’s up to the kid it’s not up to me. We'll leave the kid with the raised up shoe. What do you think that kid should do?

SS: (Chatter)

TEACHER: Ohhh! So that's the end of the story, it leaves us with a question. It's not up to the kid it's up to you...I can't remember what it is ...What/

STUDENT & TEACHER: (singing) /do you think the kid should do?

STUDENT: Squash, squash!

STUDENT: No leave the ant!

STUDENT: Leave it!

SS: (chanting) Leave it! leave it!

STUDENT: Leave the ant!

TEACHER: Alright, stand up! [00:07:44] If you're on the ant's side and you don't want the ant to get squashed, go and stand over there. If you're on the kid’s side, go and stand over here. (laughing) She's always in the middle isn't she? That's alright darling, put your bag over here.

STUDENT: Stay here, stay here!

SS: (general chat)

RESEARCHER: Ooh! You could like a conscience alley thing?
TEACHER: Yeah

RESEARCHER: Is that what you're gonna do?

TEACHER: Well something like it

RESEARCHER: Yeah, yeah. A version of.

TEACHER: We're just gonna *(indistinct)* one verse and then we're gonna sing it and then we're gonna talk about *(indistinct)*. Is that alright?

RESEARCHER: Ya of course!!

TEACHER: Alright, so, you need to choose a side. Come in the middle you need to choose a side. Alright kids, come and sit here. In a line.

SS: Nooo!

TEACHER: Uh! Ants!

STUDENT: Kids kids.

TEACHER: Here, I want you to face the...

STUDENT: I'm a kid.

STUDENT: Face kids.

STUDENT: Owww!!

STUDENT: Move away. Go back!

STUDENT: Well you guys move back!
STUDENT: Oh just move!

STUDENT: Now I can't see.

SS: general chat

STUDENT: CLARE!

TEACHER: Choose a side please

STUDENT: I can't

TEACHER: You need to. Or I'll choose it for you. Take one and pass it along. [00:09:40] Alright on your bottoms with your legs crossed please.

STUDENT: (annoyed to another student) I know!

TEACHER: Okay, Mr J (Prac Teacher) I'll get you to be on the kids’ side. Cos I'm not sure which one...Alright. Shhhhhh. (indistinct) Alright, on your bottom with your legs crossed please. I love how people are looking at the words (song lyrics printed on paper for each child) Alright so, it is like a pattern XIAO HONG, You're right. So we're going to have a sing ourselves. The kid, whenever the kid's talking it says kid. Whenever that man's talking it says?

SS: Ant!

TEACHER: Ant. Then I'm gonna get some of you to stand up and tell me, why you want to get squished, or why you don't want to get sq...or why you want to squish the ant, or why you're the ant and you don't want to get squished. (to student) Can you choose a side please?

STUDENT: (indistinct)
TEACHER: Yes. Yes, Alright, kids you're going first, you ready? Ms Connor will help you. Have a look at the words you're up to the first...ready go!

SS + TEACHER: Hey little ant....

TEACHER: No, no, no! Oh, we're the kid?

PRAC TEACHER: Yup.

TEACHER: *(Laughs then sings)* Hey/

TEACHER: + SS: *(singing + reading)* Hey little ant down in the crack, can you see me, can you talk back. See my shoe, can you see that? Well now it's going to squish you flat.

TEACHER: Let's get our shoe ready to squish him flat. Ready little ants?

SS: Yeah/ Noo!

TEACHER: Alright, ready ant!

STUDENT: Yes!

TEACHER: Off you go.

TEACHER + SS: *(singing + reading)* Please oh please do not hurt me. Change your mind and let me be. I'm on my way home with crumb of pie, please don't hurt me don't make me die.

TEACHER: What would your face look like?

*(SS adopt terrified facial expression)*
TEACHER: OH! Alright, Kid we ready?

SS: Yup / yeah!

TEACHER: Anyone knows that ants can't feel. Just a minute. I don't think we're at the third one here. We ready?

STUDENT: Yeah!

TEACHER: Anyone knows that ants can't feel. You're so tiny you don't look real. I'm so big and you're so small. I don't think it will hurt at all. Alright kids stand up. We're the big ones, they're the small ones.

PRAC TEACHER: (laughs)

TEACHER: I'm so big/ 

TEACHER + SS: (singing + reading) I'm so big and you're so small, I don't think it will hurt at all.

TEACHER: Alright. Ant, you ready/ 

STUDENT: Yeah!

TEACHER: /to have your come back? So you're well, you're a giant. You ready giant stand up, look down at them. Ready, go ants. 

TEACHER + SS: (singing + reading) You're a giant and giants can't know, how it feels to be an ant. Come down close I think you'll see, that you are very much like me.
TEACHER: Let's get our magnifying glasses and see the ants, see if they're like us. What do you think? Are they like us?

STUDENT: No! / Yes!

TEACHER: Woah, let's go back! Let's tell them our ant stuff, here we go. Uhh, we're up to Are you crazy? Here. Ready?

TEACHER + SS: (singing + reading) Are you crazy me like you? I've got a home and a family too. You're just a speck that runs around. No-one will care if my foot comes down.

TEACHER: Ready? You're just a speck. My foot no-one will care if my foot comes down, will they?

STUDENT: Ewww!

TEACHER: You're just a speck. Alright Ant! You're ready?

STUDENT: Yess!

STUDENT: Squoosh.

TEACHER: Oh, big friend.

TEACHER + SS: (singing + reading) Oh, big friend you are so wrong, my nest mates need me cos I am strong. I dig our nest and feed baby ants too, I must not die beneath your shoe.

TEACHER: Why do they need him, cos he's strong. What do ants need when they're strong TIMOTHY?

STUDENT: Uhm, if the kid wasn't (indistinct)
TEACHER: Yeah, they're really heavy, even though it’s a little chip for us they're really heavy. Show me your muscles ants you reckon you're strong? Show me those muscles.

(Students mime flexing muscles)

STUDENTS: I've got bigger muscles.

TEACHER: So we shouldn't squash you cos you're strong and you help your family. Alright, you ready Kids? We have our come back. "But" "But" Ready, can you...go!

TEACHER + SS: (singing + reading) But my mother says that ants are rude, they carry off our picnic food. They steal our chips, our breadcrumbs too. It's good if I squish a crook like you.

TEACHER: So they think...the...why is he calling him a crook, ANNABEL?

STUDENT: It’s because they steal all his food when they're going on a picnic.

STUDENT: Aaaand, bad guys steal money.

TEACHER: Yeah. So maybe if they're stealing food, who know what else they might be doing.

STUDENT: That's...If you step on a ant that's/

STUDENT: / Mean

STUDENT: / killing nature.

TEACHER: Oohhhh! Okay

STUDENT: You're killing God's creation.
TEACHER: Alright guys, ants you ready? "hey I'm no crook" Ants?

TEACHER + SS: *(singing + reading)* Hey I'm no crook kid read my lips. Sometimes ants need crumbs and chips. One single chip feeds are whole town. You must not let your foot come down.

TEACHER: Show me carrying your chip on your back. It's not a chip on their shoulder it’s a chip on their back. Ohh, lucky you're strong! All those ants at home might need you mightn't they? Alright, our turn. You ready?

TEACHER + SS: *(singing and reading)* But all my friends squish ants each day. Squishing ants is a game we play, they're looking at me they're listening too. They all say I should squish you!

[00:16:46]

STUDENT: haha!

TEACHER: So what's the kid worried about he's worried about his?

SS: Friends

TEACHER: His friends pressuring him to do something that maybe he doesn't want to do. So he said "Oh look all my friends are listening and their looking at me and if I don't squish you.."

STUDENT: They'll be mad!

TEACHER: Alright Ants you ready? I can see you're big and strong, second last one - go.
STUDENT: *(singing + reading)* I can see you're big and strong, decide for yourself what's right and wrong. If you were me and I were you, what would you want me to do?

TEACHER: Alright everybody, together!

ALL: *(singing + reading)* Should the ant get squished, should the ant go free? It's up to the kid, not up to me. Believe that kid with the raised up shoe, what do you think that the kid should do?

TEACHER: Right, put your words...sit on your words.

STUDENT: AHHHhha! Sit on your words?!

STUDENT: No sit on your hands

STUDENT: No your words

STUDENT: Come on GAURI sit on your words!

TEACHER: Alright, okay, when I point to you, cos when you point to...when I point to you, cos that kid has the raised up shoe, when I point to you you're going to stand up and tell me if you're an ant, you're going to tell me why I should squish you. And if you're the kid you're going to tell me why, you should squish an ant. Before we do it, I want you to think about your position and tell somebody else. Listen to Ms Connor. "you.." This is what you're going to start with, we're going to use the word "definitely". cos it's a strong word. Definitely. Everyone say definitely.

ALL: Definitely!
TEACHER: So the kid will be saying "I should definitely squish you because.." and the ant will be saying "You should definitely NOT squish me because"

STUDENT: Ohhh!

TEACHER: Alright? Or you should definitely, actually let's do, you should definitely save me because (writing on board) So the kid is "I should definitely squish you because, and you guys "You should definitely save me because" Say it with your partner

[00:19:20]

PEER TALK

[00:19:46]

TEACHER: Alright, kids let's raise our shoe up, we're ready to squish! Alright! Michelle, stand up! Why shouldn't I squish, shy should I save you? You should definitely save me because...

STUDENT: You should definitely save me because...because I'm too little to do, be squished at all.

TEACHER: Ohh, you're to little? Okay. Alright Kid! SUZANA stand up, tell me why you want to squish them.

STUDENT: I wanna squish/

TEACHER: I DEFINITELY wanna squish you.

STUDENT: I definitely want to squish you because....
TEACHER: Because YOU take my food away. How bout we stand up and tell them, ready?

STUDENT + TEACHER: Because YOU take my food away!

STUDENT: What a crook!

STUDENT: A crook!

TEACHER: KARPIVI! (to students) shhhhh!

STUDENT: I definitely.

TEACHER: You definitely...should save me

STUDENT: should save me

TEACHER: Tell the kid,

STUDENT: I don't wanna die!

TEACHER: I don't wanna die! Why don't you wanna die? Because?

STUDENT: Because I'm nature!

TEACHER: But why do people want you so much? We don't wanna die either. Tell us the reason though. Who can add on to KARPIVI’s reason. He doesn't wanna die. Get up KARPIVI. JOELLE add on...I don't wanna die...?

STUDENT: Because your family want you so much.

TEACHER: I have a family that love me so much. That's a, sounds like a good reason. What do you think? Is that a good reason?
TEACHER: Mr J, while we say all this, could you scribble on uhm, that, paper please? So one side the ant, why the ant needs to be saved, and on side's the

STUDENT: Kid

STUDENT: Kid

TEACHER: The kid.

TEACHER: So that was a good one, he has a, the ant has a family! SUZANA what would you say?

STUDENT: I definitely....ly....

TEACHER: Why would you squish him?

STUDENT: Because he takes my food away?

TEACHER: Oh, because he takes my food away, great excuse. Alright who we up to? Ari, up you get. Tell the ant.

STUDENT: I DEFINITELY WANT TO SQUISH YOU BECAUSE...

SS: Giggle

STUDENT: BECAUSE...YOU TAKE MY FOOD AWAY AND I DON'T GET TO EAT ANYTHING AND YOU'RE LIKE THE BAD GUYS THAT STEALS MONEY!

TEACHER: Ohhhh! They're crooks aren't they?
SS: *(crying out, hubbub, disagreement etc)*

TEACHER: Thanks ARIEL, alright whose gonna come back? JESSIE come back?

STUDENT: Is there a *(indistinct)*

TEACHER: Tell us, we're about to squish you.

STUDENT: I definitely want to be saved because I do like nature and I'm made from God and we're all like the same, even when I still think of you, we don't pay back from you.

TEACHER: Ohh I love it, you're part of God's creation. Mr J are you getting this, I know It's fast! We're part of God's creation and even, and God taught that even if we take something from someone else, we shouldn't fight back should we? We should say that's okay and we should forgive. Ohhh, I love that reason. Alright ISHANI, tell the ant why he should squish.

STUDENT: I will def..initely... SQUISH YOU because you are so tiny even I can't even SEE you because..

TEACHER: They're so tiny what does that make them, does it make them worthless?

STUDENT: Because...

TEACHER: You are so tiny and that means's you're...?

STUDENT: And that means you're worthless.

TEACHER:You're worthless!

STUDENT: And you take away my food like a crook.

TEACHER: You 'worthless, like crooks, you worthless ants!
TEACHER: Why we should just squash them now shouldn't we?

SS: (Yeah / ya/ yup!!) etc

TEACHER: Oh maybe we'll have one more person tell us why we shouldn't. I'm just about ready to put my foot and squash this ant. FAROUK? I just want to squash you, you're not worth anything.

SS: (general chatter)

TEACHER: Uh Uh Uh, sorry but people aren't listening to the ants and we're just about to put our foot down and if we can't hear the ant maybe we'll just squash it.

STUDENT: Owww!

STUDENT: You should definitely save me because I'm part of God's creation.

TEACHER: Ohhh. Okay.

STUDENT: And you too.

STUDENT: And God's community.

TEACHER: Oh so we're...big deal, what makes that so special RUTH tell me? Why does being part of Gods community make you so special? Stand up, tell us! You're pleading for your life here!

