THE EFFECTS OF THEATER ARTS INSTRUCTION ON FIFTH GRADE STUDENTS’
LEARNING OF THE U.S. RECONSTRUCTION PERIOD

by

SARAH RUTH HARTMAN

CYNTHIA SUNAL, COMMITTEE CHAIR
AARON KUNTZ
CRAIG SHWERY
DENNIS SUNAL
ELIZABETH WILSON

A DISSERTATION

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy
in the Department of Curriculum and Instruction
in the Graduate School of
the University of Alabama

TUSCALOOSA, ALABAMA

2013
ABSTRACT

This study attempted to determine whether students participating in a summer camp learn more about a fifth grade history concept of social studies, the Reconstruction Era, via a theater arts production. Data collected for this qualitative study included pre- and post-test drawings, scripted comments, student interviews, teacher interviews, daily observation checklists of the summer camp, and a culminating student performance. The data set was used to investigate the research question, “What are the effects of theater arts instruction of social studies content on fifth grade students’ learning of the U.S. Reconstruction Period?” This study also sought to address the following research sub-questions:

1. What factors contribute to students’ success in writing a historical script?
2. What factors contribute to students’ success in performing their own written play?
3. How does theater arts instruction influence students’ accuracy of learning major characteristics of the historical concept of Reconstruction?

This study took place in June 2011 in an elementary school in southeast Georgia. The total sample for this study was 11 students who had finished fourth grade in May 2011 and were entering fifth grade in August 2011. Two teachers for the summer camp were also used, both of which had just graduated with a Bachelor’s degree in Middle Grades Education and received their Georgia teaching certification in May 2011.

Results indicated a growth in accuracy of knowledge about the Reconstruction Era. Results also indicated that the students specifically enjoyed the summer camp because they got to learn the social studies content through theater arts. Students associated their growth in
learning the Reconstruction Era with learning the content through theater arts instruction. At the end of the summer camp students wrote and performed a final production associated with segregation, a concept learned in the camp associated with the Reconstruction Era. The students wrote the play based on the 2010 remake of the 1984 movie, *The Karate Kid*, in which segregation of an African American child was evidenced upon his arrival to China. Students spent most of their time, during the summer camp, writing the script for the final performance.
ACKNOWLEDGMENTS

Above all else, I praise and give thanks to my God for giving me the strength, health, and resources to complete this dissertation and my PhD. To my dedicated husband, Carl Hamilton Hartman, whose devotion, encouragement, and sacrifice are the only reasons I have been able to grasp hold of this dream--thank you for your everlasting support and for cheering me on! To my amazing children--John, Daniel, and Sarah Katheryn--you have been my constant inspiration through many days and nights of research and writing; I love you all dearly! To my mother--Roberta Fix Holton--you believed in me, molded me, encouraged me on, and loved me; I will never forget your reassurance that brought me to the finish line! To my father--Danny Marvin Holton--though you are not here today to share in the celebration of my completion of this large undertaking--your example, enthusiasm, and undying spirit have been my source of strength and comfort from the beginning of my first day of class to the ending moment when the last edits were made on this document! To my mother-in-law and father-in-law--John and Linda Hartman--thank you for your continued care for me, financial support, and assistance with daily life tasks so that I could have the time and opportunity to finish my dissertation! The completion of my degree program and dissertation would not be possible without the continuous and patient support of my academic advisor, professional mentor, and dissertation chair--Dr. Cynthia Sunal! Dr. Sunal, thank you for pushing me to do my best on every paper, project, and assessment throughout my PhD program, but especially in writing my dissertation. To my dissertation committee--Dr. Aaron Kuntz, Dr. Craig Shwery, Dr. Dennis Sunal, and Dr. Elizabeth Wilson--thank you for serving on my dissertation committee and for your countless hours of reading,
giving suggestions, and offering guidance as related to my dissertation! To my friends, family, and colleagues who never ceased to pray for me, send encouragement my way, provide feedback for my dissertation, and help me believe I could accomplish this--thank you!
## CONTENTS

ABSTRACT .................................................................................................................................... ii

ACKNOWLEDGMENTS ............................................................................................................. iv

LIST OF TABLES ......................................................................................................................... xi

LIST OF FIGURES ..................................................................................................................... xiii

I  INTRODUCTION ................................................................................................................ 1

   Social Studies Curriculum History ...................................................................................... 1
   Social Studies Integration .................................................................................................... 4
   Teachers’ Views of Social Studies ...................................................................................... 6
   History Education ................................................................................................................ 7
   An Overview of the Arts ...................................................................................................... 8
   Role Plays, Simulations, Reader’s Theater, and Storypath ................................................. 9
   Overview of the Theater Arts ............................................................................................. 10
   Motivation Theory ............................................................................................................. 11
   Statement of the Problem ................................................................................................. 12
   Purpose of the Study ........................................................................................................ 14
   Research Questions .......................................................................................................... 14
   Significance of the Study .................................................................................................... 15
   Methodology .................................................................................................................... 15
   Limitations ......................................................................................................................... 16
   Definition of Terms .......................................................................................................... 19
Organization of the Study .................................................................23

II REVIEW OF LITERATURE .................................................................24

Social Studies Curriculum History ..................................................25

Social Studies Instruction .................................................................26

Teachers’ Views of Social Studies ..................................................28

History Education ..............................................................................35

An Overview of the Arts .................................................................39

Role Plays, Simulations, Reader’s Theater, and Storypath ..............47

Overview of the Theatre Arts ..........................................................51

The Relationship between Social Studies and the Arts .................56

Theoretical Framework ....................................................................66

Motivation Theory ...........................................................................66

Summary ..........................................................................................69

III METHOD .........................................................................................72

Introduction .......................................................................................72

Theoretical Framework ....................................................................72

Research Design .................................................................................74

Participants .......................................................................................88

Setting ...............................................................................................90

Procedures .......................................................................................90

Instrumentation ...............................................................................92

Data Collection ...............................................................................95

Data Analysis ...................................................................................96
IV DATA ANALYSIS AND RESULTS

Overarching Research Question

Pre- and Post-test Scripted Comments

Student Interviews

Teacher Beginning-of-Camp and End-of-Camp Interviews

Final Performance

Research Sub-Question 1: What Factors Contribute to Students’ Success in Writing a Historical Script?

Research Sub-Question Two: What Factors Contribute to Students’ Success in Performing Their Own Written Play?

Research Sub-Question Three: How Does Theatre Arts Integration Influence Students’ Accuracy of Learning Major Characteristics of the Historical Concept of Reconstruction?

Chapter Summary

V SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS

Study Summary

Relating Findings to Research Literature

Research Question 1: What Factors Lead to Students’ Success in Writing a Historical Script?

Research Question 2: What Factors Lead to Students’ Success in Performing Their Own Written Play?

Research Question 3: How Does Theater Arts Instruction Influence Students’ Accuracy of Learning Major Characteristics of the Historical Concept of Reconstruction?

Implications

Recommendations for Future Research

REFERENCES
APPENDICES:

A  PRE-TEST AND POST-TEST .................................................................217
B  STUDENT PRE-TEST QUESTIONS..............................................................219
C  STUDENT POST-TEST QUESTIONS ............................................................221
D  AN OVERVIEW OF THE LITERATURE APPLICABLE TO THIS STUDY ....223
E  STUDENT INTERVIEW ONE QUESTIONS......................................................232
F  STUDENT INTERVIEW TWO QUESTIONS......................................................234
G  TEACHER INTERVIEW ONE QUESTIONS .....................................................236
H  TEACHER INTERVIEW TWO QUESTIONS......................................................238
I  STUDENT OBSERVATION CHECKLIST .......................................................240
J  FINAL THEATER PRODUCTION OBSERVATION CHECKLIST.....................242
K  PAID APPLICATION FOR SUMMER ENRICHMENT PROGRAM ................244
L  HISTORY UNIT ..........................................................................................249
M  LESSON PLANS .......................................................................................275
N  HARRIET TUBMAN READER'S THEATER .................................................297
O  SUMMER ENRICHMENT PROGRAM ADVERTISEMENT FLYER ..............308
P  SUMMER ENRICHMENT PROGRAM SCHOLARSHIP APPLICATION ..........312
Q  TRAINING PROTOCOL OF TWO SUMMER ENRICHMENT
    PROGRAM TEACHERS ...........................................................................315
R  PREPARATION BY SCHEDULE AND TOPIC FOR REVIEW WITH SUMMER
    ENRICHMENT PROGRAM TEACHERS ..................................................318
S  NOVICE TEACHER TRAINING SESSIONS ...............................................322
T  CANDIDATE OBSERVATION INSTRUMENT FOR INTERNSHIP
    DEPARTMENT OF EDUCATION AND TEACHER PREPARATION ............325
U  STUDENT PRE- AND POST-TEST DRAWINGS ...........................................332
LIST OF TABLES

1  Description of Participants .................................................................................................. 90
2  Data Collection Activities .............................................................................................. 92
3  Data Instrument Analysis ............................................................................................... 101
4  Students’ Pre- and Post-test Drawings Coding Summaries ............................................. 105
5  Students’ Pre-test Drawings ........................................................................................... 106
6  Students’ Post-test Drawings .......................................................................................... 108
7  Gains from Pre- to Post-test Drawings .......................................................................... 121
8  Students’ Pre- and Post-test Scripted Comments Coding Summaries .............................. 123
9  Students’ Pre-test Scripted Comments .......................................................................... 124
10 Students’ Post-test Scripted Comments ......................................................................... 126
11 Students’ Beginning and Ending Interviews Coding Summaries .................................... 131
12 Beginning Student Interviews ....................................................................................... 134
13 Ending Student Interviews ............................................................................................. 139
14 Teachers’ Beginning and Ending Interviews Coding Summaries .................................. 149
15 Beginning Teacher Interviews ....................................................................................... 151
16 Ending Teacher Interviews .............................................................................................. 153
17 Summary of Student Indicators of Factors That Influence Success in Writing
   Historical Script--Beginning Interviews ............................................................................ 168
18 Summary of Student Indicators of Factors That Influence Success in Writing
   Historical Script--Ending Interviews ............................................................................... 170
LIST OF FIGURES

1. Concept web of first main idea in Reconstruction unit and its subconcepts .................. 80
2. Concept web of second main idea in Reconstruction unit and its subconcepts ............... 80
3. Student’s written final play ............................................................................................. 166
CHAPTER I
INTRODUCTION

Social studies education has been endangered for a long time, with elementary social studies perhaps more threatened than social studies in middle or high school (Passe, 2006). For decades, elementary social studies has been viewed as a subject that should be taught, but only if and when there is time (Zhao & Hoge, 2005). Elementary teachers, as a result, have viewed social studies as a subject to be taught if and when they had extra time (Passe). Through the years, Zhao and Hoge report, researchers have continuously found that students and teachers possess extremely negative views toward social studies. The challenges facing social studies education over the past several decades have been deemed by some professionals in the field as dangerous for students, or even perhaps as critical, with elementary social studies, particularly, being in the midst of a crisis (Libresco, 2006).

Arts education also has been pushed aside in public school education, perhaps more silently than social studies. Social studies education, specifically history education, appears to be a prime context for arts integration in the elementary school setting (Manifold, 1995).

Social Studies Curriculum History

Since its inception as a school subject at the beginning of the 20th century, social studies has borne the brunt of intellectual battles over what its content, pedagogy, and purpose should be (Ross, 2006). Over time, the belief developed that schools should furnish students with permanent and imperative knowledge essential to the human experience (Brophy, 1990).
Because this idea is broad in scope, many teachers lack a clear sense of purpose pertaining to social studies and thus demote the significance of teaching social studies curriculum. Before social studies was named or became a specific school subject, it began as readings of civics and history because citizen education always has been viewed as an important function of public education in the United States. Over time, social studies curriculum gradually began including other disciplines, besides history and civics, such as geography, economics, psychology, sociology, and anthropology. Instruction in social studies began to be dominated by textbooks that were primarily storehouses for factual information. The curriculum changed from a limited focus on the United States to being globally centered, with the emphasis on American values widened to include scrutiny of values, decision making, critical thinking, and “life adjustment” skills.