STUDENT: Because everybody seems the same?

TEACHER: Everybody is the same, even if they're...?
STUDENT: Little!

STUDENT: Small!

SS: (general reaction)

TEACHER: Yeah everybody is the same even if they're, oh that's a good point!

SS + TEACHER: (general chatter)

DEEPIKA: I'm a tiny little kid and...(indistinct)

TEACHER: Oh give us an example DEEPIKA! Give us, an example. An example is, Stand up, tell me an example about being little or, or big and being the same.

DEEPIKA: I'm the smallest in this class and everyone uhm, pick on sometimes, being rude to me but I don't be rude to them!

TEACHER: Ohh, so just because someone's rude cos you're little doesn't mean that we should squash you just cos you're little.

SS: (Reaction, chat)

TEACHER: Alright, ahh, ARAV, tell them why we should squish them. We've learnt, we've talked about that, uhm, they're little, we've talked about that they steal our, their food. Ahhm, what else, why else do we want to squish them?

STUDENT: BECAUSE, you ALWAYS break my heart when you come along, and there's lots of ANT's around and I will squash you/
TEACHER: /How do they break your heart? Do they hurt you? What do they do sometimes to hurt you?

STUDENT: They go on you.

TEACHER: Ohh, they go on you and you have to go like this.

SS: (Reaction, chatter)

TEACHER: What else do they do? ARAV, stand up and tell them, what else do they do?

SS: (Reaction, chatter)

TEACHER: Uh, just, no, we're not talking about food we're talking about something different now, we've already said food. We've got to think about something else. When they crawl on you what could they do?

STUDENT: They could bit you like/

STUDENT: That's only the RED ones

TEACHER: Yeah they could bite us!

SS: "That's only red!" general reaction hubbub.

TEACHER: Okay ants, listen to our opinion.

STUDENT: Once my little sister got/

TEACHER: Oh this is an example I love it.
STUDENT: Once my liil, once my lool, once my little sister got bitten by a red ANT and she cried, like, really hard. It was on my cousins, I was like. three or, I was like four or five?

TEACHER: That's a great example. It's good always when we have an argument and we want to do something to back it up with an example, great example. Because one day, his little sister got bitten by a red ant and she cried and cried ALL DAY didn't she?

STUDENT: No she didn't cry all day.

TEACHER: Oh well let's just say she cried all day, cos we have to exaggerate.

STUDENT: AND then my MUM, googool it and all about the ants, she found the one that bites...

TEACHER: Yes, did she squish her under her shoe I hope so!

STUDENT: No.

TEACHER: Alright ants, one more. One more reason this is your last chance. (sings) Please oh please do not/

SS: (joining in) /hurt me

TEACHER: Have you had a turn MICHELLE? You've had a turn? ALIYA? Please oh please do not hurt me because...?

STUDENT: Please oh please do not hurt me be...be...be...because, because.,don’t squash me ever again!!!

TEACHER: Why?
STUDENT: Because, because, because...

TEACHER: What do you have at home waiting for you when you get home?

STUDENT: uhhm

TEACHER: Who do you have at home waiting for you?

STUDENT: The ants!

TEACHER: Ohh! Who are the ants, are they your children? Have we had some children ants?

STUDENT: yeah!

TEACHER: yeah! Who can help ALIYA, Whose at home RUTH, stand up. Stand up and tell us.

STUDENT: The children that need to be feed.

TEACHER: Oh, they're your children are they? Why is it so important?

RESEARCHER: Cos it’s our family and we need to care of each other.

TEACHER: And you need to take care of them cos you love each other. Oh, okay. Alright. Now what we're going to do, put your hands down. Now what we're going to do is we're going to get our Drama partner. One of us

STUDENT: One of us is squishing

TEACHER: Yup, one of us is going to be the...
STUDENT: Kid

TEACHER: Kid. And one of us is going to be the...?

SS: Ant.

TEACHER: Ant. this is what we're going to do. Put your sheets down if you're going to play with them. That’s why Ms Connor was sitting on her sheet so she didn't play with them cos its really easy to play with your sheets. ISHANI come here, so ISHANI is my Drama partner and she's going to be the kid, cos she was the kid here. And I'm going to be the ant. She's going to tell me a reason why she should squish me. Why she definitely should squish me, and she's going to give an example. And then I'm going to give her a reason why she should save me and I'm going to give an example, okay? Alright ISHANI, are you ready?

STUDENT: I will def-in-it-ly squish you because, uhm, my mother said that (indistinct)

TEACHER: Please! Please don't squish me!!! You need to save me! I have a family at home that I love and they're waiting for me to give them food and if I don't bring them back not only I will die but they will die too, please have some compassion!

SS: (Giggling)

STUDENT: Have mercy! hahaah! etc

TEACHER: (Clapping rhythm)

SS: (Clapping rhythm)
TEACHER: Alright good job ISHANI. So you are going to get your Drama partner, and one is going to be the ant, and one is going to be the kid. Now you can't just go, “Please I definitely don’t want to be squished because I don't want to die”. You have to give a reason.

STUDENT: You have to give a nice reason.

TEACHER: What was ISHANI’S reason? Her mum said that...?

STUDENT: Ants are ruuuuuude!

TEACHER: Why?

STUDENTS: Because they take our stuff

TEACHER: Excellent! now if you forget some reasons, Mr J has written down some reasons over there.

STUDENT: My reason is there! (pointing)

TEACHER: Uhhh (clapping rhythm)

ALL: (clapping rhythm)

TEACHER: We're going to put our, we're going to leave our sheets in a pile here, we're going to find you a Drama partner and you're going to do an ant and the child. Choose who’s going to be the ant, choose whose going to be the child.

ALL: (General chatter as students go into pairs) [00:31:43]

STUDENT: We found an ant!!! Ms Connor we found an ant!!!!

TEACHER: Ohhhh, don't squash it! We've just been saying why we shouldn't squash.
TEACHER: (clapping to get attention + count down directing students to get them into sitting circle) Alright. Shhh shhhs hhhh shhh,

ALL: Shhhh

TEACHER: TIMOTHY is go, TIMOTHY is going to put his first name into Mr Potato Head cos he is sitting so respectfully. Now we have to look at our circle. I wonder if I give you 10 seconds, without talking if you could make it, get to circle. (students shuffle around) Oh that looks good, well done. I think it only took us 2 seconds not 10 seconds. Alright. I wonder who would like to go first in the circle? Off you go. Okay, off you go.

STUDENT: I was, I was...I will like to squish you because...

TEACHER: No, no, no, we're going to do it again, you don't need to whisper to her. I definitely want to squish you because

STUDENT: I definitely want to squish you because you took all our food and my mother’s food!

STUDENT: But I just take it and suck your blood so I can feed my babies!

TEACHER: So I don't want you to...?

STUDENT: Squish me.

TEACHER: Yeah good boy. Well done.

STUDENT: Go, go, go

TEACHER: Alright, off you go?
RESEARCHER: So can I just suggest something? You know how ALIYA did that great body language? She stamped her foot and she said "I definitely wanna squish you!" Maybe you could think about what other body language, when you're begging someone to not hurt you what might you do? You can come up with your own ideas, but using your body AND your voices.

TEACHER: Before, and (to students in circle) go and sit back down, because before they do it, let's pretend we're the ant. What would we be doing? Please oh please do not squish me! Alright stop! In you come. Shhh, just a don't start til you know everybody's being a good audience member and listening and watching.

STUDENT: KARIM!

TEACHER: No, you don't have to say their names, you just don't start until they're ready. And when you think they're ready you can start.

STUDENT: I DEFINITELY WANT TO SQUISH YOU because. You're like criminals.

STUDENT: (in ant voice) Please,please don't squish me! My family needs me! And so does my town, please don't squish me!

ALL: (laughing)

TEACHER: Uh uh, that's it! Uh, put your hand up and tell me what ARAV did that you thought was effective in getting his point across.

STUDENT: Effective??

TEACHER: What did he do THOMAS?
STUDENT: He actually felt like he was gonna squish him. [00:40:05]

TEACHER: Why? What did he do that made you feel like he was going to squish him? What did he do with his voice? Did he have a soft calm voice?

STUDENT: No!

TEACHER: What did he do with his voice KARPIVI?

STUDENT: He used angry and loud voice.

TEACHER: Yeah he was loud and he was angry. What about DEEPIKA? How did she show that she was begging for her life KARIM?

(silent pause)

TEACHER: Can someone help KARIM cos he's going to listen next time. GAURI?

STUDENT: She was bay-ging?

TEACHER: Mmm, she was begging with her hands and she made herself really, really small didn't she? Alright, AISHVI up! Who’s going to show us theirs? Alright JESSIE's partner, where are you? Remember don't start until you know everybody's listening.

(Students get up ready to perform)

TEACHER: Remember your voice, remember your actions.

STUDENT: You are so little I don't care if you're too small! You always take my food and I always just don't have food!
STUDENT: Oh please don’t kill me..PLEASEEEASE. I have a whole family to live with.

Pleeease!

TEACHER: Okay.

SS: (giggling enjoyment of performance. New pair gets up to perform)

STUDENT: I should squish you because...I should squish you because you're so tiny and you always take my food.

STUDENT: You must save me because rain is really hard and I have a family what is really cooold at night time and I need someone to let me have a beautiful home/

STUDENT: Good action!

SS: (laughing in enjoyment of performance)

STUDENT: /cos I really need a home!

TEACHER: Oh good job! WHY was it good? She did a good job, GAURI did too. Why was JANELLE ...she made us feel sorry for her - sit in a circle please - why did she - sit in a circle please - why did she, how did she make us feel sorry for her? What did she do to make us feel sorry for her? Tell your partner.

[00:43:07]

PEER TALK

[00:43:37]

TEACHER: Thankyou, ahhh, CLARE what did she do to make us feel sorry for the ant?
STUDENT: She said that she was cold at night.

TEACHER: She had a/

STUDENT: /AND it would be freezing/

TEACHER: She made us th/

STUDENT: /BECAUSE uhm, I got a connection, in my country when its winter its very freezing, so when you go to the woods it fills up with snow so you have to make so much snow men so then you can get the wood.

TEACHER: Ohhh.(to class) Have a think about when you were cold, a time when you were really really cold, and show me what you felt like.

(Students all shiver and hug themselves, miming feeling cold)

TEACHER: Anthony you wouldn't have had that face.

SS: (giggle at Anthony, laugh at each others' frozen mimes.)

TEACHER: How did you feel DEEPIKA?

DEEPIKA: I felt stuck.

TEACHER: You felt stuck. My feet felt frozen I felt like they were going to fall off. How did you feel FAROUK?

STUDENT: (indistinct)

TEACHER: Sorry GAVIN I can't hear FAROUK.
STUDENT: I felt cold because there was no warm stuff to do.

TEACHER: Ohh *(as if freezing cold)* we wanted to go sit by the warm fire. And have hot chocolate! Ohhhhh! *(SS chatter excitedly about cold.)*

TEACHER: What about when you were really, really hungry, how did you feel?

*(SS groaning in hunger. Oh I feel so hungry! Etc)*

TEACHER: *(claps rhythm)* So just like JANELLE did, we have to feel these when we're begging the kid not to squash us. Alright. Who’s next?

*(Students get up to perform.)*

TEACHER: ARAV can you go back please? Can you go back to the circle? Move back. Now we're gonna do that again, but they're gonna show us how to come into the circle. So we know how to come into the circle really sensibly. *(whispers)* Alright, off you go...oh very good.

STUDENT: I wanna squash you because you took my food away.

STUDENT: *(in ant voice)* You're not squishing me *(indistinct)*

*(SS giggle at funny ant voice.)*

TEACHER: Who thinks - just stop for a minute - do you think if you wanted to squash an ant, do you think you'd be really happy about it or do you think you'd be a bit angry at the ant?

STUDENT: Angry!
TEACHER: And ant, if YOU, if you don't want to be squashed do you think you'd be making a joke or do you think you'd be really scared?

STUDENT: Scared.

TEACHER: (whispers) Let's try it again. Go ARAV!

STUDENT: (angrily) I wanna squash you cos you took my food away!

TEACHER: Good boy! (SS giggling)

TEACHER: No...no...

STUDENT: (to giggling students) It's not funny!

TEACHER: On your bottoms...go ALIYA.

STUDENT: Don't squish me! Cos I'm too small!

TEACHER: ALIYA, I know you're acting, but take your hands away from your mouth otherwise we can't hear you.

STUDENT: Don't squish me, cos I'm too small And...there's (in a rhythmic pattern) no-way-you're-squish-ing-at-all!

STUDENT: (in a rhythmic pattern) Oh-yes-I-will!

TEACHER: Okay. sit down! Okay I want you to find a space in the area please.

(SS chat as they move.)

TEACHER: Standing still.
STUDENT: *(shouts)* What are we doing?

STUDENT: Miss Connor...

TEACHER: Okay, I am going to - that's not a teacher problem, that's a student problem that needs to be sorted out. So one of you needs to be compassionate and sensible. And if you don't that's just going to ruin your acting. Thanks ARIEL! You were the one that said "I'm not going to fuss about this, I'm just going to move away. Well done, that's what I like to see, good boy. Good decision. - Alright, standing still. Now Miss Connor's going to sing you the verse, and when I get to the end I'm going to click and when I click you're going to freeze in the position I've just sung. Okay so you need to listen, our ears open, here we go! *(sings)* Hey little ant down in that - not yet! wait til I click! - Hey little ant down in that crack, can you see me? Can you talk back? *(clicks fingers)* See my shoe can you see - wait a minute - See my shoe can you see that? Well now its going to squish you flat! *(clicks fingers)* Oh I love TIMOTHY’S face! Why are you looking like that? How do you feel?

STUDENT: Hap...happy because he's flat.

TEACHER: Ohhh, you're gonna squish him. *(sings)* Please oh please do not hurt me! Change your mind and let me be! *(clicks fingers)* I'm on my way home with a crumb of pie, please don't hurt me, don't make me die! *(clicks fingers)*

*(SS laughing loudly in enjoyment.)*

*(SS whimpering like the ants about to get squished)*

TEACHER: Shhhh. Good boy KARPIVI. *(sings)* Anyone knows that ants can't feel. You're so tiny you don't look real. *(clicks fingers)* - Oh I like how ARAV’s going like this *(shows his facial expression)* just so tiny it doesn't look real -
RESEARCHER: And see how well can you freeze? How good are your freezing skills?
Control your muscles, control your bodies! Who's the best freezer?

TEACHER: (sings) I'm so big and you're so small. I don't think it will hurt at all. (clicks fingers) Well you're a giant and giants can't know - uhgh I keep singing this wrong - Well you're a giant and giants can't, know how it feels to be an...aunt. (giggles)

STUDENT: (in an American accent) AAAAAAYNT!

RESEARCHER: (giggles) Its cos its American!

TEACHER: Uh, I don't think, ahm, KARPIVI has moved. He's just frozen. He's looking up. Cos I, he heard, he must have been listening cos he heard the word "you're a giant" cos he's looking up at the boy. (sings) Come down close I think you'll see, that you are very much like me. Good boy ARIEL, he's nice and close to the ant. Cos the ant wants him to know that he's just the same. (sings) Are you crazy? Me like you! I've got a home and a family too! (clicks fingers) KARPIVI you're going to put your name on Mr Potato Head after this you're really listening. I can tell by your actions that you're listening to the words. (sings) You're just a speck that runs around. No-one will care if my foot comes down. (clicks fingers)

TEACHER: Uh, I shouldn't hear any movement. ARAV move away from ALIYA. (sings) Oh big friend you are so wrong. My nest mates need me cos I'm so strong. (clicks fingers) Freeze.(sings) I dig our nest and feed baby ants too. I must not die beneath your shoe. (clicks fingers) So what's he doing he's digging a nest, and he's feeding the baby ants.....Freeze. (sings) But my mother says that ants are rude!' They carry off our picnic food. (clicks fingers) Freeze! (sings) They steal our chips our breadcrumbs too. It's good if I squish a crook like you. (clicks fingers) (sings) Hey I'm no crook kid, read my lips. Sometimes ants need crumbs and chips.
(SS moan in begging gesture)

TEACHER: Oh he's begging him isn't he? (sings) One single chip feeds our whole town. You must not let your foot come down. (clicks fingers) [00:52:50] (sings) But all my friends squish ants each day, squishing ants is a game we play. (clicks fingers) Freeze. They're looking at me they're listening too. They all say I should squish you. (clicks fingers) Remember his friends are looking at him, and they're listening to what he says. (sings) I can see you're big and strong. Decide for yourself what's right or wrong. (clicks fingers) Oh I like this one ARIEL. This is the one where he has to make the decision doesn't he? Deciding. (sings) If you were me and I were you, what would you want me to do?

STUDENT: (whispers to other students) Go down, go down.

TEACHER: Hmmmm. Alright, everyone sit down, cos we've gotta listen. We've gotta think again. (sings) Should the ant get squished, should the ant go...?

ALL: (singing) Freeeee!

TEACHER: It's up to the kid, not up to me. We'll leave that kid with the raised up shoe.

ALL: (singing) What do you think that kid should do?

TEACHER: ARAV you have been asked by me, and you've been asked by ALIYA to move away. Could you move away please? Thank you.

STUDENT: He's [the ant's] gonna pretend, he's gonna touch the ground [with his shoe] but then don't touch the ground and then the ant can be free!

TEACHER: Hopefully! Hopefully, but I thought you wanted the kid to squash the ant. You're on the kid's side. You've changed your mind. Ohhh, those ants must have convinced you.
STUDENT: I think, I think that was a good plan.

TEACHER: (laughs) That sounds like a good plan mate. Alright...let me see. Oh right, because we've been talking about ants how bout we sing our/

STUDENT: /ant song! (Students march to make a line at the door.)

TEACHER: (sings) Theeeeee…

ALL: (singing) Theeee ants go marching one by one, hurrah, hurrah! The ants go marching one by one, hurrah, hurrah! The ants go marching one by one, all of them have lots of fun And they all went marching down, to the town, to get out, of the rain. The ants go marching two by two, hurrah, hurrah! The ants go marching two by two, hurrah, hurrah! The ant go marching two by two/

TEACHER: One was...nearly getting squashed by a...

ALL: Shoe!

TEACHER: And they all/

ALL: /went marching down, to the town, to get out, of the rain.

TEACHER: Alright, we're going, when we're, we're not going to march like ants up the stairs. We're going to be nice and quiet okay? Shhhhhh.

STUDENT: (singing to himself) And they all went marching down, to the town..

END RECORDING LESSON 6
TEACHER: Alright I'm waiting for you

RESEARCHER: Come this way everyone, away from the camera thank you!

TEACHER: 10, 9, 8, - let’s see if they can get there before we get to 0! - 6, 5, 4, - wake up Australia! 3, 2

SS: (wake up! where I go, where I go? Etc)

TEACHER: aaand.....nearly finished.....

SS: (shuffle in! shuffle etc)

TEACHER: Shhhhhh.

(class goes silent, whispers only)
RESEARCHER: We're gonna do a Drama process on how to, ahhh, pronounce - which means speak - certain words. I want you to all copy me. And maybe you can think of some words too, once we've got going.

RESEARCHER: Fuh, fuh, fuh, - everyone copy me...

ALL: Fuh, fuh, fuh.

RESEARCHER: Quietly, whisper, whisper...let me see your mouths going 'fuh'.

ALL: Fuh, fuh

RESEARCHER: What letter is that can you draw the "fuh" letter?

(Students draw the letter F on the carpet with their fingers)

RESEARCHER: And now we're gonna add an 'R' - "Frrruh"

ALL: (whispering) Frrruh, Frrruh, Frruh.

RESEARCHER: throw in your R's 'Frruh'

ALL: 'Frruh, frruh

RESEARCHER: Everybody let me see your mouth going "frrruh"

ALL: 'Frruh, frruh

TEACHER: XIAO HONG you're doing that so well.

ALL: (getting louder) Frrruh, frruh!

RESEARCHER: Whispering, it’s important that its whispered first.
ALL: Frrruh, frruh...

RESEARCHER: (getting louder and louder) Frrruh, FRRRUH, FRRRUH!

ALL: (joining in and getting louder and louder) FRRUH, FRRRUH!

RESEARCHER: FRRRRREEEEEZING! (shivers and mimes being very very cold) Oh FREEZING! Everybody show me that you're FRRRRREEEEEZING cold. Everybody say "I am frrrrreeeezing cold!"

ALL: I am frrreeezing cold! (excited chatter and giggling)

RESEARCHER: And back to FROZEN ICE-CREAM! Which means really still, frozen ice-cream. (students all freeze) Okay next word...ooohhh, what are some words that are hard to say. Uhhhm Oh this one's pretty easy, this one's pretty easy. If you think you know that letter that I'm saying I want you to repeat it with me but also draw the letter on the ground. (whispers) Duh, duh, duh,

ALL: (whispering) Duh, duh...

STUDENT: D!

STUDENT: So easy!

TEACHER: Ohh yeah but sometimes people get it mixed up don't they when they're drawing it?

ALL: (whispering) Duh, duh...

TEACHER: Good boy MICKY, that's a great D.
ALL: *(getting louder)* Duh, duh, DUH!

RESEARCHER: DANCING!!!! Dancing! Everybody dancing. *(mimes dancing and everybody copies along)*

STUDENT: Doo dooo dooo *(singing to themselves as they dance)*

RESEARCHER: Frozen ice-cream! *(everybody freezes)* Okay...Oh! This is hard, mwah ha ha! *(students giggling)* Shhhhhh.

ALL: Shhhhh.

RESEARCHER: Oh, no no! That wasn't the word *(laughs)* That was me telling you to be quiet! *(students giggle)* "Qwuh, Qwuh..."

STUDENT: Oh got it, got it!

STUDENT: I know what it is!

RESEARCHER: Shhhh......Qwuh..qwuh...

TEACHER: Now miss we've always said that that sound has a friend that's always with it.

STUDENT: U!

STUDENT: U! U!

RESEARCHER: Okay! Qwuh! Q. U. Qwuh!

ALL: Qwuh! Qwuh!

RESEARCHER: I've got another one that I'm gonna teach you, you gonna love it.
STUDENT: Quiet!

RESEARCHER: No it goes like this...

ALL: *(getting louder)* Qwuh, qwuh, QWUH!

RESEARCHER: Quaking! It means you're really scared. *You're so scared that you're shaking, (mimes quaking in fear and children follow)*

TEACHER: Remember some people reading about an earthquake?

RESEARCHER: Quaking! I'm quaking! You’re so scared you're quaking. Everybody say "I'm quaking!"

ALL: *(in scared voices)* I'm quaking!

RESEARCHER: Frozen ice-cream! *(students freeze)*

TEACHER: They can remember that because we read a book called "Earthquake" and it talked about an earthquake that happened. Who read that Miss Connor last week? Yeah, there were a few people.

RESEARCHER: So the earth quakes!

TEACHER: Yeah. That's why we call it quaking cos we're shaking like an earthquake.

STUDENT: Aren't we supposed to be frozen ice-cream?

RESEARCHER: Oh yes! Back to frozen ice-cream.

TEACHER: Okay.
RESEARCHER: Okay whose got...

TEACHER: *(talking to student)* /personal space

RESEARCHER:...a word...that we could work with? Nothing too easy! GAVIN?

STUDENT: FAROUK.

RESEARCHER: FAROUK! Sorry!

STUDENT: Frill.

RESEARCHER: Oh a frill, like frilly on a dress. Oh that's the same sound as well as FReezing. I love that. Okay. Fruh...fruhh...

ALL: *(whispering)* Frrruh, Frrruh...

STUDENT: Like two letters FFFF RRUUH

ALL: *(getting louder)* Frrruh, Frrruh...FRRUH...FRRRRILLY! *(miming wearing skirts with a frill around them)*

RESEARCHER: Frozen ice-cream!

TEACHER: Personal space Emma.

RESEARCHER: Whose got another one? Oohhh. CLARE.

STUDENT: Ahhhh...ice-cream!

RESEARCHER: Ohhh, that’s interesting.

TEACHER: How ‘bout the cream?
STUDENT: Cream!

STUDENT: Cruh cruh

TEACHER: Personal space we don't touch Miss Connor's body.

(SS excited chatter)

RESEARCHER: Oh we can't start til you're all nice and frozen. Frozen ice-creams don't move. Frozen ice-creams don't talk. Okay, listening. (whispers) Cruh...

ALL: (tracing the starter letter on the carpet, whispering) Cruh, cruh, cruh,

TEACHER: C not a K

STUDENT: Crrrrruh!

STUDENT: C...with a crrruh.

ALL: (getting louder) Cruh...CRUH... CRUH!! CREAM!!!

RESEARCHER: Oh we're pussy cats and we're eating some cream (they all mime being cats licking cream out of a dish)

SS: Cream!

RESEARCHER: Say "I love crrream!"

SS: I love crrream!! [00:06:44]

RESEARCHER: Aaaand frozen ice-cream!

TEACHER: I scream, you scream, we all scream for ice-cream.
STUDENT: (indistinct) ice-cream

SS: (laughing.)

RESEARCHER: Frozen ice-cream! Okay one more, let's do oooooone moooore.

STUDENT: Elegant!

RESEARCHER: Oh, elegant! What does elegant mean again?

STUDENT: Eh-eh-eh-legant.

TEACHER: We wrote that in our spider and the fly.

RESEARCHER: It's a beautiful word.

STUDENT: No it was from the owl and the pussycat!

TEACHER: Oh the owl and the pussycat! Cos the owl was saying to the pussycat

STUDENT: Elegant!

SS: (excited indistinct responding)

TEACHER: And the pussycat was singing and telling her she was an elegant owl.

RESEARCHER: Okay, frozen ice-creams! Sitting on your bottoms.

TEACHER: Elegant owl/

RESEARCHER: If you put your hands up or if you talk...

TEACHER: How charming and sweet you sing.
STUDENT: Oh I think they're flattering them.

(SS chattering)

RESEARCHER: Oh I'm sorry I'm just waiting. So elegant means, it's like the opposite of clumsy. If someone is very clumsy - who can show me that you're picking up your knife and fork but you're a bit of a clumsy, klutz, and you drop things all the time, and you're just...clumsy, everybody let's be clumsy. Picking up our knife and fork. (mimes dropping cutlery) Woah, woah!!