In the United States, social studies now is a curriculum genre taught in elementary, middle, and high schools specifically addressing geography, history, and civics (Parker, 1991). Economics, sociology, anthropology, psychology, current events and/or problems, and archaeology also are topics that fall within the borders of social studies curriculum (Thornton, 2008). Social studies typically is defined by textbook series that combine holidays, heroes, and history in a curriculum organization dating back to the late 19th century and encompassing the communities curriculum that developed several decades later (Brophy & Alleman, 2008). Some social studies experts, however, define social studies as the reflection that occurs of one’s own experiences, observations of the nature of the social world, and making meaning of all that is seen and heard in the social world (Sunal & Haas, 2005)

All the things that have to do with how people live together are appropriate topics for social studies curriculum (Thornton, 2008). The official curriculum of social studies traditionally
has centered on an authorized program of study formulated in advance by authorities outside the classroom, intended to guide educators in preparing and executing instructional programs. The National Council for the Social Studies (1994) identifies six principal problems that should be addressed when designing an inclusive social studies education program that include deciding on objectives, building courses, selecting and arranging materials, determining what methods to use, preparing teachers, and evaluating these over time.

Elementary social studies education mostly has utilized the same scope and sequence approach for more than half a century, regardless of sizeable changes in society (Duplass, 2007). Patterns of elementary social studies curriculum continue to investigate the expanding environment curriculum that examines self, family, community, state, and nation (Levstik, 2008). Sixth grade social studies tends to focus on world regional geography, while seventh graders study some world history (Levstik). Students in eighth grade social studies classes typically explore American history while ninth graders’ social studies curriculum fluctuates significantly (Levstik). Tenth grade students traditionally study world history, 11th graders study post-Reconstruction through 20th-century United States history, and 12th graders take elective courses in civics, government, economics, psychology, sociology, or anthropology (Levstik). Many evaluators of elementary social studies curriculum agree that the main textbooks used for social studies instruction contain scanty content, and the substance present in the textbooks often is commonplace and already recognizable to students (Brophy & Alleman, 2008).

In the wake of the No Child Left Behind Act, academic priorities in elementary schools shifted to a focus on reading and mathematics content standards for the sole purpose of benchmarking state and nationally mandated assessments (Olwell & Raphael, 2006). As a result, elementary social studies education has become nearly obsolete across America (Jones, Pang, &
Social studies education currently is an almost invisible subject in many elementary school systems (Jones et al.). With the recent push for accountability through the No Child Left Behind mandate, testing has become such an obsession that mathematics and reading seem to be the only areas of concern in elementary schools (Jones et al.). Because the NCLB mandate has pressured schools to meet annual requirements for reading and mathematics, teaching social studies has become less frequent as schools face the loss of funding each year if they do not improve students’ reading and mathematics test scores annually (Olwell & Raphael). Many policy-makers and educators consider social studies important, but as an enrichment or extracurricular subject to enhance mathematics, language arts, and reading (Zhao & Hoge, 2005). Some schools and textbook publishers are attempting to integrate social studies into the teaching of reading, in order to meet testing mandates in literacy and mathematics, especially in high-poverty schools (McGuire, 2007). In the best-case scenario, social studies is used as practice for testing mandates, and in the worst-case scenario it is completely forgotten and is not being taught at all (Libresco, 2006).

Social Studies Integration

Excellent teaching and student mastery of state-mandated content can be accomplished only if educators have more time devoted to teaching social studies, exhibit a specific level of comfort and ease in teaching the material, and have adequate resources to do so (Doppen, Misco, & Patterson, 2008). Often times, due to reduced time allocations for social studies instruction, integration is used as means for restoring necessary content emphasis (Alleman & Brophy, 1993). Some researchers, however, advocate that the use of powerful integration, defined as integration that revolves around social studies content, is necessary for alignment to the state
standard courses of study and to the students’ daily lives (Bolick, Adams, & Willox, 2010). National demands for more emphasis on reading and mathematics instruction have directly impacted social studies instruction to the point of eroding teachers’ and students’ time and energy for the subject (Olwell & Raphael).

With the mandates placed on teachers by the No Child Left Behind (NCLB) act, integrating the social studies into other curriculum areas, such as reading and mathematics, makes more sense in today’s time than ever before (Kinniburgh & Byrd, 2008). Educators must teach social studies “smarter not harder” since they are allotted more instructional time for mathematics and reading in today’s classrooms in an effort to raise achievement levels in these areas (Kinniburgh & Byrd). Using curriculum integration for teaching social studies is a clever instructional strategy for teaching a subject area that might otherwise never be taught based on the current educational trends in today’s society (Kinniburgh & Byrd). The National Council for the Social Studies (NCSS), in 1994, listed five principles that were vital qualities of powerful social studies teaching. One of those qualities specifically outlined the integration of social studies teaching and learning, noting “that K-12 social studies programs integrate knowledge, skills, and attitudes within and across disciplines.” Children’s literature can be a useful tool for effectively integrating the social studies curriculum and for assisting teachers in ensuring that social studies is not neglected (Kinniburgh & Byrd). This type of curriculum integration can assist educators in covering the required mathematics and reading standards on which students will be tested, while also providing for effective social studies instruction.

There are many other advantages for integrated curriculum in the elementary setting. In a study by Lee (2007), a middle school setting was used for a pilot of an integrative curriculum that included components of social studies, science, mathematics, language arts, religion, visual
art, music, physical education, geography, and sociology. Results showed that the teachers in the study were just as excited about teaching the lessons as the students were about learning the material, using the integrated approach. The integrated lessons for these students were not only beneficial for them, but assisted the teachers in creating more precise and well-rounded curriculum. The teachers in the study were excited about trying something new in their instructional methods, and they also found that their teaching was improved by the addition of a cross-curricular topic.

Teachers’ Views of Social Studies

Elementary social studies education was in danger for nearly two decades, even before NCLB mandates set new precedents for education (Leming, Ellington, & Schug, 2006). Based on results of tests, surveys, and research, it is evident that most Americans lack basic knowledge of history, civics, geography, and economics. According to the research of Leming, Ellington, and Schug, teachers often admit that social studies education, specifically the areas of history and civics, is not a priority in instruction. Many teachers, feel as though their own preparation to teach social studies, is less than top quality. Most teachers also believe that the main reason for teaching social studies is to educate their students in the acceptance of cultural diversity.

Student teachers often walk away from their own K-12 and college experiences with the assumption that social studies is not an instructional priority in elementary education (Mills, 1988; Owens, 1997). Several challenges occur for these student teachers that cause them to think social studies is not a priority in education. These include: negative past experiences with social studies themselves, their own lack of interest in social studies, their confusion over the nature of
social studies, selecting what they will teach in social studies education, and having a concurrent social studies field experience.

Student teachers, however, can learn to teach social studies regularly even though most schools focus solely on reading and mathematics (Fry, 2009). Another recent work by Serrano (2010) demonstrates a shift away from teaching to the test. Some researchers believe that while testing has had a negative effect on teachers’ and students’ views of elementary social studies, some elementary teachers just do not like social studies and therefore, would not teach social studies under any circumstance (Passe, 2006).

As can be seen, social studies has been on a declining slope through recent decades, in its importance within the daily curriculum, the knowledge gleaned from its overarching genre, and its’ perceived usefulness for the future. The research evidence shows there has been a lack in teachers’ daily practice of rich, detailed social studies lessons that stretch across semesters of experiences with theory-based instruction as foundations for student learning, and reflection as a guide to their own instructional techniques (Slekar, 2005).

History Education

Some of the decline in social studies may be due to what is taught in social studies on a daily basis and how it is taught. Most educators teach history as a part of social studies by teaching from the textbook, according to researchers (Sewall, 1988). In a study by Sewall (1998), students at all grade levels classified social studies classes as boring--even more boring than mathematics or language classes. National history is vital to an intelligent, informed public, yet most students are uninformed and uninterested as related to history education.
To learn history with understanding, students need to learn history in a chain-of-events fashion (Brophy, McMahon, & Prawat, 1991). Despite time constraints and high-stakes testing, Freeman and Levstik (1988) suggest that a good way to build elementary students’ understanding of historical facts is through the use of historical fiction in the social studies curriculum. Historical narrative inquiry is another useful instrument for teaching history to elementary students (Colby, 2008).

An Overview of the Arts

The arts, much like social studies, provide students with opportunities to expand their comprehension of the world and their position in it (Alabama Arts Course of Study, [AACOS], 2006). Arts education is defined as the students’ exposure to and participation in music, theater, dance, and the visual arts on a regular basis (AACOS, 2006). National Standards for Arts Education (NSAE) states that students should be knowledgeable in all four arts areas which include music, dance, theater, and visual arts and be able to communicate proficiently in at least one of these areas (ArtsEdge, 2010). NSAE also recognizes that students should be able to develop and analyze art from historical perspectives, as well as relate art knowledge and skills across other curriculum genres, specifically history. These focal areas are the specific pieces that make up the overall arts education curriculum, and are viewed as vital components of an everyday, fully academic education. The arts provide meaning for student learning and are basic to the attainment of a well-formed education (AACOS). The arts also equip students with skills useful for life, which include cooperation, higher order thinking, persistence, flexibility, and problem-solving (AACOS).
While many benefits exist for integrating the arts into elementary social studies education, there are several obstacles to this integration that can override the benefits. First, time is an obstacle for the integration of the arts into social studies education (AACOS, 2006). A second obstacle to arts integration into elementary social studies is the implementation of No Child Left Behind (McCall, 2006) which has had detrimental effects on social studies instruction. A third obstacle to arts integration into elementary social studies is the realization that there is not a significant body of research related to such integration. Financial cost is a fourth major obstacle to arts integration into elementary social studies education (Americans for the Arts, 2009).

Despite all of these obstacles, arts education seems to be on the rise as related to its importance for student growth as holistic individuals. The arts include many genres that are all encompassed under one main umbrella, that being art education. The many categories of art include, but are not limited to, visual art, theater art, drama, dance, and music (Arts Education Partnership, 2006). Currently, national arts organizations are rewriting their standards and strands to reflect arts education with a focus on integration across curriculum.

Role Plays, Simulations, Reader’s Theater, and Storypath

Role-plays are useful for helping students engage more deeply with historical material (Maloy & LaRoche, 2010). Role-plays and simulations are not meant to be lengthy nor time-consuming, but rather ideas for helping students better connect to history and social studies.

Well-designed simulations prepare students to learn vital problem-solving and decision-making skills necessary for the real world (Balasubramanian & Wilson, 2010). Simulations, or games, can also collectively teach students about specific subjects, use harder questions than
traditional tests, and display better graphics, while also showing student gains from pre-tests to post-tests.

Reader’s Theater is often used, when teaching social studies, to develop students’ comprehension skills of difficult material, as well as their reading skills (Klein, Clifton, & Wilson, 2007). Reader’s Theater skits based on historical events or other social studies concepts are effective pedagogical strategies for teaching social studies.

Storypath is yet another strategy useful for engaging students with social studies, specifically history. When students are engaged in social studies activities using the Storypath strategy, they are more engaged in the content (McGuire & Cole, 2008). Students who participate in Storypath become engaged in learning in ways unseen with traditional teaching approaches. Learning becomes a lived experience for students through the story format, as students become engaged both cognitively and emotionally through the Storypath process.

Teaching through Storypath is similar to directing a play and watching the students engage with and respond to the drama (McGuire & Waldman, 2008). As students participate in experiences from the characters’ viewpoints, a bridge is built between imagination and reality, thus constructing students’ own understanding of the content taught (McGuire, 2004). Through Storypath, students are immersed in inquiry, problem solving, and knowledge construction (McGuire).

Overview of the Theater Arts

Theater arts education relates to students’ Readers’ Theater skits but also can include students writing and performing their own plays as well. Theater arts is especially beneficial to history education when students write and perform plays and skits as an extension to a lesson
about a specific historical event, major concept, or geographical location (Wolf, 1999). The connection between theatre arts and history education is less direct, however, when ready-made role-plays and readers’ theatre are used to reinforce specific concepts and values to be learned from particular social studies lessons (McLennan, 2008). Whether direct or vague, the relationship between theatre arts and social studies education is imperative for assisting in students’ understanding of concepts and ideologies within the social studies genre (Catterall, 2002).

Motivation Theory

Motivating students to achieve in school can be accomplished by understanding students’ social goals, also known as purposes, for academic achievement (Urdan & Maehr, 1995). Students’ social goals affect achievement in a classroom setting. Because the learning environment affects students’ social goals, it is important to know what classroom activities promote or hinder them, so that student achievement is promoted and not hindered.