ALL: (follow along miming dropping cutlery and saying woops!/woah! laughing.)

TEACHER: KARIM you did a great job of that clumsy work, good boy.

RESEARCHER: (whispers) Now we're gonna do, same thing, picking up our knife and fork, but this we're in a verrrry fancy restaurant, and we are wearing our nicest clothes. And we're gonna move very el-egant-ly. Very elegantly. (mimes eating very gracefully)

STUDENT: I'm making the brulee

(Class all mime eating very elegantly.)

RESEARCHER: And look, really chilled out and very cool.

STUDENT: (indistinct)

ALL: (laughing)

RESEARCHER: Okay, FROZEN ICE-CREAM! (class freezes) What letter, draw on the ground, don't say it yet. What letter does elegantly start with?
SS: L! E! etc

RESEARCHER: *(laughing)* You're not supposed to say it! Okay here we go...eh, eh..

ALL: *(getting louder)* eh, eh, EH ELEGANT!!

RESEARCHER: Everybody say "I'm very elegant"

ALL: I'm very elegant!

*(SS excited chat.)*

RESEARCHER: Hands on your laps, hands on your shoulders, hands on your mouth!

STUDENT: Errr, I have lip balm on my mouth.

RESEARCHER: Oh! *(whispers)* If you talk when you're not supposed to talk, you can't be in the game.

*(Class is silent)*

RESEARCHER: This game is all about being...persuasive! The way it works is this. We are all on a spaceship. And we live on a planet that's about to explode. There's one more

TEACHER: *(to student)* Personal space

RESEARCHER: Sorry, in the spaceship, there's not enough seats for everybody/

TEACHER: *(to student)* /No touching. Don't touch my body, alright?
RESEARCHER: ALIYA’S the captain of the ship. She stands in the middle, not yet, she stands in the middle and she goes around to all of you one by one. And she says to you, in a very uhm..commanding, which means she's the boss/

TEACHER: /She's good at doing that/

RESEARCHER: /a commanding voice. She'll say to you "speak!", and you, are gonna have to persuade the captain that you deserve a spot on the ship to go back to earth. If you don't get a spot on this ship, to go back to earth, you'll be stuck on planet Zoltar, and you'll explode! So it's really important she gives you a spot on the space ship. And when she says to you, so ALIYA remember you're the captain, you've gotta stand like a captain, you can't stand like all (mimes being slumped over) you've gotta stand like a captain (mimes standing up tall and proud) and you're gonna go "Speak!" and point to each of your crew. And once she does that to you, you have to be like (salutes and begs in a loud voice) "Captain! You must let me on your ship, because..." and you're gonna think of a reason. What might the reason be? Maybe it's because you're a rreally good navigator, and you know how to fly this ship better then anyone. Maybe it’s because you're a fantastic cook and you make delicious food, and without you EVERYbody would get sick of the boring canteen food, maybe it’s because you know how to grow things, and we need to grow trees on our ship, to grow fruit. Maybe it’s because you've got a a little puppy back on planet earth and you really need to see your puppy you don't want to die!

(SS giggling)

RESEARCHER: Maybe it’s because you and the captain have been best friends for years! You're gonna think of your own reason. But when you convince the captain to let you stay, what kind of words are you gonna use to persuade her/
TEACHER: We've been talking about modal words. What are some of our modal words that we used last week?

STUDENT: I don't know! TEACHER:

JOELLE?

STUDENT: I must?

TEACHER: I MUST! You must let me on the ship.

STUDENT: Oh yeah!

TEACHER: What else did we use? You abs...?

SS: Absolutely!!

TEACHER: You absolutely should let me on.

STUDENT: Definitely!!

TEACHER: Oh! (gasps) Definitely need to leave, uh, ahhh, let me on the ship/

STUDENT: Really!

TEACHER: You really need to let me on the ship.

STUDENT: Absolutely definitely!

STUDENT: We said that.
TEACHER: So what sort of words would we use when we had our reason? We use our modal words, like "I abs, you absolutely need to, but then we say because. what sort of words
do we want to use then? Now Miss said about cook being a cook. What sort of words do we want to use to convince our captain we're a good cook? Alex?

**STUDENT:** You make the best cook ever, than anyone!

**TEACHER:** (gasps) Why?? What's your food taste like?

**STUDENT:** Your food tastes like the planet earth's food.

**TEACHER:** And it is deel...?

**STUDENT:** licious!

**TEACHER:** Ahhh we're using adjectives.

**STUDENT:** Not delicIous its suckalicious

**TEACHER:** The most DELICIOUS food! The most succulent chicken.

**SS:** (responding woah! etc.)

**TEACHER:** The tastiest cupcakes. So we need to use some adjectives, as well as our modal words -GAURI?

**RESEARCHER:** (to students) In a minute

**TEACHER:** Alright?

**RESEARCHER:** Okay, everyone think about what's your reason’s gonna be. Maybe you're gonna make the captain feel sorry for you, maybe you're gonna try and boss the captain into letting you stay...dunno if that would work!
STUDENT: But (indistinct) boss of you.

RESEARCHER: Exactly

TEACHER: (to student) Too close, Ms Connor's getting uncomfortable.

RESEARCHER: But the trick IS everyone, one of you is secretly...(whispers) an alien, disguised as a human. so I’m gonna choose, before we start the game, when everyone's eyes are closed, I'm gonna choose who the alien is by giving them a little tap on the shoulder while all your eyes are closed. So when ALIYA goes around, and she says "Speak!" She hears this person (points to someone in the circle) "Speak!" She hears this person (points to next person in the circle) "Speak!" She hears this person (points to next person in the circle) So she hears everybody's reasons. Then she has to decide, "hmmm, who would seem to me like a human? MMMMMM yeah I think this person's a human" So she would give this player a thumbs up, and if they're a human, they give her a thumbs up back and they can come into the ship. And she goes around and she keeps selecting humans. IF however, she goes "hmmm, I think you're a human" and XIAO HONG was secretly the alien, XIAO HONG would give her a thumbs down and that's the signal, for the whole ship to EXPLOOOODE!

TEACHER: Ohhhh!

SS: (Oh yea! Hahaha! Ahhh! Etc)

RESEARCHER: Okay, you ready?

TEACHER: (to researcher) You were very dramatic!
RESEARCHER: (Laughs, then claps hands to get class' attention.) Ah! And if that happens, we all have to do a slow motion explosion like this (*mimes exploding and falling to the ground in silent slow motion*)

TEACHER: Oh awesome!

(SS giggling and squealing)

(ALL copying the slow motion fall “Dooooon't let me diiiiiiiiiiiiiiieee!” etc)

TEACHER: That's gonna be the funnest part!

SS: (*Yeah! laughing etc*)

RESEARCHER: Frozen ice-cream! Frozen ice-cream, we need, I'm gonna give you 10 whole seconds to think of your reason.

STUDENT: I already have one.

RESEARCHER: Great. Then you can keep practicing it in your head. Thinking time. Go!

(*Silence.*)

(*SS giggling.*)

RESEARCHER: Hey, just cos you've got your reason/

TEACHER: I love how sensible ARAV and JOELLE and SUZANA are being, well done. So sensible, using their thinking time really well.

(*Silence.*)
STUDENT: I've got/

TEACHER: Shhhhh.

RESEARCHER: If you're ready I want you to give me a thumbs up sig, signal. Just in your lap...if you're ready.

(Silence)

RESEARCHER: We're just waiting for some of our friends to feel ready.

TEACHER: (to student) You want a tissue?

RESEARCHER: Everybody/

TEACHER: /Who’s sniffing? Who’s that sniffing? Go into the toilet and blow your nose with some toilet paper please. We don't sniff up, we blow our nose please. (to researcher) Cos Ms Connor's sick of hearing that sound.

RESEARCHER: Yes that sound! chuckles

STUDENT: He always does that.

TEACHER: THOMAS, yeah and I always tell him in EMU.

STUDENT: And I (indistinct)

TEACHER: I'm always like "Adash come on!" and he's always like "sniff, sniff" (chuckles)

STUDENT: Like snoring!

TEACHER: (to researcher) Sorry. (to students) Shhhh.
(SS start to chatter.)

TEACHER: Ahh, I think Miss is watching for our thumbs up. (to student) CLARE put your thumb up. Put your thumbs up please./

STUDENT: /I'm not ready.

TEACHER: /Yes, you are. Put your thumbs up. I declare you to be ready. Otherwise we (indistinct)

STUDENT: Two thumbs/

TEACHER: Cos if we're waiting for CLARE we'll all be waiting for a long time so we just carry on please.

STUDENT: She did it!

RESEARCHER: Shhh, shh, shhh. Putting both your hands over your eyes and your heads down. This is me setting up the game. I'm gonna tell you the story of/

TEACHER: /(indistinct) be chosen if they're looking. Put your head down. [00:19:12]

RESEARCHER: If you feel me tap you on the back, that means (whispers) you're the secret alien!

TEACHER: It's a secret you can't tell anyone. Like "I'm the alien!"

(Class chuckles)

RESEARCHER: Shhh, shhh, shhh

TEACHER: No "I'm the alien" moments.
RESEARCHER: It was the final days on planet Zoltan. The small crew of ship XXI were gathered outside the captain's office. They were lined up in queues/

TEACHER: ARAV!

RESEARCHER: Some of them weeping - Ha! I just tapped two aliens by accident (starts laughing)

ALL: (laughing)

RESEARCHER: If I tapped you forget it, if I tapped you forget it. You're not the alien!!!

TEACHER: Let's do that again.

STUDENT: Am I still the captain or not?

RESEARCHER: Yes!

TEACHER: Take two.

TEACHER & RESEARCHER: Yes, you're still the captain!

RESEARCHER: Close your eyes, close your eyes.

STUDENT: Should I do it?

TEACHER: Yes, cos you're not allowed to see who the alien is. Come on Miss...get it together (laughs)

RESEARCHER: (laughs)

STUDENT: Is she all/
TEACHER: Shhhhh, alright. Listen.

RESEARCHER: It was the final days on planet Zoltan, their third sun should explode at any moment. The small crew, the final scientists who were gathered on the planet knew their lives were in DESPERATE danger! There was a final ship returning to planet earth, but there weren't enough seats on the ship.

TEACHER: Alright, stop looking.

RESEARCHER: They were gathered outside the captain’s office. Some of them begging, moaning, weeping for their lives! Others screaming with anger! The captain, Captain ALYANAVICH (SS giggle) had a tough decision to make.

TEACHER: Captain Zac Efron! (SS laughing)

RESEARCHER: Captain ALIYANAVICH Zac Efron had a tough decision to make.

STUDENT: I opened my eyes!

(SS giggling)

TEACHER: Shhhhh.

RESEARCHER: (whispers) The alien has been chosen. Please rise.

(SS start chattering)

RESEARCHER: That means stand up!

TEACHER: Ah ah. ..stand up!
RESEARCHER: Okay ALIYA, you stand in the middle. And one by one, you point to your crew members and you say, all bossy, "Speak!"

STUDENT: Speak!

STUDENT: Excuse me boss, because I have nothing (indistinct) please can I be on the ship?

TEACHER: Why, what are you so good at that you want to be on the ship?

STUDENT: I am good at driving.

RESEARCHER: Okay, great (to ALIYA) Oh not yet, not yet not yet. Then you just keep your, you think about it and you listen, and you go to the next player.

TEACHER: Good reason, good reason THOMAS.

STUDENT: (indistinct) I can help.

TEACHER: How?

STUDENT: Things you need.

STUDENT: Hmmmm.

STUDENT: Like uhm, (indistinct) in electrician.

TEACHER: Oh you're an electrician!....That's a good one.

STUDENT: Speak!

STUDENT: Uhm, can I please be on your ship? My mum and dad said I can draw a picture and then only I can get money to buy a pup.
TEACHER: Ohh, appealing to her senses.

**STUDENT:** Please don't let me die another... Please!!

TEACHER: Why?

STUDENT: Because I need my Mummy and Daddy!

*(Class laughing)*

RESEARCHER: Very heartfelt!

**STUDENT:** RUTH is the alien!

RESEARCHER: Haha...no she's not!

**STUDENT:** I can't remember what I said.

TEACHER: Go to FAROUK and then come back to ISHANI when she has think time.

**STUDENT:** Pleeese let me on your ship my family needs me at home so I can do some jobs for them.

**STUDENT:** Please let me! Because I'm your real best friend.

ALL: *(Laughing.)*

STUDENT: That's not very helpful

TEACHER: Okay ISHANI'S ready, go back to ISHANI.

**STUDENT:** Speak!
STUDENT: Please let me go on your ship because my planet is exploding.

TEACHER: But why should you go on the ship?

STUDENT: Because when the planet explodes my parents (indistinct)

STUDENT: Speak!

STUDENT: Please boss, let me on your ship all the planets will die and I explode and my (indistinct)

TEACHER: But what's good about you? What's good about you to get on the ship?

STUDENT: Because I wanna have my food because I picked all the plants and my house will explode! Please!

STUDENT: Speak!

STUDENT: Please Captain, please let me onto ship so I, my puppy's back in earth and I wanna see him!

STUDENT: Speak!

TEACHER: (to students in the circle) Move back.

(SS giggling and laughing)

RESEARCHER: Oh, oh, oh!

TEACHER: No!

RESEARCHER: What's happened to our space it keeps...getting into the circle.
STUDENT: Speak!

STUDENT: Please let me on the ship I'll be your best room-mate for ever!

STUDENT: I was, I said that.

TEACHER: That's okay, it must be a good idea.

STUDENT: Speak!

STUDENT: Please let me on your ship I have, am pretty creative and if, if, and when planet explodes, when I die I will not see my sisters ever again.

STUDENT: Speak!

XIAO HONG: Please let me go on the ship because my par...my family needs me.

TEACHER: Good girl

STUDENT: Speak!

STUDENT: Please let me come on the ship because YOU HAVE TO!

(All laughing)

TEACHER: Bossy boots!

STUDENT: Speak!

(Students still laughing)

TEACHER: Oh no, sorry but...sorry TIMOTHY but we couldn't hear you. So can you do it again darl?
STUDENT: Please let me on the ship cos I want to go back home and have (*indistinct*)

STUDENT: Speak!

STUDENT: Oh let me be on your ship because if I, you leave me here I will explode with the planet, because if I, if I don't go with you I will, I will die forever.

STUDENT: Speak!

STUDENT: Please let me be your (*indistinct*) space friend because I will die.

STUDENT: Speak!

STUDENT: Please, please let me on the rocket ship because I wanna be a Captain!!!

TEACHER: Hmmm.

(*SS indistinct comments*)

RESEARCHER: What about Ms Connor?

STUDENT: Ms Connor!

STUDENT: Speak!

TEACHER: PLEASE, PLEASE, CAPTAIN!!!! (all laughing) I DON'T WANNA DIE!! I'VE GOT TWO CATS AT HOME. THEY'RE GOING TO DIE, THERE'S NO-ONE ELSE. THINK OF THE CATS!!! THINK OF THE CATS! PLEASE!!! I BEG OF YOU!

(*All laughing hard*)

STUDENT: Everyone settle down!
RESEARCHER: Everybody sitting on the floor in a circle.

STUDENT: Everybody, sitting on the floor IN A CIRCLE!

(Teacher & Researcher laughing at Captain’s zeal for being the boss) [00:27:42]

RESEARCHER: Oh! (clapping) Frozen ice-cream! Sitting on the floor for the game to continue! And let's remember, it's just a game, so no-one's really gonna explode.

TEACHER: It's just pretending.

RESEARCHER: And there are no aliens. So there's nothing to be scared of. It's just a game! To see who's really good at...Oh! It's just a game so you can practice being convincing ALIYA. One by one, if you think someone is human.

STUDENT: I got an/

RESEARCHER: ARIEL, if you keep talking you can't be in the game.

STUDENT: I got an announcement. Now! Everyone who I say yes to will be in little lunch, a group will be in Little Lunch, and a group will be in The Greatest Showman!!

TEACHER: saluting) Yes, sir!

ALL: (saluting) Yes sir!!

RESEARCHER: Oh, oh, oh that's not being commanding! That's being a but rude! Commanding is putting your hands behind your back and being very elegant and cool. (demonstrates slow dignified walk) And you go up to your crew members and you give them a thumbs up. You don't give anyone a thumbs down, only a thumbs up...if you think, they're human. Off you go, no talking.
STUDENT: I've got an announcement.

TEACHER: No, off you go. No more announcements. And you have to give the thumbs back if you're human.

RESEARCHER: The only, if you, if I touched you on the back, there's one person, I touched you on the back, you give a thumbs down. And you don't have to go in order around the circle.

RESEARCHER: She's doing a good job of being a Captain now, she looks very elegant doesn't she? She's got her hands behind her back. Remember ALIYA, you gotta choose one as the alien. You gotta decide who you think this is the alien. Sit down kids, move back. Adriel move back.

TEACHER: So far, a hundred percent hit rate.

STUDENT: Everyone's getting in!

STUDENT: What is thumbs down?

TEACHER: (asks class) What does that mean?

(gives thumb down signal)

ALL: (Whaaaaaat! Aiyyyyeeey! laughing, screaming etc as ship "explodes")

RESEARCEHR: Shhh, shhh, shhhh, shhhh (to student) You were supposed to be the alien and you forgot! Hahaha!

TEACHER: So Ms Connor thought I'll be the alien! (laughs)
STUDENT: I was pretending to be elegant but I'm actually *(indistinct)*

TEACHER: The real alien was THOMAS but he forgot to put his thumb down he put his thumb up. But he was the alien. *(laughing)*

RESEARCHER: And 5, 4, 3, 2, 1. Sitting on your bottom.

TEACHER: *(to crying child, scared by explosion noise)* Now, wipe your eyes. Turn your frown upside down, you're fine. Just pretending.

RESEARCHER: Oh we can't play if CLARE is still talking. Okay this game is called "In the manner of the word". It goes like this. But if you talk...? Okay, one player is gonna leave the room. While they're outside, we decide on a doing word, sorry an adverb. So it's a way of doing something.

STUDENT: Secretly?

TEACHER: Could be quietly...

STUDENT: *(indistinct)*

RESEARCHER: No it has to describe something that you're doing. So you might sing quietly.

TEACHER: I'm clapping, how am I clapping?

SS: Quietly!

TEACHER: *(claps louder)*

SS: Loudly!
TEACHER: *(claps softly)*

SS: Quietly!

TEACHER: *(skips around happily)* I'm skipping, how am I skipping?

SS: Quietly!

TEACHER: Not quietly!

SS: Loudly!

TEACHER: Not loudly! look at my face!

SS: *(Happily! Loudly! Quietly! etc.)*

TEACHER: Shhh, shh, shhh.

RESEARCHER: So they are describing words that end in 'ly" Happily, quietly, loudly, sadly, quickly, sneakily

STUDENT: Scarily?

RESEARCHER: Scarily! Clumsily, elegantly

STUDENT: Commandingly

TEACHER: Commandingly

RESEARCHER: Shhh.

TEACHER: RUTH good girl, TIMOTHY excellent.
STUDENT: Say commandingly

TEACHER: TIMOTHY is being a learner. He is sitting quietly. He is looking carefully. He is listening intently. That means he's listening really well. They are three adverbs that I've just chosen.

RESEARCHER: Okay, once we all secretly choose the word, we can say to the player outside "come in" And then their job, they come into the room and they say, in a nice commanding voice "Would you please..." and they give us a job to mime. It might be cleaning the car. It might be "Would you please make me a peanut butter sandwich?" it might be "Would you please do my homework?" it might be "Would you please vacuum the floor?" something we have to mime, okay?

STUDENT: That's reality.

RESEARCHER: Then, everyone in the class. Say we chose the word "slowly" we would all vacuum the floor.

STUDENT: Slowly.

RESEARCHER: And the player has to guess "what word is it?" What if it was happily? Then we'd all be vacuuming the floor (mimes) Happily. Do you get the idea?

TEACHER: Miss do you want to tell me one and I'll do it, see if they can guess the adverb?

STUDENT: Okay.

RESEARCHER: Okay, uhhm

STUDENT: So do we have to (indistinct)
TEACHER: Are we back in?

RESEARCHER: Err, no! (to teacher) Would you please take my dog for a walk in the manner of the word?

TEACHER: Okay, (to students) and you have to pick, you're not gonna put your hand up and say "she's walking the dog" you have to say…

TEACHER & RESEARCHER: HOW!

TEACHER: I'm walking the dog. And it has to end in L. Y.

STUDENT: Leee!

TEACHER: So am I doing it quickly, am I doing it quietly, it’s not any of those two. You ready? (starts miming)

SS: (Loudly! Angrily!! Annoyingly!)

RESEARCHER: Ahh, it’s not quite angrily but it means the same thing.

TEACHER: I don’t think they’re gonna get it...

STUDENT: Aggressively!

RESEARCHER: Yesss!

TEACHER: Well done CLARE! Stand up and tell us what it is?

STUDENT: Aggressively.

TEACHER: Tell me in a sentence "She's walking the dog..."? 
STUDENT: She's walking the dog aggressively.

TEACHER: Yeah.

RESEARCHER: Aggressive means you like punching people out and going Grrrr.

(SS laughing and miming punching etc)

RESEARCHER: Okay our player who forgot to be the alien, you're gonna go outside and you're gonna be the guesser.

STUDENT: Yay ya ya!

RESEARCHER: Outside the door honey.

STUDENT: You can't see us!

RESEARCHER: Okay, coming over here. Let's choose a word

(SS start shouting words “angrily, sadly, magically” etc)

RESEARCHER: That's not a word describing how you do things, okay do you know the word? Everybody over here so you know the word.

STUDENT: They're coming!

TEACHER: (to the student who has just come back inside) Off you go, "please I want you to."

RESEARCHER: "Would you please..."

TEACHER: Oh "Would you please."
STUDENT: I want, would, I, would you please...

TEACHER: Pat the...

STUDENT: Pat the dog...

RESEARCHER: In the manner...

TEACHER: In the manner...

TEACHER & RESEARCHER & STUDENT: ...of the word.

TEACHER: Ahm, MICKY, your looks a bit different to everyone else's. That's better.

STUDENT: Slow?

TEACHER: Slowly.

STUDENT: Nooo!

RESEARCHER: Sort of, not quite...?

STUDENT: Shyly

SS: No!

RESEARCHER: Give us another action, give us another action!

STUDENT: Quietly?

STUDENT: No.

STUDENT: Carefully?
SS: YES!!!!

TEACHER: Well done!

RESEARCHER: Okay, ISHANI it was your word so you hop outside

TEACHER: ISHANI just said to me "How do you know that" cos you guys acted it out so well! That's how we knew!

SS: *(singing to themselves and jumping around happily etc)*

RESEARCHER: Shhh shhh shh...ladies over here! The word is crankily. Like we're in a bad mood.

STUDENT: You can come in now!

STUDENT: You can come in now!!

STUDENT: Come in, come in, come in!

TEACHER: Ah, move away.

RESEARCHER: Ahh, stepping away from the door so you have acting space.

*(student comes in)*

STUDENT: Stand on a/

TEACHER: Please...

STUDENT: Please stand on a log and brush the cat in the manner of the word.
(students all grunting with annoyance as they brush the cat)

RESEARCHER: But you have to be miming or we can't hear ISHANI'S guesses...

ISHANI silent.)

RESEARCHER: Just throw some words out and we'll help you out.

TEACHER: Madly?

STUDENT: No!

STUDENT: No!

RESEARCHER: Nearly, nearly! begins with a c. Like madly but c. Oh they look very cr..?

TEACHER: Crr?

STUDENT: Crankily?

ALL: YES!!!!

STUDENT: (to the teacher) I saw you whispering to her!

TEACHER: No I didn't! She got it all by herself.

RESEARCHER: The guessers always need help, even the teenagers!

END RECORDING LESSON 7

[00:40:38]
R: So, ahhh. Lyndall what was your...professional background and why, what drew you to teaching originally?

T: Oh. So I...was a P.E. teacher, a high school P.E. teacher, did you know this?

R: Ahhh! Noo?

T: Haha...so I loved sport, so I did high school teaching, and I was a P.E. teacher...and then I thought/

R: /oh wow

T: /...uhm...it wouldn't last because you're outside and it was too hard on...on my body.

R: Yeah...

T: So then I thought I'd like to work with the little kids so I...did my primary degree.

R: Oh no wonder! The embodiment! You SO GET IT!

T: Hahaha.
R: Hahhhahh! (claps hands together) Yeah.

T: There you go!

R: Uhm...and, what keeps you in the profession.

T: Oh gawd!

R: 'Cos we all know...the hard/

T: Can I be honest?

R: /yakka. Yeah, please!

T: Ha!...Uhhhmm...

R: Money! Retirement! Be, be honest...(laughing)

T: Hahaha...that's a little bit, but uhm...probably...the fact that I'm helping kids all the time, and I keep in touch with some of the kids that I've taught uhm, when they leave school...and their success just make me really happy, so...

R: (small gasp)

T: ...that's probably it.

R: Yeah. Fab.

T: (laughs)

R: Did tea...has this profession fulfilled your expectations? Was it, is it what you thought?

T: Ahh, no not really (laughs)
R: No...no?

T: Uhm...It's much harder than I thought it'd be, it's a really tough and if you are...want to do a good job you have to do a lot of work...

R: Yeah

T: So...it IS fulfilling but its really...tough.

R: Yeah.

T: (laughs)

R: So what's...what did you learn about literacy, like literacy teaching can you remember like in your/

T: How did I learn about it?

R: Yeah

T: I think it was more uhm/

R: Yeah like what were the takeaways/

T: /practice...Like how?

R: Yeah like what were the things that you remember being highlighted in your teacher training...I know it was a long time ago...

T: Yeah it was...

R: Or even in your training/
T: I think it was more like on the job training, and I think it was more from the successes that you got with the kids, that's how you learnt what worked and what didn't... 'cos I've been teaching for a while... I don't think it was really uhm... what some person had told me? But actually doing it and having success from it and going that works... and then trying new things. I think trying new things... and trying to get the most out of those new things. And if it works, it works and if it doesn't you try something else.

R: So how would you define, if you had to define literacy, what would you say it encompassed?

T: Oh gosh.