When students’ social goals are met, they are intrinsically motivated (Linnenbrink & Pintrich, 2002). Student intrinsic motivation, then, affects learning and academic achievement. In order for students to do well in school, they need to achieve academic success and be intrinsically motivated. Intrinsic motivation cannot be labeled in quantitative terms, necessarily, but is multifaceted in that students can be motivated in multiple ways. The important issue is to understand how and why students are motivated for academic achievement.

The how and why students are intrinsically motivated is a result of self-efficacy (Schunk, 1991). When students know they can achieve academic goals that they create, they are engaged in self-efficacy. When they have self-efficacy, they are intrinsically motivated to achieve. When
students are intrinsically motivated to achieve, they set goals to perform given actions and then judge themselves on their progress toward meeting the goals.

Expectancy-value theory, as discussed by Allan Wigfield and Jacquelynne Eccles (2000), states that students’ choices, persistence, and performance are affected by their beliefs about how well they perform on activities and the extent to which they value them. When students participate in choosing academic activities they are engaged in, they expect themselves to achieve and perform at high levels because they persist in putting forth their best efforts to achieve. Students’ efficacy expectancies about themselves, known as their beliefs about how well they can or will accomplish a task, are more predictive of performance and choice than are outcome expectations.

Research indicates that students and teachers currently have negative views toward social studies, which affects the teaching and learning of its content (Zhao & Hoge, 2005). The arts, however, capture students’ attention and promote academic achievement. It is the theory of this study that teaching social studies through the arts motivates students to learn the content. Another theory underlying this study is that the teaching of theater arts, specifically, promotes students’ social goals, which promotes their intrinsic motivation. An additional theory underlying this study is that when the students’ intrinsic motivation is activated, they achieve academically in learning the social studies content presented. The theoretical framework for this study, then, centers on the concept of motivation theory and students’ intrinsic motivation.

Statement of the Problem

Both theater arts education and social studies education have become areas that are being pushed out of the elementary school curriculum (Catterall, 2002). Social studies appears to be an
academic genre that has been “left behind” partly due to No Child Left Behind initiatives that speak to promoting reading and mathematics to students in an assessment-driven setting. Theater arts has traditionally been deemed an “extracurricular activity,” serving as a vehicle for student learning, but not viewed as important enough to serve as an instructional tool for the academic development and success of students. It is the theory of this study that theater arts should, in fact, be used as the main instructional tool for teaching social studies content in classrooms because students connect more to the content through intrinsic motivation via theater arts. As a result of students’ connections with content, they gain and retain more social studies content knowledge applicable to life settings and standardized tests.

The problem examined in this study was that because social studies standards are often taught on surface level, students have little or, at most, shallow understanding of key social studies concepts. This occurs because educators try to cover too many key concepts in breadth in order to cover all mandated social studies standards required to teach within an academic year which often leaves students confused and unable to do more than rote memorization of the material. Students, in turn, often do not remember the material in depth and for a limited time only recite memorized facts, as opposed to learning the material. An additional problem of this study is that students are often motivated to learn through behavior reinforcement (doing what is required in a classroom) rather than through intrinsic motivation (emotional engagement with the content) (Brophy, 2004). Students are also not intrinsically motivated to learn if they are given limited to no choice in their academic activities (Covington, 2000).
Purpose of the Study

The purpose of this study was to investigate whether students can understand and engage with one key social studies concept in depth, specifically a historical concept, through theater arts instruction. The second purpose of this study was to examine emotional engagement as the cause for gains in student content knowledge. This study, then, investigated whether intrinsic motivation, fostered through the use of theater arts, affected students learning the social studies content. Motivation theory was examined as the explanation for student excitement and enthusiasm for the content and for performing the final play on stage.

It was, finally, the purpose of this study to investigate the effects of teaching social studies through theater arts instruction. This study examined to what extent students learn history content via theater arts instruction being taught during a 4-week summer enrichment program.

Research Questions

The overarching research question for this study was as follows: “What are the effects of theater arts instruction of social studies content on fifth grade students’ learning of the U.S. Reconstruction Period?” This study also sought to address the following research sub-questions:

1. What factors contribute to students’ success in writing a historical script?
2. What factors contribute to students’ success in performing their own written play?
3. How does theater arts instruction influence students’ accuracy of learning major characteristics of the historical concept of Reconstruction?
Significance of the Study

In the era of the No Child Left Behind Act, elementary schools must continue to meet state mandates through Adequate Yearly Progress or face the loss of funding and state takeover of the schools. National social studies assessment data shows that students exhibit less social studies knowledge on these assessments as time goes by, and that by the time they have taken them in the 12th grade, their scores have dropped dramatically from when they tested on similar material in the fourth and eighth grades (United States Department of Education, 2009).

The researcher associated with this study has expertise in helping students write plays, since she taught writing of varying genres to fourth and fifth grade students. The researcher associated with this study also has gained experience and expertise in theater arts productions, through her own performances in plays. Based on the researcher’s own positionality associated with theater productions, this study sought to discover whether or not students learn more depth of content knowledge about an event in history through the theater experience.

Therefore, this study was significant because it investigated how students may increase knowledge of historical concepts that are part of the social studies curriculum, through an innovative teaching and learning style, namely, theater arts instruction.

Methodology

This research study focused on 11 elementary students who entered fifth grade in August 2011 and investigated their learning of concepts related to a specific historical event that is one of the Georgia Performance Standards through the use of theater arts instruction (Georgia Performance Standards, 2008). First, a pre-test in the form of a drawing was given to assess students’ prior knowledge of the standard taught (see Appendix A). The students were then
interviewed about their drawings (see Appendix B). The researcher scripted the responses on the back of the pictures. The post-test was conducted using the same format (see Appendix C). Students’ responses were coded into major themes as qualitative data. Both the pre-test and post-test were audiotaped in order to capture everything the students said about their drawings for the purpose of validity and reliability.

The standard to be taught through a theatrical preparation and performance during a 3.5 hours per day, 4-days per week, 4-weeks long summer camp was related to the effects of the Reconstruction era on life in the United States with specific attention to how the slaves gained their freedoms but were prevented from exercising them.

This study was conducted at an elementary school located in the southeast region of the United States. It was taught by two novice teachers from the Bachelor’s Degree teacher education program at a local university in the southeast region, under the tutelage of the researcher, who is an instructor employed at the university. These teachers had purposefully not been trained in theater arts, so that the emphasis of student learning in the summer enrichment program was based on students’ own written scripts, gains in content knowledge, and performance of the plays. It was the choice of the researcher to use novice teachers with no training in theater arts, to reduce bias of the study results.

Limitations

Even though it was the intention of this researcher to study the overarching research question intentionally and thoroughly, it was imperative that she come face-to-face with some theoretical assumptions already in place, even before the research had begun. One of the limitations of this study included the theoretical assumption that arts education is believed to
have the potential for increasing academic and social success of both students and teachers. This assumption must be examined to see if, indeed, arts education is beneficial for student learning.

The second theoretical assumption of this research was that arts integration strategies are available for teachers’ implementation and use for more accurately and effectively teaching social studies. This assumption must be scrutinized to see if, in fact, specific arts integration strategies are available for effective social studies instruction.

Thirdly, the students in the summer enrichment program had not been exposed to the content curriculum being taught throughout the program. It must be understood that students who attended the program came from various schools and, therefore, had been exposed to varying levels and amounts of curriculum. It is possible, then, that some of the students in the summer enrichment program were already familiar with the Reconstruction era in the United States.

This research study, additionally, only lasted for 4 weeks. Four weeks was simply not long enough to conduct thorough research for examining the effects of theater arts instruction on social studies content. To truly see strong implications, it would take a good year or more to gather research to see the most effective results.

An additional limitation to this study was that the teachers of this summer enrichment program were novice teachers who had no training in theater arts, theater arts instruction, writing plays, or performing plays. Results of this study might be different if experienced teachers were leading the program who also had training in theater arts.

The two teachers of the theater arts program were, additionally, newly trained educators who had recently graduated from the same teacher education program in which the researcher was an instructor. This was recognized as another limitation in that these teachers might have
still seen themselves as the researcher’s students and tried to please her with their actions and responses to interview questions.

The two teachers of the summer program were paid to teach the students the history content and facilitate the theater arts for the duration of the summer camp. This was also recognized as a limitation to this study because the two teachers may have tried to say and do what would be pleasing to the researcher since she paid them to conduct the program.

Finally, a theoretical assumption was made in believing that there are inherent benefits for students and teachers in teaching social studies through the arts. This assumption must be investigated to see what the actual benefits are for both teachers and students, if there are any, associated with teaching social studies through the arts.

The researcher associated with this study also recognizes her own predispositions and assumptions so that the research was as unbiased as possible. This researcher had to face the fact that she is an advocate for arts integration into the daily curriculum, especially social studies. Facing this positionality assisted the researcher in being more objective when reviewing background literature, collecting data, analyzing results, and drawing conclusions from the data.

This researcher, additionally, believes in curriculum integration across all curriculum genres, as a method for effective classroom instruction, as opposed to separate subject instruction. Recognizing this positionality aided this researcher in recognizing the need for collecting data from both a curriculum integrated classroom, and a separate subject instruction classroom.

Finally, this researcher had to face the fact that she favors teaching social studies over any other academic subject. Because of this positionality, this researcher had to immediately
understand that the data results could be affected by her love for social studies, and not necessarily by the method of instruction used.

Definition of Terms

For the purpose of this study, some of the terms have specific operational definitions, and are defined as follows:

*Abraham Lincoln’s Assassination:* During the Reconstruction era, President Lincoln did not want to punish the South. He planned to let the defeated southern states set up new governments and rejoin the Union quickly. Many people were unhappy with his decision. He was shot on April 14, 1865 by an actor named John Wilkes Booth, who supported the Confederacy. Abraham Lincoln died the next day.

*African Americans Prevented from Exercising Newly Won Civil Rights (Human Rights):* Reconstruction ended in 1877 when President Rutherford B. Hayes ordered government troops to leave the South. As a result, many African Americans were unable to vote and lost political power. Jim Crow laws made segregation against African Americans legal. As a result, African Americans did not have access to many basic human rights, such as jobs, education, ability to read, food, home, clothing, and fair treatment.

*Arts integration:* Arts integration is defined as teaching a subject matter through the means of arts instruction. Specifically, when this research study refers to arts instruction, it will be referring to theater arts instruction.

*Black codes:* Most southern states passed harsh laws that limited the rights of previous slaves to vote, travel, and work in certain jobs. President Lyndon B. Johnson allowed southern states to elect former Confederate leaders to Congress during this time as well.
*Elementary education:* Elementary education refers to education for students in grades kindergarten through fifth grade.

*Emotional Engagement:* Emotional engagement refers to the emotions students and teachers associated with students’ learning of the content and learning the content through theater arts. Emotional engagement relates directly to students’ intrinsic motivation.

*Freedmen’s Bureau:* The Freedmen’s Bureau was created in connection with a law passed by Congress to protect the rights of people freed from slavery. The Freedmen’s Bureau provided clothing, medical services, food, and legal advice to poor White people, as well as Black people. It also set up hospitals and schools for these poor people and found jobs for many of them as well.

*History education:* In this context, history education refers specifically to standards defined as history standards as defined by the Georgia Performance Standards.

*Jim Crow Laws:* Jim Crow was a nickname given to the laws that kept African Americans separated from other Americans. These laws made segregation legal and segregated hospitals, schools, and cemeteries. Most states spent less money on schools and hospitals for African Americans than for Caucasians.

*Ku Klux Klan:* The Ku Klux Klan was a secret organization formed in order to stop African Americans from taking part in government. It beat, threatened, and killed African Americans to keep them from voting. The Ku Klux Klan also attacked people who assisted African Americans.

*Meaningful learning:* Meaningful learning as defined by the National Council for Social Studies can occur when teaching incorporates: integrating concepts into practical action, value-
based instruction, challenging students’ thinking, and promoting active thinking by encouraging
construction of new understanding (National Council for Social Studies, 2010).

*No Child Left Behind Act (NCLB):* NCLB is a change agent in education, designed to
improve student performance and achievement, while also changing the makeup of America’s
public schools.

*Reconstruction era:* The period in the history of the United States after the end of the
Civil War, when the South rejoined the Union, is known as the Reconstruction era. The nation
had split apart during the civil war and had to be reunited. The Reconstruction era was the time
in history when this occurred.