R: It's a funny one isn't it?

T: It's kind of... probably along the Drama Literacy lines like if you verbally, you need to be able to uhm... have oral language, I think oral language is the most important thing.

R: Yeah.

T: Uhm, with literacy... so I would define literacy... oral language first. And then from that, reading and writing. So you can support yourself in society and you can function as a normal citizen of society if you're a literate person.

R: Yeah. Yeah!

T: (laughs)

R: Do you find certain aspects of teaching literacy hard?

T: Ahhh. Yes. Differentiation.
R: Differentiation.

T: And...that's definitely the one I find hard...uhm...(taps table, thinking)...motivation?

R: Yeah.

T: Finding what the kids really like, and then...its differentiation really. Is my top one, because some kids mike like one thing, but...ahmn...other kids don't like it. So it's differentiating your lessons so all the children are motivated, to learn.

R: Yeah..yeah..for sure.

T: Is that all right?

R: Yeah!

T: (laughs)

R: This is great!! Uhm, really rich answers ...and then what, so if you had to capture like a philosophy of your style of teaching.. ?

T: (groans) Uhm.. ohh gosh, these are deep.

R: (laughs)

T: I think...I probably think giving kids enthusiasm to learn, it doesn't matter what...subject it is. If they don't have that enthusiasm to learn, they're not gonna learn. And if they don't...see it as important or if they're ..no, its enthusiasm to learn. So if they're not having fun, and if they're not.. not fun but motivated, they're not going to learn. Well, they're gonna learn but the...they won't enjoy it as much, and. they won't have that thought underneath them that this is fun, this is something that I want to do, not just 'cos the teachers teaching me?
R: Yeah, yeah...so like engaging, beyond just being compliant/

T: Yeah, yeah...so they're get, they're in a...drive to want to do it themselves, rather than it come from the...like an internal thing.

R: Yeah, yeah.

T: Never thought of that before.

R: And then...oh ya! What do you....your...what are your understandings of teaching ESL learners?

T: Ohh, yeah. Lots of ahh, lots of talk lots of practice. Lots of modelling? But I think a lot of verbal talk before you do writing? Before you, lots of models. good models. And yeah, lots of partner work and uhm, talking. Talking it out before they do it.

R: Yeah. And talking about anything in particular, do they emphasise...?

T: Uhm, Just whatever you're doing you need to give a good model and then they need to practice that good model.

R: Cos something actually that's coming up in my research is their own experience

T: Yes.

R: So they have something to think about too.

T: Yeah

R: ‘Cos, they can draw on that...

T: Correct.
R: I mean, the same for all young kids though isn't it? (laughs)

T: I was just about to say, I don't think its so much for ESL

R: Yeah

T: Even the kids...in Year 1, they don't have much, depends where you go, but the culture at this school, uhm, and the ESL kids, they don;t have much life experience.

R: Yeah, yeah.

T: It depends on the age.

R: Yeah

T: ...their cultural background. So definitely, that would draw enthusiasm if you draw from all children's, uhm ,what they're excited about and what their background is.

R: Yeah. Yeah....uhm...so what drew you to working with Drama in literacy, and why do you return to it and...what is it...?

T: Ohhh, I just think its...cos I said my philosophy is number 1 getting them excited and enthusiastic about their own learning and number 2 oral language is so important.

R: Yeah, yeah

T: They're my two, they sort of underpin learning really, don't they? And that's what Drama Literacy is, or that's what I think it is.

R: Yeah.

T: Yeah. Uhm...
T: (laughs)

R: Ahh, what does it feel like, to teach it, like literal, like how does it feel for you?

T: Drama literacy?

R: To teach in that style, yeah. Cos often/

T: (laughs hard)

R: (laughs and claps hands) Cos what do you notice yourself doing and why is it enjoyable for you?

T: Ahhh, I don't, I dunno, I think cos I'm a bit of a show pony! No.

R: (laughs)

T: Ahh, it kind of brings you to the kids level a little bit, and they can see you doing it, and they...they probably think, well the teacher's doing it, so I'm gonna involve myself that way and I feel...I think it's a free way of teaching.

R: Yeah

T: It makes you feel a little bit freer, and if you also have that thought of "I'll give it a go", i think it's a freer way of teaching. And I just like, it makes me feel good, cos I know that the kids are benefitting from it because I have that ahh...philosophy myself, and I know that it's working for them, so...I'm happy to do that. And it makes me feel like the kids are, are learning. And that's the most important thing.

R: So how do you know its working for them, what do you see?
T: Ah, because when they do their writing, and when they do their, when their actually embodying something, you can see their, you can see the lightbulb go on. Like you can see it, its an easy way to assess, like today when we were doing, what was that word they had no idea?

R: Mmm, mmm. Season.

T: Yeah! Like if I just taught that as a word, and this is the word, now go and write a sentence. Like it's feedback to me straight away. That they don't get this and I have to adapt my teaching because they didn't, they didn't understand. I'm getting feedback straight away.

R: Yeah

T: Now, no they're not wasting time going back to their desk and...writing and then I don't find out..and then the next day I'd, have to change it, I can adapt as I go.

R: Yeah.

T: That's what I think I mean by freer.

R: It's so true.

T: It's freer? Cos you can, you're not stuck into we'll do this, and then we'll do that and then I'll see this, you can change on the, on the move.

R: Yesss. Yes! You can, can't you?

T: Mmm.

R: Because of the nature of the space. You're not, that's so true! I hadn't thought about that.
T: (laughs)

R: So, how...this is a funny one, but how would you say it's different to other literacy instruction and how would you say it's the same?

T: So it's different because I know that the kids are all taking it in, because they're showing me through their body. Like they have to do it, like if they're all doing it. But if I'm sitting there and I'm giving instruction, like/

R: /And they're at their desks?

T: Yeah.

R: So like scribe and hands up?

T: Yeah, there's probably about 50% who would do it, not how I envisaged that they would do it.

R: Yeah

T: In that way. So it's different in that way, cos I can see. Its immediate feedback for me, cos I can see if they understand or not. Cos they're embodying it, and it's also 100% interaction. Most of the time, depending on what you're doing. so, and that's what I learnt, that all children need to be as, especially from P.E? My P.E. teaching? You have to try and, all the children need to be involved, not just one with their hand up, one person does this...yeah...as much as you can it needs to be 100% involvement.

R: Yeah, yeah.
T: You've not got that much time, you've only got, say you've got an hour lesson...uhm, and if you're only picking one or two kids at a time to do things with literacy instruction, how do you know those other kids are being involved.

R: Yup.

T: So the same...the same is...the activities that they do after it, is the same. So they're doing similar things. So my goal for the lesson, my goal might be I want them to learn about verbs. No matter how I teach them I want them to learn about verbs, so my goal is the same. But the way I do it, I think with Drama Literacy is enriched. That goal is, and I think they're output is different. The output that they give me is going to be enriched by Drama Literacy.

R: So if you were teaching say verbs in the traditional classroom setup...

T: Yes.

R: ...how would you go about it?

T: You would probably go, well I usually do lots of actions. I don't usually do the traditional, but traditional would be "This is a verb, this is what it looks like, this is it in a sentence" Read them a story, point out the verbs and say okay, you're going to go write a story and you're gonna have verbs in it, you're gonna circle it, or underline it. I'd say that's what it would be.

R: Mmm, mmm, mmm, yup. And then...last question!

T: No worries.

R: Uhm...so what would you say, if anything, is the noticeable impact on students? What do you notice about them?
T: Richer. Richer experience, cos if they haven't got much experience to start off with...richer ideas, cos they've taken it on board themselves. I think the biggest thing is, they're taking it on board themselves rather than being a passive listener. They're being an active learner, rather than a passive learner. So, you can't help but take that on board.

R: Yeah.

T: And then they're richer because of it. Because they've done the thinking. And you know they've done the thinking because they've embodied. And you've seen them embody it. But the other way. You don't know if they've done the thinking until you collect their books. And THEN you're like, ohhh...er...we have to do this and then you have to change. So I think it's more immediate...

R: Yeah

T: ...and it's richer.

R: Do you ever have kids perform differently in Drama Literacy than they do/

T: Definitely. Definitely. So I think it's good too because, uhm, some of the kids that are quiet, ahh, compliant children. That will just sit there and listen and not participate. And I know they know, they're kind of forced to participate.

R: Yeah, yeah.

T: 'Cos I've got kids in my class who are really quite bright but they're really shy and they won't participate in class so much. And then other people are seeing them and they're being models for those less able students as well. But if you had a traditional lesson, those quiet but bright students would just be sitting there, they'd go and do their work on their own, and
other children wouldn't see that and they wouldn't have the benefit of learning from those smarter kids. Yeah. But Drama Literacy they're forced to bring that out and other children are seeing that, that's probably another good advantage of Drama Literacy. That people can work on other people's successes.

R: Mmmm, mmm, I never thought of that.

T: So they're seeing those other kids succeed, and they're like "Oh I can do that too" and they're using that as well.

R: Yeah.

T: And those kids that are really shy and smart they're getting the confidence too, to maybe speak up in class in other examples.

R: Yeah.

T: Yeah. Did I go off the question a bit?

R: That's great, no its perfect! That's so insightful.

T: Yeah.

R: And then do you think? Sorry! I just thought of another one!

T: You're right, you're right!

R: Do you feel like education is...set up for this style of learning...or its, heading in that direction or is it still?
T: Mmm. I think...education, every one could do it but I think there's a big strong teacher reluctance.

R: Mmmmm.

T: Ahhhm, because they don't always see the benefit.

R: Mmmmm.

T: And they don't see the big picture, and they don't put the pieces of the puzzle together to see it. I think if you, if you really know and you can really see that it is just so beneficial for the kids, but I think a lot of teachers are reluctant.

R: Mmm, because they see it as...? Disruptive? Or performance based?

T: Disruptive would be the first one, because they don't want their kids, they like to have their kids in their little neat "This is how we do things" and they want control over their class and they can see...they don't like how the kids react in, sometimes. That would be the first one, and the second one is, they don't see the benefits. Like they can see some of them, in bits and pieces, but sometimes the puzzle doesn't all come together for them?

R: Mmmmm.

T: So they'll drop off and they'll lose enthusiasm.

R: Yeah.

T: But I think if you see those puzzle pieces fit together and you can see the benefits, you wouldn't want to teach in a different way really.

R: Yeah.
T: (laughs) That's...I dunno.

R: Yeah!

T: That's what I see...ahhh...cos some people really don't like it.

R: Yeah, yeah.

T: And some people jump on it like me. Other people they really don't, I dunno

R: It's just too...messy.

T: Yeah!

R: (laughs!) Exhausting? Tiring? Does it require more?

T: No, I just think..

R: More energy?

T: No. I don't think so, and I think some people are very reserved in their...

R: They don't wanna be performative in front of the kids.

T: Yeah, THAT, definitely. And uhm..cos that's not their personality. But they don't realise you don't have to have that personality to do it.

R: Mmm., mmm.

T: But they don't see that. That's what I mean by the puzzle pieces. They don't all quite fit together. And they don't realise it's not really them, it's the kids that are doing all the work. But if you're a creative person, you will automatically do that! But you don't have to be a
creative person and I think a lot of people are reluctant to do that. And they like the traditional and it's control, and they don't wanna step outside of the control box.

R: Yeah, it's funny isn't it?

T: (laughs) Did you, do you see that?

R: Yes! Yeah.

T: Or it's...like if someone came in it's like that's their job, its a separate thing. They don't see it as, it's enmeshed in everything.

R: Yeah!

T: (laughs)

R: Yeah. Great. Thank you! That's so useful.

END RECORDING
Appendix C

Ethics approval and consent forms
Dear Robyn,

Your request to modify this project, which was submitted on 29/11/2018, has been considered. After consideration of your response to the comments raised, this project has been approved to proceed with the proposed amendments.

Protocol Number: 2014/551
Protocol Title: School Drama: Beyond Engagement with the Program

Documents Approved:

<table>
<thead>
<tr>
<th>Date</th>
<th>Type</th>
<th>Document</th>
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<tbody>
<tr>
<td>29/11/19</td>
<td>Participant Consent Form</td>
<td>Principal Consent V1</td>
</tr>
<tr>
<td>29/11/19</td>
<td>Participant Consent Form</td>
<td>Child Consent V1</td>
</tr>
<tr>
<td>21/01/19</td>
<td>Participant Info Statement</td>
<td>Child Information Statement V3 (for comparison)</td>
</tr>
<tr>
<td>21/01/19</td>
<td>Participant Info Statement</td>
<td>Child Information Statement V4 (Easy English)</td>
</tr>
<tr>
<td>21/01/19</td>
<td>Participant Info Statement</td>
<td>Parent Information Statement V4 (clean)</td>
</tr>
<tr>
<td>01/03/19</td>
<td>Participant Consent Form</td>
<td>Newsletter Filming Consent Form - 01.03.19 (V5)</td>
</tr>
<tr>
<td>01/03/19</td>
<td>Participant Consent Form</td>
<td>PCF Parent - CLEAN - 01.03.19 (V5)</td>
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<td>01/03/19</td>
<td>Participant Consent Form</td>
<td>PCF Teacher - CLEAN - 01.03.19 (V5)</td>
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<td>01/03/19</td>
<td>Participant Info Statement</td>
<td>PIS Principal - CLEAN - 01.03.19 (V5)</td>
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<td>PIS Teacher - CLEAN - 01.03.19 (V5)</td>
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<tr>
<td>01/03/19</td>
<td>Other Instruments/Tools</td>
<td>Student Data Collection Form - 01.03.19</td>
</tr>
</tbody>
</table>

Please contact the ethics office should you require further information.