*Segregation:* Segregation is the forced and legalized separation of races. During the
Reconstruction era, specifically, segregation was the forced separation between African
Americans and all other Americans.

*Sharecropping:* When landowners allowed poor Whites and former slaves to become
farmers and use their fields to farm, sharecropping occurred. In return for the use of the
landowners’ fields, farmers gave the landowners shares of the crops they produced on those
fields. Oftentimes, landowners also loaned sharecroppers tools and seeds, as well as other farm
equipment and charged the farmer a part of the crop to pay for the loan.

*Social studies education:* Social studies education in this research study refers to any
content area of social studies taught on an elementary level. Some of these areas include
geography, current events, history, multiculturalism, economics, and politics.

*Social studies teaching standards:* References to social studies standards in this research
will be made to the current state standards for what fourth grade students should be learning in
social studies, and also those national standards proposed by the National Council for Social Studies (NCSS) per grade level.

*Theater arts:* Theater arts refers to students actually working together to write a play, assign roles for various characters in the play, design costumes and sets for the play, and perform the play for an audience.

*Three new amendments:* During the Reconstruction era, Congress passed three new amendments to the Constitution. These new amendments gave the national government more control over the states and also protected the rights of African Americans. The Thirteenth Amendment ended slavery throughout the United States. It was ratified, or approved, in 1865. The Fourteenth Amendment gave African Americans the right to citizenship. This amendment stated that a citizen’s life, property, or freedom could not be taken from them without a fair trial. It also stated that all citizens were to be treated equally. The Fifteenth Amendment was ratified in 1870, and gave African American men the right to vote.

*Traditional teaching:* Traditional teaching is defined as teachers “traditionally” teaching using textbooks via lecture, read-aloud, question-answer within chapters in textbooks, and assigning home work within chapters of textbooks across the various subjects and within the larger academic contexts of schools.

*Student focus groups:* Student focus groups are defined as specific, randomly assigned groups of students which consist of the researcher and 5 students per group. The students are randomly assigned to these groups, but stay within their specific classification of how they experienced social studies for this study, as in either traditional social studies curriculum or theater arts integrated social studies curriculum.
Organization of the Study

This research study is organized into three chapters. Chapter I includes the background to the study, the statement of the problem, the purpose of the study, the research questions, the significance of the study, definitions of terms used in the study, the limitations of the study, and a brief description of how the research study itself is organized. Chapter II consists of a review of the literature related to arts integration into social studies education, and a brief overall summary of the review of literature. Chapter III is comprised of a detailed description of the methodology used in the study including the context, participants, research design, data analysis, and procedures to be followed throughout the study. Chapter IV focuses on data analyses and interpretations. Chapter V, finally, discusses the implications of this study, hypotheses that emerged from the research, and recommendations for future research.
CHAPTER II

REVIEW OF LITERATURE

This section is a review of literature based on the problem and research questions previously identified for this study. The problem of this study is a purpose-driven examination of arts integration into elementary social studies. This examination is based on two negative ideologies currently plaguing elementary education on national, state, and local levels. Both the arts and social studies are becoming obsolete in an effort to prepare students for state-mandated assessments. As a result, both arts education and social studies have little to no priority in the national academic arena. Arts integration into elementary social studies, therefore, lacks the precedence, financial support, and background research necessary to provide it with integrity for its usefulness in our current local, state, and national education.

This chapter will be an in-depth review of literature behind the theory and need for this study. This chapter will discuss the following topics, in order:

- social studies curriculum history
- social studies instruction
- teachers’ views of social studies
- history education
- an overview of the arts
- role plays, simulations, reader’s theater, and storypath
- an overview of the theater arts
the relationship between social studies and the arts

- a theoretical framework which discusses motivation theory, and
- a brief literature review summary

Social Studies Curriculum History

Over the last century, social studies has been in a continuous struggle among those who hold varying ideas as to what should be the primary basis for the design of K-12 curriculum and instruction (Brophy, 1990). Social studies education has been in danger for a long time, with elementary social studies perhaps more threatened than any other (Passe, 2006). Elementary social studies education has utilized the same scope and sequence approach for more than half a century, regardless of sizeable changes in society (Duplass, 2007). Currently, social studies education is almost an invisible subject in many elementary school systems (Jones et al., 2001). With the push of accountability more and more infiltrated into education through the No Child Left Behind (NCLB) mandate, testing has become such an obsession that math and reading seem to be the only areas of concern currently in elementary schools (Jones et al.). Based on this fact, social studies is no longer a part of the national, state, or local agendas (Jones et al.). Because the NCLB mandate has pressured schools to meet annual requirements for reading and math, teaching social studies has become less likely as schools face the loss of funding each year if they do not improve students’ reading and math test scores each year (Olwell, & Raphael, 2006). But has it always been that way?

For decades, elementary social studies has been viewed as a subject that should be taught, but only if and when there is time (Zhao, & Hoge, 2005). To many policymakers and educators, social studies is important but is mostly considered an enrichment or extracurricular subject to
enhance mathematics, language arts, and reading (Zhao, & Hoge). In the best-case scenario, social studies is used as practice for testing mandates, and in the worst-case scenario it is completely forgotten and not being taught at all (Libresco, 2006). The challenges facing social studies over the past several decades have been deemed by some professionals in the field as dangerous, or even perhaps as critical as labeling social studies as being in the midst of a crisis (Libresco).

Elementary teachers in North Carolina reported recently that students received social studies instruction two to three times per week (Heafner et al., 2007). North Carolina’s elementary teachers also ranked social studies below literacy, mathematics, and science in importance (Heafner et al.). Heafner et al. described social studies as a subject that currently is not tested in North Carolina, therefore not taught. Another recent study conducted by Heafner, Lipscomb, and Rock (2006) shows that when South Carolina began testing social studies nearly 5 years ago, its instruction time increased per day and also was taught longer throughout the academic year. For many states, however, social studies is no longer a part of the national, state, or local agendas (Jones et al.).

Social Studies Instruction

Viewing social studies as being in the midst of a crisis is based on the fact that efforts to improve social studies at the elementary level have not coped well over the past several years (Olwell, & Raphael, 2006). National demands for more emphasis on reading and math instruction have directly impacted social studies instruction to the point of eroding teachers’ and students’ time and energy for the subject (Olwell, & Raphael). For many decades, elementary teachers have viewed social studies as a subject on the backburner that could be taught as a
convenience if they have extra time (Passe, 2006). Many days, elementary teachers do not teach social studies even though it has been allotted a minimum amount of daily instruction time (Passe). Teachers too often run out of time, or feel compelled to provide a break from the daily drill and practice in traditional subjects, and therefore opt out of teaching social studies lessons (Passe).

In recent years, many teachers get the message that not teaching social studies is acceptable and encouraged (Passe, 2006). Even administrators feeling pressured by national and state mandates send the message to their educators that teaching social studies is no longer expected, necessary, or requested. This is an extremely dangerous viewpoint for administrators and teachers to have regarding elementary social studies, because this belief is often detrimental to social studies on the secondary and university levels as well. Students often leave elementary school with a small knowledge base related to social studies, and then have to hurriedly and with much difficulty learn the information necessary to pass the high school graduation exams, college courses, and in some cases, teacher education programs.

Within early teaching experiences, such as student teaching, novice teachers begin to develop negative attitudes towards teaching social studies. In a study conducted by Mills (1988), student teachers were interviewed concerning the role of social studies in the elementary school curriculum (Mills, 1988). The results of his research showed some of the pre-service teachers viewed social studies as a “non-subject.” Still other student interns viewed elementary social studies as secondary to reading and math, and did not even have a time set aside for teaching social studies each day. In the scarce case when social studies was actually taught by these student teachers, it was only when there was time left over at the end of the day and could be “fit in.”
Because social studies is endangered, due in large to No Child Left Behind mandates, there is an even greater need for social studies integration. The National Council for the Social Studies published several goals for students’ learning of social studies content (National Council for the Social Studies, [NCSS], 2010). These principles have since been revised to meet the learning needs of current students. The principles now include purposes, questions for exploration, what learners need to understand, what learners will be capable of doing, and how learners demonstrate understanding, all of which are meant to occur through social studies teaching and learning and through social studies integration.

Teachers’ Views of Social Studies

Some researchers believe that while testing has had a negative effect on the views of elementary social studies by teachers and students alike, they also believe that some social studies teachers just do not like social studies and therefore would not teach social studies under any circumstance (Passe, 2006). Through Zhao and Hoge’s (2005) research, elementary teachers’ and students’ views of social studies are brought to light. Through the years, researchers have continuously found that students and teachers have extremely negative views towards social studies. Zhao and Hoge conducted their research in three different school districts in Georgia, with one district having 62% of its 11,000 students on free and reduced meal programs. The second school district examined in this study had 34% of its district’s 9,000 students on free and reduced meal programs, and the third district had 72% of its 1,250 on free and reduced meal programs. For this study, students in Grades K-5 were interviewed about their favorite subjects in school, their beliefs as to whether or not social studies is important, what is studied in social studies is endangered, due in large to No Child Left Behind mandates, there is an even greater need for social studies integration. The National Council for the Social Studies published several goals for students’ learning of social studies content (National Council for the Social Studies, [NCSS], 2010). These principles have since been revised to meet the learning needs of current students. The principles now include purposes, questions for exploration, what learners need to understand, what learners will be capable of doing, and how learners demonstrate understanding, all of which are meant to occur through social studies teaching and learning and through social studies integration.

Teachers’ Views of Social Studies

Some researchers believe that while testing has had a negative effect on the views of elementary social studies by teachers and students alike, they also believe that some social studies teachers just do not like social studies and therefore would not teach social studies under any circumstance (Passe, 2006). Through Zhao and Hoge’s (2005) research, elementary teachers’ and students’ views of social studies are brought to light. Through the years, researchers have continuously found that students and teachers have extremely negative views towards social studies. Zhao and Hoge conducted their research in three different school districts in Georgia, with one district having 62% of its 11,000 students on free and reduced meal programs. The second school district examined in this study had 34% of its district’s 9,000 students on free and reduced meal programs, and the third district had 72% of its 1,250 on free and reduced meal programs. For this study, students in Grades K-5 were interviewed about their favorite subjects in school, their beliefs as to whether or not social studies is important, what is studied in social studies is endangered, due in large to No Child Left Behind mandates, there is an even greater need for social studies integration. The National Council for the Social Studies published several goals for students’ learning of social studies content (National Council for the Social Studies, [NCSS], 2010). These principles have since been revised to meet the learning needs of current students. The principles now include purposes, questions for exploration, what learners need to understand, what learners will be capable of doing, and how learners demonstrate understanding, all of which are meant to occur through social studies teaching and learning and through social studies integration.

Teachers’ Views of Social Studies

Some researchers believe that while testing has had a negative effect on the views of elementary social studies by teachers and students alike, they also believe that some social studies teachers just do not like social studies and therefore would not teach social studies under any circumstance (Passe, 2006). Through Zhao and Hoge’s (2005) research, elementary teachers’ and students’ views of social studies are brought to light. Through the years, researchers have continuously found that students and teachers have extremely negative views towards social studies. Zhao and Hoge conducted their research in three different school districts in Georgia, with one district having 62% of its 11,000 students on free and reduced meal programs. The second school district examined in this study had 34% of its district’s 9,000 students on free and reduced meal programs, and the third district had 72% of its 1,250 on free and reduced meal programs. For this study, students in Grades K-5 were interviewed about their favorite subjects in school, their beliefs as to whether or not social studies is important, what is studied in social
studies classes, who the current president of the U.S. is, and who they would name as famous Americans.

Results of this study showed that the students did not name social studies as their favorite subject in school because they thought it was “boring and useless” (Zhao, & Hoge, 2005). The students also responded to the interview questions by stating that social studies was simply reading a textbook and was not applicable to their own lives. The students responded to the questions by saying they liked school subjects that were exciting and challenging, and that involved hands-on learning. The students did not feel as though social studies met these criteria. The students, additionally, did not know much about social studies or why the learning of social studies concepts was so important. The kindergarteners and first graders knew absolutely nothing about social studies, and the second- to fourth- graders knew social studies was important but did not know why. Most of the students in the lower grades confused social studies with science, and stated they “had to learn it” or “it affects my grade.” The fourth- and fifth- graders knew a little bit about social studies, and associated all social studies concepts with history, famous individuals, war, American history, Indians, and slavery. Most of the students across the grade levels either did not know who the current president was or knew very little about him. These data show that students almost universally have very negative views towards social studies, and do not understand why learning social studies concepts is so vital to their lives.

Not only are elementary students in the United States demonstrating a lack of knowledge about key social studies concepts, but they also do not have favorable opinions about studying social studies in the classroom. In a recent article written by Chapin (2006), the results of the National Education Longitudinal Study of 1988 were given regarding 25,000 public and private school eighth graders’ responses to the following questions: I usually look forward to social
studies class, I often am afraid to ask questions in social studies class, and social studies will be useful in my future. The students’ responses indicated that they felt like social studies was useless for their futures. Even though they had been exposed to social studies for 8 years, these students failed to see the link between their social studies education and social participation in their classrooms, schools, communities, the nation, and the world. Perhaps the biggest challenge for these eighth graders was for them--and their teachers--to understand the connection between social studies and citizenship education, so that social studies is not viewed as a useless academic subject.

This study also indicated that the students’ social studies teachers failed to convey the importance of social studies learning to them (Zhao, & Hoge, 2005). The teachers, additionally, were driven by the minimum requirements of state and local mandates to use a textbook-centered approach to social studies instruction, which made the instruction and learning time quite boring for the students. The teachers’ view of and approach to social studies ultimately assisted in negatively affecting the students’ views of elementary social studies education.

As can be seen, social studies has taken a declining slope through the decades, as to its importance in daily curriculum, the knowledge gleaned from its overarching genre, and its perceived usefulness for the future. The research has shown a lack in teachers’ daily practice of rich, detailed social studies lessons that stretch across semesters of experiences with theory-based instruction as foundations for student learning, and reflection as a guide to their own instructional techniques (Slekar, 2005). Based on this fact, just how can social studies educators serve as change agents for the social studies field?

There are many actions that educators, administrators, and policy-makers can take to change the status of social studies today. By understanding all social studies disciplines and
relying on the current standards of social studies learned societies, educators and policymakers could frame a new social studies curriculum that addresses the interests of all stakeholders involved and simultaneously offers meaningful social studies education to elementary students (Duplass, 2007). While most educators feel helpless in the decision-making processes within education, there are many things they can do to act as change agents for how elementary social studies education is viewed by students, educators, parents, policymakers, and community leaders in today’s society.

First, educators can continuously stress the important of social studies, along with its life skills concepts and relevance to everyday decision making, to students, parents, and other educators (Zhao, & Hoge, 2005). These teachers can also work to convince school administrators that students need more time for social studies learning. Social studies teachers should be encouraged, and provided with ample opportunities, to learn new skills, methods, and teaching resources for engaging students in life-related activities. Technology resources, such as the Internet, provide opportunities for social studies teachers to enrich their teaching, engage students visually, and teach them in more compelling and efficient ways. While these teaching resources seem insignificant, they are easily available and inexpensive for enhancing student learning in social studies.

A second action that social studies teachers can take to combat the current trends in social studies education is to stay abreast of current events and new happenings on local, state, national, and international levels (Marlow, 1998). Teachers of social studies should also present and cultivate a strong current events program in teaching and learning situations for students (Marlow). Teachers who stay knowledgeable of the news reports and careful observations of happenings in society can provide excellent content for ongoing lessons and units of study within
the social studies genre (Marlow). Through this knowledge, social studies teachers can prepare their students by integrating global perspectives into their curriculum and instruction (Kirkwood-Tucker, 2003).

A final action that teachers can take to serve as change agents for redirecting the current social studies status is to engage in curriculum integration. The historic national goal of this country is to educate students in democratic citizenship through social studies (Hinde, 2005). Because social studies is so important for the students’ futures, it is no secret that it must be taught in the daily elementary classroom. Most teachers find it difficult to squeeze social studies into a fully-scheduled day that is packed full of teaching for the purpose of meeting assessment mandates and funding requirements. In order to curb this problem, educators who are passionate about teaching social studies have found ways to integrate social studies into the highly taught areas of mathematics, reading, and language arts. Even as far back as the Progressive Movement, John Dewey and Francis Parker established the concept of an integrated curriculum as a vital part of effective pedagogy during in the 1890s and early 1900s. Since that time, integrated curriculum has continued to be a part of the education system. In the mid-20th century, Hilda Taba established the “spiral” curriculum in which social studies concepts were introduced and elaborated on throughout the elementary and middle school years. Later in the century, Banks (1970s and 1980s) and Bean (1995) reemphasized Dewey’s integrated curriculum by stressing the need for multicultural curriculums that are applicable to the lived experiences of students. Currently, integrated curriculum is firmly engrained in the American society as an instructional method for teaching social studies.

Integrating social studies with other curriculum genres can be taught to novice teachers during their training in college coursework and field experiences. In Fry’s (2009) recent work,
four student teachers found innovative methods for teaching social studies, the arts, and music, even though the schools they were placed in were primarily focused on mathematics and reading instruction. These student teachers remembered their experiences while teaching these curricula, and during the rest of the semester sought out ways to modify the standardized curriculum to meet the needs of the students.

John, a student teacher recently engaged in student teaching practicum, displayed a shift in planning teacher activities to planning specifically for student learning (Serrano, 2010). By the end of his practicum experience, John’s teaching history shifted from didactic instruction to being infused with multiple opportunities for student participation, as well as an open-endedness in the manner in which he and the students dealt with the content (Serrano).

Various research studies lend to the effectiveness of integrated instruction and curriculum. In the Eight-Year Study conducted in the 1930s by the Progressive Education Association, researchers found that graduates of schools where integrated curriculum was used throughout the elementary through secondary grades performed better than their college peers from traditional content-centered schools (Hinde, 2005). The researchers who conducted this study also found that an integrated curriculum program is a feasible and more advantageous resource for preparing students for college. The researchers also noted that in almost every instance, students involved in varying integrative curriculum programs performed as well or better on standardized achievement tests than their peers who were enrolled in more traditional, separate subjects programs. Students enrolled in integrative curriculum programs also exhibited higher rates of student engagement, attitude, and self-concept. Integrating social studies into other curriculum areas appears to have benefits for both students and teachers.
With all of the mandates placed on teachers by the No Child Left Behind (NCLB) act, integrating the social studies into other curriculum areas, such as reading and math, makes more sense in today’s time than ever before (Kinniburgh, & Byrd, 2008). Educators must teach social studies “smarter not harder” since they are allotted more instructional time for math and reading in today’s classrooms in an effort to raise achievement levels in these areas. Using curriculum integration for teaching social studies is a clever instructional strategy for teaching a subject area that might otherwise never be taught based on the current educational trends in today’s society. The National Council for the Social Studies (NCSS) lists five principles that are vital qualities of powerful social studies teaching. One of these qualities specifically outlines the integration of social studies teaching and learning, noting “that K-12 social studies programs integrate knowledge, skills, and attitudes within and across disciplines.” Children’s literature can be a useful tool for effectively integrating the social studies curriculum and for assisting teachers in ensuring that social studies is not neglected. This type of curriculum integration can assist educators in covering the required math and reading standards on which students will be tested, while also providing for effective social studies instruction.

There are many other advantages for integrated curriculum in the elementary setting. In a recent study by Lee (2007), a middle school setting was used for a trial run of an integrative curriculum, which included components of social studies, science, math, language arts, religion, visual art, music, physical education, geography, and sociology. Participants of the study were 27 students and 7 teachers. A ready-to-use social studies unit on the American Revolution was presented through nine lessons. These lessons included interactive and hands-on activities, as well as basic instructions and Internet sites to supplement teaching, useful for turning an ordinary
social studies lesson into a cross-curricular experience that the students and teachers would enjoy and remember.

Results of this action research project showed that the teachers were just as excited about teaching the lessons as the students were about learning the material, using the integrated approach (Lee, 2007). As this research shows, integrated lessons are not only beneficial for students, but assist the teachers in creating more precise and well-rounded curriculum. The teachers were excited about trying something new in their instructional methods, and they also found that their teaching was improved by the addition of a cross-curricular topic. The researchers found that the most important element of the unit was that all of the teachers presented it simultaneously. All teachers coordinated their lessons on the same overarching topic within the same two-week period, which proved to be the optimal setup and contributed to the success of the unit.

History Education

While knowledge of national history is imperative for an intelligent and informed society, studies indicate that students on all grade levels find social studies classes boring, perhaps even more boring than mathematics and language arts classes (Sewall, 1998). From a 1987 national assessment of 17 year olds, Sewall reports “shameful” results of students’ understanding related to the people, events, and places that make up the national history of the United States.

To learn history effectively, students must learn it through a chain-of-events method (Brophy et al., 1991). This naturally presents events with causes and effects. When students learn history in this manner, they learn why specific events in history led to specific reactions, consequences, and other events. This method of teaching and learning history can be
accomplished and can also promote the use of problem-solving techniques, decision-making skills, or other application contexts.

While children do learn history best through a chain-of-events strategy, they do so differently at different ages and developmental levels (Barton & Levstik, 1996). Barton and Levstik found that very young children can make basic distinctions in historical time and that those become increasingly differentiated as they get older. Because students of all ages understand historical chronology, Barton and Levstik suggest that history lessons should focus on helping students process and expand their knowledge about history and should focus less on dates as they will unlikely activate students’ understanding.

While students are not always interested in memorizing dates in history, or making any connection with them, they do care about the past and connecting with it because they are concerned with the motives of those people who have shaped history (VanSledright & Brophy, 1992). Many students also are able to create logical narrative accounts of historical events as they understand them to have occurred. Students do, however, lack experience in connecting their historical thinking and therefore, often mix accurate information with their own imaginative elaborations of historical accounts.

Because many children in the United States lack the necessary experience in connecting their historical thinking, they are not really able to make genuine historical constructions and understandings related to events in history as they do not get much historical exposure prior to fifth grade. This is evident in the study conducted by VanSledright and Brophy, in which 10 students from an elementary school in Michigan were interviewed about various topics related to historical events. Eight of the students knew that history referred to the study of things that happened long ago, although most of the students thought that history had to be something
noteworthy. Many of the students interviewed did not understand that they had their own personal history. Most of the interviewees did not understand the work of historians either. According to VanSledright and Brophy, elementary school children are quite capable of learning history and are interested in it. Many students are interested in history and desire to learn, understand, and appreciate it, especially if the teaching of it concentrates on some aspect of the human condition that is understandable at the students’ developmental levels.

In spite of time restraints and high stakes testing accountability, social studies teachers must find creative methods for making history come alive in the classroom (Freeman & Levstik, 1988). A good way to build students’ comprehension of historical factual knowledge is through the use of historical fiction in the social studies curriculum. While teachers cannot take their students back in time, and while many teachers are currently financially restricted from taking their classes on field trips, they can recreate history so powerfully that students can imaginatively enter the past and explore issues of those who lived in the past, such as what brought them joy, conflict, suffering, and despair. Through historical fiction, students learn that people across all of time have dealt with change and crisis, have basic needs in common, and that human needs transcend all time barriers. Students also can learn the various ways in which humans depend on each other and discern the consequences of human breakdown in relationships, both personal and historical.

Finding these creative methods for teaching will aid in students’ learning of historical concepts. Another useful method for teaching history to students is by teaching it through a chain-of-events methodology (Brophy et al., 1991). Failing to teach students via this method often leads to three common problems: students read texts as chronicles of miscellaneous facts rather than narratives built around themes, teachers’ assumptions related to students’ prior
knowledge lead to key elements necessary to understand a sequence in history being alluded to rather than explained sufficiently, and insufficient explanations fail to clarify connections between actions and events for students. Students need to be encouraged to learn history through processing it actively and relating it to their current knowledge and lives outside of school. This can be accomplished through techniques such as problem solving, decision-making, or other application contexts.

Even though creative methods for teaching history to elementary students exist, numerous studies show that classroom instruction in history teaching and education are often dominated by lecture and recitation (Foster & Padgett, 1999). The reason most students go through elementary, middle, and high school and enter college with no grounded knowledge of history is that most classroom history instruction is centered on a single textbook as its source, and primarily is concerned with students taking and passing multiple-choice tests related to students memorizing unrelated facts and dates. The result is that students often learn information that has little to no meaning for them. Consequently, students find social studies and history to be extraneous, monotonous, and uninteresting.