Sincerely,

Associate Professor Mark Arnold
Chair
Modification Review Committee Chair (MRC 2)
Dear Natasha,

Thank you for your Application to Conduct Research entitled: Drama as oral literacy pedagogy for additional language students in the early primary years, with schools under the auspices of Catholic Education, Diocese of Parramatta (CEDP).

This research has been approved. This letter approves you and/or your research team to approach the principals of identified schools in the Parramatta Diocese.

Please note the following points in relation to the research request:

1. This approval letter must accompany any approach by your team to a school principal
2. It is the school principal who will provide final permission for research to be carried out in the school
3. Confidentiality needs to be observed in reporting and must comply with the requirements of the Commonwealth Privacy Amendment (Private Sector) Act 2000.
4. Feedback should be provided to schools and a copy of the findings of the research forwarded to the email address shown below.

I look forward to the results of this study and wish you the best over the coming months. If you would like to discuss any aspect of this research in our diocese, please do not hesitate to contact me on 02 9407 7070 or research@parra.catholic.edu.au.

Yours sincerely,

Mr Patrick Barrett
Manager of Programs (Special Purpose)
Drama and Oral Literacy in the Early Primary Years

PARENT/CARER CONSENT FORM

I, ........................................................................................................................... [PRINT PARENT’S/CARER’S NAME], consent to my child

........................................................................................................................... [PRINT CHILD’S NAME] participating in this research study.

In giving my consent I state that:
☐ I understand the purpose of the study, what my child will be asked to do, and any risks/benefits involved.

☐ I have read the Information Statement and have been able to discuss my child’s involvement in the study with the researchers if I wished to do so.

☐ The researchers have answered any questions that I had about the study and I am happy with the answers.

☐ I understand that being in this study is completely voluntary and my child does not have to take part. My decision whether to let them take part in the study will not affect our relationship with the researchers or anyone else at the University of Sydney or the Catholic Education Diocese of Parramatta now or in the future.

☐ I understand that my child can withdraw from the study at any time.

☐ I understand that my child may decline to take part in the conversation-style interview if they wish.

☐ I understand that personal information about my child that is collected over the course of this project will be stored securely and will only be used for purposes that I have agreed to. I understand that information about my child will only be told to others with my permission, except as required by law.

☐ I understand that the results of this study may be published, and that publications will not contain my child’s name or any identifiable information about my child.

I consent to:

- Audio-recording of my child
  - YES ☐ NO ☐

- Video-recording of my child
  - YES ☐ NO ☐
• Photographs of my child

Would you like to receive feedback about the overall results of this study?

YES ☐ NO ☐

If you answered YES, please indicate your preferred form of feedback and address:

☐ Postal: ____________________________

__________________________________

☐ Email: ____________________________

Parent’s/carer’s signature:

..............................................................

Signature

..............................................................

PRINT name

..............................................................

Date

..............................................................
Drama and Oral Literacy in the Early Primary Years

PARENTAL INFORMATION STATEMENT

(1) What is this study about?

Your child is invited to take part in a research study about the use of drama activities in the classroom to help boost oral language and literacy. Your child has been invited to participate in this
study because they speak a language other than English at home. This Participant Information
Statement tells you about the research study. Knowing what is involved will help you decide if you
want to allow your child take part in the research. Please read this sheet carefully and ask questions
about anything that you don’t understand or want to know more about.

Participation in this research study is voluntary. So it’s up to you whether you wish to let your child
take part or not.

By giving your consent you are telling us that you:

☐ Understand what you have read
☐ Agree for your child to take part in the research study as outlined below
☐ Agree to the use of your child’s personal information as described.

This Parental Information Statement is yours to keep.

(2) Who is running the study?

The study is being carried out by the following researchers:

• Prof. Robyn Ewing, The University of Sydney
• Dr Kathleen Rushton, The University of Sydney
• Natasha Beaumont, The University of Sydney/Sydney Theatre Company/Catholic Education Diocese of Parramatta

Natasha Beaumont is conducting this case study as the basis for the degree of Masters of Education by Research (MEd Res) at The University of Sydney. This will take place under the supervision of Prof. Robyn Ewing.
(3) What will the study involve?

The study will be primarily evaluating the experiences of students and teacher when drama activities are used as part of classroom learning. During the course of the study, your child may be invited to speak with the researcher in a small group including other students taking part in the study. This would happen in the hall or library space at the end of the drama class. They will be asked to describe what their experience has been during their drama classes. It is expected that these conversations will be audio recorded and/or video recorded and will form part of the study’s data collection. These sessions will take place in class time, during or after the drama lesson. During the drama class, photographs, audio and video recordings will be used to capture samples of student talk and the general events of the lesson.

Types of questions asked will focus on:

- What did you do in drama literacy today?
- What did you talk about with your classmates?
- What were you learning about today?
- What was your favourite part of the lesson?
- How do you feel when you are doing drama?

In keeping with ethical considerations, at no time will any child, teacher, or school be identified in any report associated with the study. Also your child will not be expected, or coerced to participate if they do not wish to.
(4) How much time will the study take?

The study will take place throughout one term. The research will be conducted once a week during your child’s daily 90-minute literacy sessions.

(5) Does my child have to be in the study? Can they withdraw from the study once they’ve started?

Being in this study is completely voluntary and your child does not have to take part. Your decision whether to let them participate will not affect your/their relationship with their teachers, the researchers, the school or anyone else at the University of Sydney or the Catholic Education Office now or in the future.

If you decide to let your child take part in the study and then change your mind later (or they no longer wish to take part), they are free to withdraw from the study at any time. They may tell their classroom teacher or yourself and she/he will notify the researcher who will act in accordance with the child’s wishes. This will not affect your/their relationship with the researchers or anyone else at the University of Sydney or the Catholic Education Office now or in the future.

If your child takes part in a conversational interview, they are free to stop participating at any stage or to refuse to answer any of the questions.

If your child withdraws from the study, we will not collect any more information from them. Please let us know at the time when they withdraw what you would like us to do with the information we
have collected about them up to that point. If you wish, their information will be removed from our study records and will not be included in publications, up to the point that we have analysed and published the results.

(6) Are there any risks or costs associated with being in the study?

Aside from giving their time to the drama/literacy class and conversational interviews within that, we do not expect that there will be any risks or costs associated with taking part in this study for your child.

(7) Are there any benefits associated with being in the study?

We cannot guarantee or promise that your child will receive any direct benefits from being in the study.

(8) What will happen to information that is collected during the study?

By providing your consent, you are agreeing to us collecting personal information about your child for the purposes of this research study. Their personal information will only be used for the purposes outlined in this Participant Information Statement, unless you consent otherwise.

Your child’s information will be stored securely and their identity/information will be kept strictly confidential, except as required by law. Study findings may be published, but your child will not be individually identifiable in these publications. Such publications may be student theses, journal publications, conference presentations, reports to agencies and organisations
(9) Can I or my child tell other people about the study?

Yes, you are welcome to tell other people about the study.

(10) What if we would like further information about the study?

When you have read this information, Robyn Ewing, Professor of Teacher Education and the Arts at The University of Sydney, or Natasha Beaumont, specialist teacher with the Catholic Education Office and researcher at The University of Sydney, will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact them at:

Professor Robyn Ewing

Email: robyn.ewing@sydney.edu.au
Phone: +61 2 93513846

Natasha Beaumont.

Email: nbeaumont@parra.catholic.edu.au  Phone +61 488 538 561

(11) Will we be told the results of the study?

You and your child have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by indicating that you are interested in receiving feedback
by ticking the relevant box on the consent form. This feedback will be in the form of a report, but there will also be a one-page summary. You will receive this feedback after the study is finished.

(12) **What if we have a complaint or any concerns about the study?**

Research involving humans in Australia is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this study are scheduled for approval by the HREC of the University of Sydney. You will be notified of the protocol number as soon as approval has been gained. As part of this process, we have agreed to carry out the study according to the *National Statement on Ethical Conduct in Human Research (2007)*. This statement has been developed to protect people who agree to take part in research studies.

If you (or your child) are concerned about the way this study is being conducted or wish to make a complaint to someone independent from the study, please contact the university using the details outlined below. Please quote the study title and protocol number.

The Manager, Ethics Administration, University of Sydney:

- **Telephone:** +61 2 8627 8176
- **Email:** ro.humanethics@sydney.edu.au
- **Fax:** +61 2 8627 8177 (Facsimile)

*This information sheet is for you to keep*
STUDY INFORMATION SHEET

Drama and Oral Literacy in the Early Primary Years.

• Hello. Our names are
  • Natasha Beaumont
  • Robyn Ewing
  • Robyn Gibson

We are doing a research study to find out more about doing
drama in the classroom and if that helps children to learn.

We are asking you to be in our study because you are in Ms Conley’s class and you can speak another language, not just English.

You can decide if you want to take part in the study or not. You don’t have to - it’s up to you.

This sheet tells you what we will ask you to do if you decide to take part in the study. Please read it carefully so that you can make up your mind about whether you want to take part.

If you decide you want to be in the study and then you change your mind later, that’s ok. All you need to do is tell us that you don’t want to be in the study anymore.

If you have any questions, you can ask us or your family or someone else who looks after you.

If you want to, you can call Natasha any time on 0488 538 561.

What will happen if I say that I want to be in the study?

If you decide that you want to be in our study, we will ask you to do these things:

- Let Natasha take photographs and record you on her iPad while you are working during drama class.
- Talk with Natasha and some of your classmates after drama class sometimes. It won’t take very long. Questions she might ask could be:
What did you do in drama literacy today?
What did you talk about with your classmates?
What were you learning about today?
What was your favourite part of the lesson?
How do you feel when you are doing drama?

When we ask you questions, you can choose which ones you want to answer. If you don’t want to talk about something, that’s ok. You can stop talking to us at any time if you don’t want to talk to us anymore.

If you say it’s ok, we will record what you say with a tape recorder.

If you say it’s ok, we will make a video of you with a video recorder.

If you say it’s ok, we will take some photos of you.

When you talk with Natasha and your classmates in other a group after drama, we won’t be able to take out the things you say after you have said them. This is because you will be talking in a group and our notes will have all the things that everyone else said as well.

Will anyone else know what I say in the study?

All of the information that we have about you from the study will be stored in a safe place and we will look after it very carefully. We will write a report about the study and show it to other people, but we won’t say your name in the report and no one will know that you were in the study, unless you tell us that it’s ok for us to say your name.

How long will the study take?
The study will take 7 weeks to finish. Every morning once a week Natasha will come and work with your class for 90 minutes during your literacy session. It will happen during Term 1.

Are there any good things about being in the study?

You won’t get anything for being in the study, but you will be helping us do our research in how to be good teachers!

Are there any bad things about being in the study?

This study will take up some of your time, but we it won’t be bad for you or cost you anything.

Will you tell me what you learnt in the study at the end?

Yes, we will if you want us to. There is a question on the next page that asks you if you want us to tell you what we learnt in the study. If you circle Yes, then when we finish the study we will ask your parents to explain to you what we learnt.
What if I am not happy with the study or the people doing the study?

If you are not happy with how we are doing the study or how we treat you, then you or the person who looks after you can:

- **Call** the university on +61 2 8627 8176 or
- **Write an email** to human.ethics@sydney.edu.au

This sheet is for you to keep.

The pictures we used in this sheet are from Microsoft Clip Art and from the people at Inspired Services Publishing (www.inspiredservices.org.uk). They said it’s ok for us to use them.
Drama and Oral Literacy in the Early Primary Years

PARTICIPANT CONSENT FORM

I, .................................................................. [PRINT NAME], agree to take part in this research study.

In giving my consent I state that:

☐ I understand the purpose of the study, what I will be asked to do, and any risks/benefits involved.
☐ I have read the Participant Information Statement and have been able to discuss my involvement in the study with the researchers if I wished to do so.

☐ The researchers have answered any questions that I had about the study and I am happy with the answers.

☐ I understand that being in this study is completely voluntary and I do not have to take part. My decision whether to be in the study will not affect my relationship with the researchers or anyone else at the University of Sydney or the Catholic Education Diocese of Parramatta, now or in the future.

☐ I understand that I can withdraw from the study at any time.

☐ I understand that personal information about me that is collected over the course of this project will be stored securely and will only be used for purposes that I have agreed to. I understand that information about me will only be told to others with my permission, except as required by law.

☐ I understand that the results of this study may be published, but these publications will not contain my name or any identifiable information about me unless I consent to being identified using the “Yes” checkbox below.

☐ Yes, I am happy to be identified.

☐ No, I don’t want to be identified. Please keep my identity anonymous.

I consent to:

- Audio-recording
- Photographe being taken of me
- Video-recording
- One interview as stated on the information statement
- Co-planning of sessions as stated on the information sheet
- Contacting parents as stated on the information sheet

Would you like to receive feedback about the overall results of this study?