Another powerful mechanism useful for teaching history is historical narrative inquiry, which is useful for teaching students history through the power of the narrative and historical empathy (Colby, 2008). The goal of using historical narrative inquiry is to intensify the emotional, mental, and value-forming notions of history teaching through the power of the narrative and historical empathy. Through historical narrative inquiry, the students take on identities such as “historian/inquisitor, investigator, formulator, and philosopher; the history classroom thereby comes alive with theoretical discourse” (p.61, Colby, 2008). Students ultimately are authorized to challenge historical truth. Through this challenging, students acquire
rich historical understandings expressed and gained through class discussions, writings, expression of artwork, and through technology.

An Overview of the Arts

The arts are taught integratively with other courses when they are used to convey the learning objectives; however, they are not reduced to mere means for teaching the basics. On the contrary, a central idea is that the arts maintain their integrity as disciplines. This new model for arts education values diversity of curriculum, the performance of multiple capacities, and the development of the full student. (Groth & Albert, 1997, p. 42)

This quotation by Groth and Albert (1997) was published during an era when arts education was beginning to exit public school education. Even though arts education was beginning to lose its importance to education policymakers, Groth and Albert realized the importance of arts education to the academic success and social development of students. As Groth and Albert note, arts education assists in teachers developing diverse curriculum, students performing multiple capacities, and in students and teachers working to cultivate and grow the full student.

The importance of arts education in the social development of students and teachers alike was described by Groth and Albert (1997). They conducted their research in an eighth grade classroom at a magnet school for the creative and performing arts in Lexington, Kentucky in which various arts were used not only to teach history, but to involve students in history. Integration, to this classroom teacher, encompassed more than including arts in all academic genres or in teaching basic academic principles. She viewed the arts as a separate and vital discipline, which could also be integrated into other subject areas. In essence, she used arts as inclusion in her daily curriculum, not as integration.
There are several reasons for the importance of arts education and why the arts should be integrated into the social growth and academic progress of students (Groth & Albert, 1997). Some of their rationale for integrating arts into daily classroom instruction, includes that the arts: create diversity and interest which captivates students’ attention, give opportunities for the utilization of various learning styles, provide for more teacher enthusiasm and fun while teaching various topics, offer students ownership of their own learning, make civilizations unique and interesting, display more competence of academic subjects in students, allow students various channels for sharing what they truly know about specific subjects in social studies, bring about greater cognitive integration and conceptual unity in connective linking of detailed images, foster more memorable learning, generate higher level thinking, use many different teaching strategies making for a better teacher, and increase students’ sense of worth when their completed work is displayed. While these are logical and beneficial reasons for integrating the arts into students’ everyday academic learning and social development, the authors do not provide evidence to back these claims.

Reaching students’ learning capacities through and using various learning styles is vital to assisting students in grasping concepts and mentally integrating subject matter so that it makes sense in the “real world,” which, in turn, directs students towards academic success (Groth and Albert, 1997). Every child learns in his/her own unique way (Nolan, 2007). According to Nolan, the arts provide for effectiveness in teaching when educators teach lessons that reinforce concepts in as many different ways as possible. Nolan notes seven multiple intelligences that teaching through the arts easily fosters, which include: linguistic, logical-mathematics, spatial, bodily-kinesthetic, musical, interpersonal, and intrapersonal. The visual arts support spatial intelligence, dance and creative movement support bodily-kinesthetic learning, music supports
musical and mathematics intelligences, participating in a group or an ensemble in the arts promotes inter- and intra-personal intelligences, and singing and composing activities support linguistic thinking through poetic expression. Teaching through the arts makes teaching to multiple intelligences easy, successful, and exhilarating for both students and educators concludes Nolan.

Arts education, then, provides some solutions to the ever-growing concern of scholastic success for all students, school academic accountability, and mandated individualized/differentiated instruction (Smith, 2009). Though not publicly affirmed, Smith notes that arts education is linked to almost everything the United States of America says it wants for its children and demands from its schools: academic achievement, emotional and social development, civic engagement and responsibility, and equitable opportunity. Smith further describes arts education as associated with gains in reading, mathematics, critical thinking, verbal skills, and cognitive ability.

Involvement in the arts also can improve concentration, motivation, teamwork, and confidence (Smith, 2009). Strong arts programs assist students in building social bonds and community cohesion, very often regardless of socioeconomic class and race. Arts programs in schools can aid in closing gaps that leave many children behind by leveling the playing field in terms of enrichment experiences and exposure. Many school districts are reinstating arts education into their daily classroom instruction, based on new knowledge of beneficial arts integration strategies, such as: using arts as a learning tool, incorporating arts into other core classes, creating a school environment rich in arts and culture, and in incorporating hands-on arts instruction. According to the 2007-2008 Annual Yearly Progress (AYP) database, forty-seven states have arts-education requirements in place, forty-eight have arts-education standards, and
forty have arts requirements that must be met for high school graduation. Tom Horne, Arizona’s state superintendent of public instruction, recently stated that if the NCLB initiators are worried about test scores and want a solution for increasing them, then they need to provide students with more arts education, not less. Horne also suggested that students who are immersed in the arts do better on academic assessments.

The notion that students who are immersed in the arts perform better on academic assessments is noted by Eisner (1998). Eisner states that true assessment of arts education causing increased student performance on academic assessments arts is known as Ancillary Outcomes of Arts Education. Ancillary Outcomes of Arts Education actually define and assess the effects of art education on student performance in reading, math, and other academic subjects. Through Ancillary Outcomes of Arts Education, skills learned in art education such as comprehension, creativity, and perception are then transferred to non-art tasks. According to Eisner, the positive correlation between arts education and academic achievement are greatest when the arts are purposely used to raise achievement in academic subjects.

Arts education, then, provides a rationale for its’ integration because it can assist in developing increases in social and life skills, learning abilities and strategies, and in abilities and gains within academic areas for students with and without disabilities (Mason, Steedly, & Thormann, 2005). Mason et al. launched a 2-year study across 16 states that involved 34 focus group interviews that was teacher-focused and investigated arts-based work to identify the impact of the arts in education for students with disabilities. This study was specifically conducted to determine the ways that arts-based curriculum meets the scholastic, cognitive, social, and creative needs of students with disabilities. While the data from this study was solely qualitative in nature, substantial anecdotal evidence was provided that demonstrated the
significance of students with disabilities being included in arts activities and of integrating the arts across curriculum genres. The educators who participated in this study pointed out that the arts activities and integration provided vigor to the various subjects being taught, promoted more choice in instructional practice, and increased student engagement. Three overarching themes emerged from the results of this study as to the way the students’ cognitive, academic, and social skills further developed and increased through the arts exposure and integration. These themes include voice, choice, and access.

According to Mason et al. (2005), the arts provide multiple opportunities for students to find and explore his or her voice. This occurs through trial and error, exploration, and rehearsal of the expression of understandings, feelings, and beliefs on the part of the students. Voice, specifically in this context, refers to the unique manner in which students can use art forms, through creating art and communicating information about themselves and their own understandings of the world around them. In this study, the arts assisted students in communicating and expressing themselves appropriately. Some specific feelings that were appropriately expressed include anger, fear, frustration, unhappiness, and confusion. Voice is also closely connected to confidence, positive attention, and self-esteem in this research.

Learning strategies and abilities, through the research of Mason et al. (2005), are also noted as being largely influenced by arts exposure and integration. Through their research, Mason et al. found that the notion of art making is closely aligned with the idea of student choice. Student choice, via the art making process, is vital for students with disabilities for whom much of their education and life is specifically scripted. Art exposure and integration allows students with disabilities opportunities for control, expressing their views of the world, sharing their thoughts, and self-expression. The notion of choice, as seen in this research, also allows
students to engage in various other crucial learning tools such as observation, practice, evaluating, judging, and problem solving.

These crucial learning tools are more clearly evident when students are further equalized through the arts. Teachers who participated in the focus groups of the research conducted by Mason et al. (2005) discussed the ability of the arts to “level the playing field” and “meet students where they are.” This leveling and meeting are at the core of access within the educational environment. Through the art exposure and integration within this research, students with and without disabilities were no longer bound by ability, right or wrong methods for completing assignments, or limitations of activities they could engage in.

While leveling the playing field for students is a positive effect that comes from being immersed in the arts, so is reading ability. In a recent study by the Annenberg Center for Applied Research and Educational Improvement in Minnesota, findings suggest that students involved in arts integration in grades three through five demonstrated gains in reading (Mason et al., 2005). While this belief is contrary to the current trend of minimizing arts integration and increasing reading instruction in the daily curriculum, it suggests that the arts can be influential in increasing literacy. Results of this research indicated that the arts integration was more beneficial for third grade ELL students and third grade students from low socioeconomic homes than for the other students. Third grade students, additionally, achieved more gains in reading when their classroom teacher paired with an artist.

Students involved in arts integration also performed better in mathematics, according to the previously mentioned study by the Annenberg Center for Applied Research and Educational Improvement in Minnesota. The more the arts were integrated into mathematics, the higher the students’ gains were in mathematics. The more, specifically, the classroom teacher incorporated
art education into mathematics instruction, the better students performed on their mathematics tests.

The positive impact of the arts on cognitive learning is another rationale for integrating the arts into academics. This idea is described in a comprehensive meta-analysis of 188 studies between 1950 and 1999, which showed reliable contributory links in three areas: listening to music contributes to spatial-temporal reasoning, learning to play music contributes to spatial reasoning, and classroom drama contributes to verbal skills (Mason et al., 2005). Students from disadvantaged backgrounds, interestingly, seemed to have benefited more from arts integration than did students from other socio-economic backgrounds. Some of the disadvantages identified among these students included having disabilities and special learning needs, living in poverty, and learning English as a second language.

Many academic and life characteristics can also be developed through students’ involvement with the arts (Alabama Arts Course of Study, [AACOS], 2006). Students can examine how the arts reflect the values of society and how they have been influenced by political, social, and economic beliefs of a society over time, which may explain its’ use in social studies and more specifically, history education. Artwork might record how people, places, and things looked during a specific era in history. Aesthetic choices may relate to the philosophical and/or religious beliefs of the time. Materials and production techniques of past eras can give clues as to the geographic environments and societal structures of the time. Images can be used to shape contemporary attitudes and values, while also either lulling viewers into complacency or urging them towards patriotic loyalty, engraging them against political injustice or inspiring them towards spiritual devotion. The arts provide a living expression, a sanctioned and/or empowering voice of contemporary society, which urges and shapes society as well as reflects it. History,
along with other components of social studies, is a highly integrative subject with the intense
capacity for incorporating the study of other academic genres, such as art.

While there many benefits for incorporating the arts into students’ daily academic
curriculum, there are some current obstacles in education to doing so (AACOS, 2006).

First, time is an obstacle. As stated previously, social studies education currently is not a
focal point of academics in elementary schools. There are, for example, only 30 minutes of social
studies instruction required on a daily basis in the state of Alabama (Alabama Course of Study,
[ACOS], 2006). The state of Georgia mandates that elementary social studies be included in the
academic curriculum, but does not currently have a minimum requirement of daily instructional
time that should be devoted to its study (Georgia Department of Education, 2010). If teachers are
only teaching social studies for 30 minutes a day, or less, it is unlikely that they will find time to
integrate arts into their daily social studies curriculum.

Second, No Child Left Behind mandates have made it extremely difficult for teachers to
teach social studies and science, due to the heavy focus placed on reading and mathematics, let
alone finding the time to incorporate the arts into daily instruction (McCall, 2006).

Third, the lack of research in the field makes some school officials leery of adding the
arts to the daily curriculum. Without the findings from a significant research base to justify the
integration of the arts into daily curriculum, most educational administrators are hesitant to
implement such programs into their schools, especially if they have no known direct links to
meeting AYP status (Mason et al., 2008). Available research related to arts integration into social
studies is mostly qualitative in nature and often examines small populations, focusing on just a
few subjects and conducting research for a short duration of time through the use of open-ended
questionnaires, interviews, and case studies. Very few studies have provided quantitative data as
evidence for the benefits of arts integration into elementary social studies education. It is
difficult, however, to quantify both quality of artistic expression and the impact of the arts on
academic learning and success. The disadvantage of using only qualitative data in arts education
research is that limited populations are examined, studies are not often conducted over long
periods of time to see how arts education has impacted student learning and prepared them for
college and/or life, and funding is extremely limited for arts education.

Finally, cost is a large factor for preventing the arts from being integrated into school
curriculum (Americans for the Arts, 2009). While some external funding is available for
classroom teachers, schools, or school systems for arts integration, most school systems currently
cannot afford to pay for what is deemed as a “luxury” in elementary education (National
Endowment for the Arts, 2008). Though not all arts activities come at a cost, providing for
professional development for teachers, art supplies and equipment, and arts integrated social
studies curriculum does cost quite a bit of money (AACOS, 2006). Since social studies is not a
high priority currently in education, No Child Left Behind, Adequate Yearly Progress, or
mandated assessments, it is not likely that much more funding will be earmarked for arts
integration into elementary social studies education (Americans for the Arts, 2009).

Role Plays, Simulations, Reader’s Theater, and Storypath

Role-plays as an arts integration method in elementary social studies education have
many benefits for student learning according to McLennan (2008); role-plays foster self-
expression and self-confidence in students during social studies lessons through risk-taking and
exploratory activities that delve into real-to-life feelings and situations. Through the use of
sociodrama as a method for exploring current events, real life scenarios, and historic events, it is
possible to celebrate students’ individualities and to cultivate compassionate and nurturing bonds among students and teachers. McLennan also suggests that through sociodrama in the classroom educators can model empathy and care for their students, which prepares students for a life of caring in many various aspects. Some of these caring aspects include child-rearing, marriage, family life, neighborly relationships, moral sensitivity, environmental appreciation, religious knowledge, aesthetic appreciation, among others.

Is role-playing, then, an effective teaching method? Does role-playing make learning more meaningful to students? In a recent study conducted by Graves (2008), answers were sought to these two questions. Graves conducted her research at a high school in Southeastern Ohio with 78 participants who were seniors at the time, ranging in age from 17 to 18. All participants in this study completed one each of a survey and a questionnaire. The students were required, additionally, to research a presidential candidate and role-play an interview with the candidate of choice. Results indicated that the students, regardless of their academic levels, benefitted from the role-play experience as most of them scored an 80% or higher on their presentations. Of the students, 67% of the traditional students indicated that role-playing assisted them in retaining information better than traditional styles of teaching, while 75% of the accelerated students and 83% of the honors students gave the same sentiments. All students in this study except for one expressed their beliefs that role-playing made learning more meaningful for them. They expressed meaningful learning as being able to put themselves in others’ places and by doing so, truly gain an understanding of who they are and what they believe.

Using role-plays in internship experiences have also been vital to the teaching success of student teachers and the learning success of students in those classrooms (Maloy & LaRoche, 2010). In their research, Maloy and LaRoche used three student-centered teaching strategies in
their history education methods course and found that role-plays can include an extensive array of activities from staging crucial moments, to re-enacting significant events, to conducting mock trials. Maloy and LaRoche found that role-plays brought historical moments to life for students and made dates, places, and facts more memorable for them because they felt a personal attachment to the theater-like activity. They also discovered that role-plays made abstract ideas more concrete and real to the students.

Reader’s Theater is another method for integrating the arts and social studies. According to Kent and Simpson (2008), reader’s theater is an excellent tool for teachers to use to help students learn social studies vocabulary indirectly by engaging in verbal language behaviors related to social studies standards. In Reader’s Theater, students participate in scripted read-alouds, which promote fluency through repeated readings of the same scenario. As fluency improves, so will students’ content knowledge also improve as related to the material being read.

Reader’s Theater has many additional benefits for students, according to Ghiora (2010). Since Reader’s Theater tells stories via entertaining formats, and without the use of props, costumes, or sets, students feel more at ease with participating in it. Students do not have to memorize lines when engaging in Reader’s Theater, but must use varying vocal and facial expressions and gestures. Reader’s Theater promotes reading fluency as it provides for repetitive reading practice of the same skits. Repeated readings of these skits also improve students’ confidence in, and enthusiasm for reading. Students are exposed to various types of texts through Reader’s Theater and to a deeper understanding of those texts as they read them aloud during performances. Reader’s Theater can also enhance listening and speaking skills for students, while also developing social, collaborative, and interpersonal skills within the students.
Simulations also are often used as instructional tools, and are useful for making social studies concepts come to life for students through the use of games (McKenzie, 2007). To assist students in gaining problem-solving and critical thinking skills, simulations are used in order to involve students in seeing how the skills can be developed and practiced outside of school. By using these learning strategies in real-world contexts, students become challenged and care about the task at hand, thus firmer grasping key concepts. Stimulations immerse students in challenges that demand perseverance, ingenuity, endurance, and creativity.

Simulation-based environments also engage learners and promote learning (Balasubramanian & Wilson, 2010). Balasubramanian and Wilson defined simulations as tools that aid learning through practice in a repeatable, focused atmosphere. Simulations, such as SimCity, help students develop visual and conceptual models through strategic thinking, pattern recognition, decision-making, and problem-solving. Simulations, additionally, promote full cycles of learning by establishing goals, plans, experiments, feedback, updates, and understanding. Simulations also strengthen students’ engagement, interest, retention, social development, and academic abilities.

Storypath is yet another strategy useful for engaging students with social studies, specifically history. In Storypath, narratives are used to organize and teach the curriculum through stories in which the students become the primary characters (McGuire & Cole, 2008). Students play the roles of their characters as they are confronted with critical incidents and/or problems to be solved. Through this technique, the story reflects a powerful form in which students make sense of the world as they experience it. Storypath also creates a sequence of learning experiences for students (McGuire, 2004).
The sequencing of learning experiences for students was studied in recent research conducted by Cole and McGuire (2001), in which a Seattle, Washington class consisting of seventeen students with seven ethnic groups represented was compared to a Sydney, Australia class consisting of 26 students with ten ethnic groups represented. These classes were both engaged in Storypath activities related to a unit on *Families in their Neighborhood*. Researchers observed the sequence of teaching and learning episodes that occurred in this unit. Observation notes were recorded based on students’ understanding of the lessons, as well as their levels of cooperation and engagement. Results showed several commonalities existed across the two research sites in terms of students’ responses to interviews and in their understandings of the unit lessons. Children drew on their own experiences of their own home neighborhoods to understand the lessons presented them in the unit. A sense of ownership of learning, seen through the Storypath approach, was a powerful force for engaging the students in learning activities at both sites in the study. Given the power of ownership of learning that Storypath fosters, it is vital that teachers do not underestimate this strategy as an effective means for teaching social studies.

Overview of the Theatre Arts

While there are many barriers to incorporating the arts into education, it is a focal point that needs to be addressed. Many students learn better through an aesthetic education (Sykes, 1982). A major way to incorporate aesthetic education into a daily curriculum is through the integration of theatre arts (Sykes). According to Okada and Olivier-Hirasawa (2002), the 2,000-year-old art of Chinese shadow puppetry lends for a wonderful connection between theatre art and literature. At Beacon Hill Elementary School in Seattle, Washington the teachers engaged the students in a month-long exploration of the world of Asian puppetry and folktales. Twenty-
four fourth- and fifth grade students were involved in this project, and languages such as Chinese, Vietnamese, and Spanish were spoken among the students as often as was English. The students were from countries such as China, India, Mexico, Japan, Vietnam, Cambodia, Guatemala, and the United States.

Theatre arts became the centerpiece of the project, and proved to be a useful tool in getting the students excited about reading and writing, while also fostering their knowledge of the arts and the Asian culture (Okada & Olivier-Hirasawa, 2002). From the beginning of the project and through its duration, the students were extremely motivated and excited about creating the puppets, scenery, and engaging in the theater aspect of the puppetry. This excitement for the arts turned reluctant writers into enthusiastic authors, and the students read dozens of stories, learned the culture of Chinese shadow puppetry, kept journals of play ideas, created numerous puppets, designed a theater and stage sets, wrote plays, and put on several performances. The students also learned to work together cooperatively, embracing their differences and understanding each other.

Learning to work together and understand each other are two additional major benefits for the integration of theatre arts into a daily curriculum. According to Schiller (2005), the arts integration in the elementary school years are a foundation for students understanding each other’s similarities and differences, while creating a culture that includes different perspectives exemplified by the rich responses of the children. Schiller conducted a longitudinal study, known as Children’s Voices, which included 135 students between 5 and 12 years old in four metropolitan public schools in South Australia. This project reinforced that children use play, multiple intelligences, multiple literacies, and their senses for meaning-making in the arts. This project also empowered students to express ideas in various ways, and recognized them as active
producers of culture through their participation and re-creation of activities in new contexts. The students in this study were exposed to live arts performances and interviewed as to how they valued, interpreted, improvised, and produced their own arts activities.

Results showed that after attending three theater performances, the students were more positive towards cultural diversity, made direct connections between the performances and their own creative endeavors, and gained a deeper appreciation for “real life” values (Schiller, 2005). The students became more enthusiastic to embark on arts projects that heightened their understanding of individual identity and the complex world around them, demonstrated that they understood they were producers of their own culture, excitedly included arts practices into their everyday lives, and included the arts as meaning-making methods for addressing their own genuine concerns and resolving problems. This ultimate enthusiasm for the arts that the students began to exhibit sprang from the exposure of the students to the theater arts, playful engagement, questions to stimulate their thinking, and choices related to space, resources, and time.

As is evident, aesthetic education is vital for educating the whole child. Aesthetic education can be integrated into everyday curriculum in a variety of ways (Sykes, 1982). Theater arts is perhaps one of the most beneficial methods for integrating aesthetic education into everyday elementary curriculum (Perry, 2000). Students exposed to theater arts gain a greater appreciation for aesthetic education, cultural awareness, and themselves (Perry, 2000).

Theatre arts as a discipline in the arts cannot be underestimated in educating the whole child through a daily curriculum. Theater arts has been shown to be particularly beneficial for students in learning social studies concepts, through brain-based learning methods of recognizing emotions (Eynde, & Turner, 2006).
Classroom drama also helps students gain an understanding of difficult concepts through identifying with characters, their emotions, and roles they play within the plays, skits, or other dramas they are represented in (Catterall, 2002). Theater arts has helped young children identify characters, understand characters’ motivations, improved reading and writing abilities, and assisted them in dealing with interpersonal skills such as dealing with conflict. Through his research, Catterall has also found that the theater arts contribute to student academic achievement, student engagement in the classroom, student motivation in self-regulated learning, and student improvement of various social skills.

As noted above, theater arts are beneficial for students in numerous ways. Theater arts hold a special place in social studies, in that they assist students in dealing with difficult real-life issues. In a recent project by Grady Hillman (2009), an arts-in-juvenile-justice program was studied to see what benefits, if any, were available to effectively restore juvenile delinquents back to society. Hillman found that, through the arts, the delinquents discovered the level of destruction caused by their behavior. They then met with community members and learned the traditions and values of the community. The delinquents decided, with the community members, on a way to repair the damage they had done, and then completed the project they decided on. Once this process is completed, the delinquents are embrace by and restored back to the community. This program is vital in that arts education is used as a method for educating these delinquents on hard life lessons and real life situations.

Not only has theater arts been found to be useful for juvenile delinquents, but also for physicians and others in the medical field. Another research project, conducted by three physicians, followed twenty internal medicine residents in which their levels of empathy towards patients, specifically those of understanding, listening, and honesty were observed (Dow,
Anderson, & Wenzel, 2007). This study was conducted as collaboration between the Departments of Internal Medicine and Theater at Virginia Commonwealth University in Richmond, Virginia. Twenty medical residents participated in the study and engaged in four 90-minute classroom and workshop sessions conducted by the theater department, in which an overview of empathy skills was presented to them through theater arts. Some of the skills they learned from the sessions included active listening, trust, body language, eye contact, breathing rhythms, body positioning, time management, small-group leadership, and vocal presence.

Results of this study showed that all of the residents enrolled in the program improved their interpersonal skills after attending the sessions with the theater arts department (Dow, Anderson, & Wenzel, 2007). From this study, theater arts education has shown to help benefit students in all realms of life, especially life skills that include behavior, time management, and interpersonal relationships. The theater arts can work in collaboration with medicine and other areas of study to help students improve empathy skills.