YES ☐ NO ☐
If you answered **YES**, please indicate your preferred form of feedback and address:

- □ Postal: __________________________________________________________
  __________________________________________________________
- □ Email: _________________________________________________________

**Signature** ..........................................................

**PRINT name** ..........................................................

**Date** ............................................................

402
(1) **What is this study about?**

You are invited to take part in a research study that aims to explore the efficacy of drama as oral literacy pedagogy for early primary students from English as an additional language or dialect (EALD) backgrounds. The study’s primary focus is on observing the language and relational experiences of both students and teacher during drama-led learning.
You have been invited to participate in this study because as a teacher you have experience in combining drama activities with literacy learning, and your class has a large number of EALD students. This Participant Information Statement tells you about the research study. Knowing what is involved will help you decide if you want to take part in the research. Please read this sheet carefully and ask questions about anything that you don’t understand or want to know more about.

Participation in this research study is voluntary. So it’s up to you whether you wish to take part or not.

By giving your consent to take part in this study you are telling us that you:

- Understand what you have read
- Agree to take part in the research study as outlined below
- Agree to the use of your personal information as described.

This Participant Information Statement is yours to keep.

(2) **Who is running the study?**

The study is being conducted out by the following researchers:

- *Prof. Robyn Ewing, The University of Sydney*
- *Dr Kathleen Rushton, The University of Sydney*
- *Natasha Beaumont, The University of Sydney/Sydney Theatre Company/ Catholic Education Diocese of Parramatta*

Natasha Beaumont is conducting this case study as the basis for the degree of Masters of Education by Research (MEd Res) at The University of Sydney. This will take place under the supervision of Prof. Robyn Ewing.

(3) **What will the study involve for me?**
In consultation with both the researcher and your student’s prior kindergarten teacher, you will help select 3 EALD students to take part in the study. They will represent a diversity of language backgrounds and oracy skills. Selection will take into consideration what is known by staff at the school about students’ prior learning, their exposure to reading materials in the home and how frequently English is spoken in their family.

You will be asked to approach the student’s care-givers directly to discuss and explain the project to them and, if they are amenable, give them the parent and child information statements to read, and two copies of the parental consent forms, one to keep and one to sign and return. Discussions should happen at the first term 1 parent-teacher meeting, or another scheduled face-to-face meeting. Forms may be sent and returned to you in person, via mail or email, whichever is quickest and most appropriate for the family in question.

You will also discuss the project with the chosen students to ensure they have understood what will be happening and to answer any further questions, going through a verbal process of assent.

You will be invited to plan with the researcher 7 x 90-minute drama and literacy sessions during a half-day programming meeting early in Term 1. These lessons will be taught by you both once a week during a scheduled daily literacy session. The general events of lessons, including samples of student and teacher dialogue, will be recorded by the researcher using field notes, photographs, videos and audio equipment.
You will also be invited to take part in a 20-minute semi-structured interview at the end of the process. This will be recorded and transcribed and will form part of the study’s data collection.

Types of questions asked will focus on:

- How do you find drama-led teaching impacts you as a teacher?
- What do you notice about your students when they are engaged in this type of learning?
- Does this type of lesson require more from you in terms of planning or general involvement?
- How does it differ from other types of oral literacy instruction?
- Are there challenges you specifically associate with this pedagogy?
- Are there benefits you specifically associate with this pedagogy?

In keeping with ethical considerations, at no time will any child, teacher, or school be identified in any report associated with the study.

(4) How much of my time will the study take?

Aside from preliminary discussions with the researcher, parents and students, the study will run for 7 weeks. Workshops will take place on Wednesday mornings – or on any other week day preferred by the school - during Term 1, 2019 from week 5 through to week 11. Scheduled during that time will be 7 x 90-minute literacy lessons running from 9:30am to 11am. The study also requires a half-day programming meeting with yourself and the researcher on Wednesday 20th February, week 3 Term 1 2019 – or at any other time that is convenient. To complete the study, the participating teacher is asked to take part in one 20-minute post-programme interview which can be scheduled at the teacher’s discretion.
(5) Do I have to be in the study? Can I withdraw from the study once I've started?

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of Sydney or the Catholic Education Diocese of Parramatta.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can do this by advising Dr Robyn Gibson (contact details are above on the letterhead).

If you decide to withdraw from the study, we will not collect any more information from you. Please let us know at the time when you withdraw what you would like us to do with the information we have collected about you up to that point. If you wish your information will be removed from our study records and will not be included in the study results, up to the point that we have analysed and published the results.

(6) Are there any risks or costs associated with being in the study?

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study.

(7) Are there any benefits associated with being in the study?

We cannot guarantee or promise that you will receive any direct benefits from being in the study.
(8) **What will happen to information about me that is collected during the study?**

By providing your consent, you are agreeing to us collecting personal information about you for the purposes of this research study. Your information will only be used for the purposes outlined in this Participant Information Statement, unless you consent otherwise.

Your information will be stored securely and your identity/information will be kept strictly confidential, except as required by law. Study findings may be published, but you will not be individually identifiable in these publications.

(9) **Can I tell other people about the study?**

Yes, you are welcome to tell other people about the study.

(10) **What if we would like further information about the study?**

When you have read this information, Robyn Ewing, Professor of Teacher Education and the Arts at The University of Sydney, or Natasha Beaumont, specialist teacher with the Catholic Education Office and researcher at The University of Sydney, will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact them at:
Will I be told the results of the study?

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by indicating that you are interested in receiving feedback by ticking the relevant box on the consent form. This feedback will be in the form of a report, but there will also be a one-page summary. You will receive this feedback after the study is finished.

What if I have a complaint or any concerns about the study?

Research involving humans in Australia is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this study are scheduled for approval by the HREC of the University of Sydney. You will be notified of the protocol number as soon as approval has been gained. As part of this process, we have agreed to carry out the study
according to the *National Statement on Ethical Conduct in Human Research (2007)*. This statement has been developed to protect people who agree to take part in research studies.

If you are concerned about the manner this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the University using the details outlined below. Please quote the study title and protocol number.

The Manager, Ethics Administration, University of Sydney:

- **Telephone:** +61 2 8627 8176
- **Email:** ro.humanethics@sydney.edu.au
- **Fax:** +61 2 8627 8177 (Facsimile)

*This Information sheet is for you to keep*
Drama and Oral Literacy in the Early Primary Years

PRINCIPAL’S INFORMATION STATEMENT

(1) What is this study about?

Your school is being invited to take part in a research study that aims to explore the efficacy of drama as oral literacy pedagogy, with a focus on students from English as an additional language or dialect (EALD) backgrounds. The study’s primary aim is to observe the language and relational experiences of both students and teacher during drama-led learning.
The school has been chosen as it is situated in an area of high cultural diversity and it has a large number of EALD students. The selected teacher has been invited to participate in the study because she has experience in combining drama activities with literacy learning. This Information Statement tells you about the research study. Please read this sheet carefully and ask questions about anything that you don’t understand or want to know more about.

Participation in this research study is voluntary. This Information Statement is yours to keep.

(2) Who is running the study?
The study is being conducted out by the following researchers:

- Prof. Robyn Ewing, The University of Sydney
- Dr Kathleen Rushton, The University of Sydney
- Natasha Beaumont, The University of Sydney/Sydney Theatre Company/ Catholic Education Diocese of Parramatta

Natasha Beaumont is conducting this case study as the basis for the degree of Masters of Education by Research (MEd Res) at The University of Sydney. This will take place under the supervision of Prof. Robyn Ewing.

(3) What will the study involve?

In consultation with both the researcher and Year One’s prior kindergarten teacher, the participating teacher will help select 3 EALD students to take part in the study. They will represent a diversity of language backgrounds and oracy skills. Selection will take into consideration what is known by staff at the school about students’ prior learning, their exposure to reading materials in the home and how frequently English is spoken in their family
The teacher will approach the student’s care-givers directly to discuss and explain the project to them, and if they are amenable, give them the parent and child information statements to read, and two copies of the parental consent forms, one to keep and one to sign and return.

Discussions will happen at the first parent teacher meeting in term 1, or via a scheduled face-to-face meeting. Forms may be sent and returned to the participating teacher either in person or via mail or email, whichever is quickest and most appropriate for the family in question.

The participating teacher will also discuss the project with the chosen students to ensure they have understood what will be happening and to answer any further questions, going through a verbal process of assent.

The participating teacher will co-plan with the researcher 7 x 90-minute drama and literacy sessions during a half-day programming meeting early in Term 1. These lessons will be taught by them both once a week during a scheduled daily literacy session. The general events of lessons, including samples of student and teacher dialogue, will be recorded by the researcher, using field notes, photographs, videos and audio equipment. The children involved will also be asked to stay back in the hall after drama and answer some questions.

These may include:

- What did you do in drama literacy today?
- What did you talk about with your classmates?
- What were you learning about today?
- What was your favourite part of the lesson?
- How do you feel when you are doing drama?
The teacher will also be invited to take part in a 20-minute semi-structured interview at the end of the process. This will be recorded and transcribed and will form part of the study’s data collection.

Types of questions asked will focus on:

- How do you find drama-led teaching impacts you as a teacher?
- What do you notice about your students when they are engaged in this type of learning?
- Does this type of lesson require more from you in terms of planning or general involvement?
- How does it differ from other types of oral literacy instruction?
- Are there challenges you specifically associate with this pedagogy?
- Are there benefits you specifically associate with this pedagogy?

In keeping with ethical considerations, at no time will any child, teacher, or school be identified in any report associated with the study.

(4) How much time will the study take?

Aside from initial discussion between the researcher and participating teacher, the study will run for 7 weeks. It will take place on Wednesday mornings – or on any other preferred week day – during Term 1, 2019 from week 5 through to week 11. Scheduled during that time will be 7 x 90-minute literacy lessons running from 9:30am to 11am. The study also requires a half-day programming meeting involving the participating teacher and the researcher on Wednesday 20th February, week 3 Term 1 2019 – or at any other time that is convenient to the school. To complete
the study, the teacher will be asked to take part in one 20-minute post-programme interview which can be scheduled at the teacher’s discretion.

(5) Can participants withdraw from the study once they have started?

Being in this study is completely voluntary. Decisions on whether or not to participate will not affect anyone’s current or future relationship with the researchers or anyone else at the University of Sydney or the Catholic Education Diocese of Parramatta.

If someone decides to take part in the study and then changes their mind later, they are free to withdraw at any time. They can do this by advising Dr Robyn Gibson (contact details are above on the letterhead).

If someone decides to withdraw from the study, we will not collect any more information from them. At the time of their withdrawal, we will ask what they would like us to do with the information we have collected about them up to that point. If they wish, their information will be removed from our study records and will not be included in the study results, up to the point that we have analysed and published the results.

(6) Are there any risks or costs associated with being in the study?

Aside from giving up their time, we do not expect that there will be any risks or costs associated for those taking part in this study.

(7) Are there any benefits associated with being in the study?

We cannot guarantee or promise that anyone will receive any direct benefits from being in the study.

(8) What will happen to information about me that is collected during the study?
By providing their consent, participants are agreeing to us collecting personal information about them for the purposes of this research study. Their information will only be used for the purposes outlined in this Information Statement, unless they consent otherwise.

All information will be stored securely and participants’ identity/information will be kept strictly confidential, except as required by law. Study findings may be published, but no-one will be individually identifiable in these publications.

(9) Can I tell other people about the study?

Yes, you are welcome to tell other people about the study.

(10) What if we would like further information about the study?

When you have read this information, Robyn Ewing, Professor of Teacher Education and the Arts at The University of Sydney, or Natasha Beaumont, specialist teacher with the Catholic Education Office and researcher at The University of Sydney, will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact them at:

Professor Robyn Ewing

Email: robyn.ewing@sydney.edu.au

Phone: +61 2 93513846

Natasha Beaumont.

Email: nbeaumont@parra.catholic.edu.au

Phone +61 488 538 561
(11) Will I be told the results of the study?

You will be informed of the results of the study. This feedback will be in the form of a report, but there will also be a one-page summary. You will receive this feedback after the study is finished.

(12) What if I have a complaint or any concerns about the study?

Research involving humans in Australia is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this study are scheduled for approval by the HREC of the University of Sydney. You will be notified of the protocol number as soon as approval has been gained. As part of this process, we have agreed to carry out the study according to the National Statement on Ethical Conduct in Human Research (2007). This statement has been developed to protect people who agree to take part in research studies.

If you are concerned about the manner this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the University using the details outlined below. Please quote the study title and protocol number.

The Manager, Ethics Administration, University of Sydney:

• Telephone: +61 2 8627 8176
• Email: ro.humanethics@sydney.edu.au
• Fax: +61 2 8627 8177 (Facsimile)

This Information sheet is for you to keep
Dear Year One Parents/Carers,

There is an academic case study taking place in Year One during Term 2 this year. During the course of this research, students and teachers will be filmed while working in class. This footage is for research purposes only and will not be made available to the public. Please indicate whether or not you give
permission for your child to be filmed in class, and then sign and return this note to the school as soon as possible.

Barbara Young
Principal

Name of Student ____________________________________________________________

☐  I give permission for my child to be filmed in class
☐  I DO NOT give permission for my child to be filmed in class

Parent/Guardian signature: ____________________________ Date: ________________
Appendix D

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