While they are beneficial in many academic realms, there are other benefits associated with students being exposed to the arts (Nolan, 2007). Teaching the arts for the sake of the arts is imperative for keeping the arts alive in today’s world. Teaching dance is not merely taught to increase comprehension abilities, and music is not merely taught in order to gain higher test scores. Teaching art for arts’ sake also is extremely important, in that it articulates a voice for the appreciation of student creativity and visual expression. A unique passion and gentleness is experienced through engagement in the arts that cannot be found through any other means.
The Relationship between Social Studies and the Arts

Theater arts, specifically, have held strong relationships with social studies education for several decades. This connection often is varied, visible in very directive manners at times and then vaguely seen at other times. The relationship between theatre arts and social studies is extremely visible and directive when students write and perform plays and skits as an extension to a lesson about a specific historical event, major concept, or geographical location (Wolf, 1999). The connection between theatre arts and social studies is less direct, however, when ready-made role-plays and readers’ theatre are used to reinforce specific concepts and values to be learned from particular social studies lessons (McLennan, 2008). Whether direct or vague, the relationship between theatre arts and social studies education is imperative for assisting in students’ memorization of facts, concepts, and ideologies within the social studies genre (Catterall, 2002).

Theatre arts integration into the elementary social studies curriculum provides evidence of extensive benefits associated with student learning outcomes, whether the integration is very poignant or less direct (McLennan, 2008). McLennan, interested in exploring how kindergarteners might grasp concepts through sociodrama, conducted a study with 11 students and their teacher in a small urban school located in Southern Ontario, Canada. The students and their teacher participated in a twelve-session sociodrama workshop. Each session included a drama warm-up developed from Boal’s (2002) Games for actors and non-actors, a main activity suggested by a student that investigated a specific concern or social issue, and a final discussion that provided the students with opportunities to reflect on their own involvement in the sociodrama session of the workshop. Within each session, the students were able to choose a social conflict or issue to explore. Some of the issues the kindergarten students chose to
investigate included feelings misunderstood or unheard by others in the class, sharing toys and other classroom materials with others, losing something of significance, and not being permitted to do something. The students were then able to communally propose and role-play unique explanations or reactions to these problems.

By the end of the workshop, many forms of qualitative data were gathered which included field notes, teacher interviews, anecdotal records from observing the students during the sessions, and students’ reflexive journal entries (McLennan, 2008). Results of this research showed that the kindergarteners were able to actively take part in the sociodrama activities, that their involvement and devotion to the sociodrama activities and sessions improved by the end of the workshop, that they were able to discover various reactions and solutions to the topics being investigated, and that they enjoyed delving into roles that differed significantly from their own as related to age or gender. At the conclusion of the twelve-session sociodrama workshop, the classroom teacher summarized her experience leading the workshops by stating:

The workshops made me realize that some children may need a drama opportunity to act out problems to social dilemmas they may be encountering. Not all children are able to draw a picture or use words to help communicate what they are feeling. Instead, a simple skit could help. (McLennan, 2008, p. 453)

Theater arts is another strategy used for engaging students with social studies. In a recent compendium highlighting 62 research studies conducted by the Arts Education Partnership on theatre arts integration in education, Catterall (2002) noted that much of the research studied in the compendium focused on young children. More than half of the research studies concentrated on children between preschool and fourth grade. One-third of the research focused on children in first grade and younger, three studies involved middle school students, and three studies included high school students. Catterall identifies numerous advantages of using drama in elementary social studies education: students’ adoption of character roles through dramatic
experiences assists them in understanding what life may have been like at varying points in history, understanding the feelings of different individuals who were or are experiencing difficult experiences, and grasping a sense of current events. Even though role-plays are a somewhat vague method of integrating theatre arts into elementary social studies education, there are several benefits for student learning through this technique for teaching social studies.

There are, however, advantages when students write and perform their own skits and plays as part of a direct method of theatre arts integration into elementary social studies education. Wolf (1999) conducted a qualitative, multi-year research study which evaluated a program called Creating Original Opera (COO). This program’s purpose is for elementary students to form a company in which they engage in writing and producing an original opera. One of the overarching goals of Wolf’s research was to examine the statement made by educators involved in the program that the opera helped students “work harder and smarter” (Wolf, 1999, page 94). Another goal of Wolf’s study was to examine the claim that students worked together better over long periods of time to solve problems when working on an opera. Four classrooms were examined and comparisons and contrasts made between students engaged in creating operas and students not engaged in creating operas. The students in this study who were engaged in creating operas were involved in learning history, foreign language, and literature. While engaged in the process of creating the operas, students participated in writing scripts, composing music, designing costumes and make up, building stage sets, and setting up lights and props. Students engaged in the producing, creating, and performing of the operas also learned about management, promotion, assessment, and performance.

In this multi-year qualitative study designed to answer questions as to why arts integration matters in education, Wolf (1999) found that when elementary students worked
together to create operas, they actually engage in collaboration and problem-solving. Wolf also found the traits of collaboration and problem-solving transferred to the students’ greater learning in other academic areas. Students who were engaged in collaboration, reflection, and choice-making through the creation of operas participated in class better (50% vs. 33%) than their peers who did not participate in the creation of operas. This participation in class was noted as one in which students were more coherent and responsive to the flow of others’ comments. In contrast, Wolf noticed that in the non-opera participating classes, students more often were treated as a “workforce doing the teachers’ bidding than a company of individuals in charge of making choices and decisions” (Wolf, 1999, p.95). In summary, Wolf found that the responsibility and engagement of student involvement in creating theater art is vital to academic and life skill benefits. The longer students are engaged in the opera-creating process, the greater the effects on the quantity and quality of their classroom participation.

Not only do students benefit from writing their own scripts and operas, but teachers do as well. Ediger (2000) observed a student teacher, cooperating teacher (both whom she supervised), and a group of first graders hold a discussion about the rich experience that students can obtain within a writing curriculum and through the use of an experience chart. This conversation centered around the possibility of the teacher providing students readiness through specific objects on a specific topic of interest. The example was given of objects from the Middle East, such as a cloak and baggy pants worn by Bedouins, a Bedouin coffee pot, a drum made out of goat’s skin stretched over a jug of clay, and a shepherd’s flute used for entertainment while herding sheep. The students had never seen the objects before and appeared highly curious as to the items’ use and origin. A map of the Middle East was then shown to the students. While the students discussed the items, the teachers completed the experience chart with the students’
comments. After the completion of the experience chart, the students were able to read their own comments in sequence. Ediger found, through this research, that students of all ages and achievement levels can benefit from completing experience charts as guides for their own writing.

Several benefits for students’ learning become evident when they are actively engaged in writing and created their own plays and skits (Ediger, 2000). According to Ediger, textbooks and other curriculum materials within social studies naturally lend to the writing of formal dramatizations. Numerous benefits were noted for students’ learning and development of life skills through writing dramatizations within the context of social studies. Throughout the process of writing plays students learn to work together in teams or on committees, show respect to others, and value others’ opinions. Gaining and understanding the background knowledge necessary for writing a play related to a concept or historical fact within social studies also is vital for student learning and success in any realm. Brainstorming, sharing (not ridiculing) ideas, and creative problem solving are all combinations of student learning and development of life skills that are fostered through theatre arts integration into elementary social studies. Other skills noted in Ediger’s research included that when students create and act out their own plays within social studies, they are developing creative behavior, sequence of content read and written, and highly-developed imaginations. Finally, students were eager to share their written and performed plays with others, showing so much enthusiasm that all students shared their written plays with the whole group. Ediger summarized his research by stating that writing plays in the social studies should cultivate students’ positive attitudes and feelings, their eagerness to actively research and learn content material, and their abilities to acquire facts, main ideas, generalizations, and concepts necessary for writing plays.
Theater arts integration into elementary social studies, additionally, has proven beneficial for English-Language Learners (ELLs), minority youth, and special needs students. Weisman and Hansen (2007) describe tactics that elementary teachers can utilize to make social studies subject matter more understandable to ELLs, while also encouraging ELLs to be actively engaged in their own learning. They articulate three specific strategies in detail and explain exact teaching practices, such as the use of graphic organizers and role play. Teaching scenarios illustrate various methods by which these strategies can be employed in the classroom to assist ELLs in becoming successful in obtaining social studies knowledge and inquiry skills, while also cultivating significant English language arts aptitudes.

Learning social studies, however, can be extremely difficult and challenging for ELLs (Weisman & Hansen, 2007). Because ELLs are from varying cultures, experiences, and background knowledge, many social studies concepts are not easily learned because they are culture-bound and therefore pose a challenge for making critical connections that facilitate learning. In these situations, Weisman and Hansen suggest that role playing is an effective tool for constructing the background knowledge necessary for ELLs to understand new information. Weisman and Hansen also advocate acting out specific situations because such activity “can facilitate comprehension of difficult concepts by making them more concrete” (Weisman and Hansen, 2007, p. 182). Role play stimulates interest, provides opportunities for discussion of varying perspectives, and engages students in language practice on a deeper level.

Through their research, Weisman and Hansen (2007) found that ELLs who are actively engaged in learning social studies through role plays will be better prepared to become informed citizens who can participate fully in society. By providing ELLs with social studies education that is integrated with theatre arts, teachers can ensure they will learn a rigorous social studies
curriculum, further develop their English language skills, and promote their active participation in the daily classroom.

While theatre arts provide several benefits for ELLs in learning social studies concepts, they also have great advantages for minority gifted students as well. In a participatory action research project conducted by Sanders (2004), activities developed by Brazilian teacher, activist, and actor Augusto Boal were used with minority gifted youth to see if they would think and act critically and write creatively regarding social issues or political errors through the use of a fun-and-games theatrical approach.

This project was a nonresidential summer commuter program that lasted for three weeks in July and was free of charge to the students who were enrolled in the program (Sanders, 2004). This commuter program was part of the Ohio Department of Education Summer Honors Institutes and was named the Urban Odyssey by the participants. The participants included gifted adolescents who were between 14 and 17 years of age, and who represented a variety of ethnic, racial, religious, and social groups. The purpose of the program was to provide the enrolled students with rich experiences that they may not have otherwise been exposed to. Most of the enrolled students lived in the inner city where the school was located and in urban housing development settings. This descriptive qualitative study, which utilized participatory action inquiry, centered on the students’ thoughts, experiences, attitudes, and beliefs toward social issues such as racism. Various skits were used to answer the questions about racism presented to the students by the researchers.

Results showed that through this critical participatory action research project, the students had the opportunity to learn from each other, develop opposing viewpoints, visualize interdependent and independent variables of subordination, embody marginalized or oppressed
realities, and view each other’s constantly publicized and politicized world in a newly transformed manner (Sanders, 2004). Through his research, Sanders found that the integration of theatre arts into education was a powerful tool for the creative use of language, a method for examining oppression, a way to act out and act upon oppression across genres, and a technique for relating individual differences as equals for responding to human differences in new and powerful ways.

Theatre arts integration into elementary social studies has proven beneficial for ELLs and minority gifted youth. Theatre arts also have proven beneficial for special needs students as well. Several years ago, researchers conducted a literature review of child-centered approaches to elementary social studies that especially target the slow learner (Khasnavis & Cain, 1979). One of the main aspects of this type of approach to the social studies classroom was to use role playing as a means for developing self-respect and self-confidence in the students. Khasnavis and Cain found that the Inquiry Approach to teaching social studies is one of the most beneficial methods for teaching social studies to special needs students. The Inquiry Approach is specifically geared to teaching eleven specific units to below-average students, each of which focuses on a single concept through inquiry teaching. Several techniques were highly successful through this method of teaching, of which role playing, skits, story writing, commercial, radio, and television were key components.

While there are many noted benefits for integrating theater arts into elementary social studies education in the literature, there are also several obstacles that exist related to this integration. First, time is an obstacle for the integration of theater arts into social studies education. Social studies instruction and education is not currently a focal point of academics in elementary schools. Because of this dilemma, there is limited social studies instruction required
and allowed on a daily basis in some states. Some schools alternate social studies instruction and science instruction every other day, in order to spend more time on reading and math instruction on a daily basis. If teachers are only teaching social studies for minimal amounts of time per week, it is unlikely they will find time to integrate theater arts into their daily social studies instruction.

A second obstacle to theatre arts integration into elementary social studies is the implementation of No Child Left Behind (McCall, 2006). No Child Left Behind (NCLB) has actually had detrimental effects on social studies instruction. Because teachers are pressured to assist students in meeting “adequate yearly progress” in mathematics and reading, they spend the majority of their instruction time teaching for the state mandated assessments. In this era when social studies is barely taught at all because it is not assessed on a state or national level, McCall indicates it is difficult to spend the time integrating theatre arts into a daily social studies curriculum.

A third obstacle to theatre arts integration into elementary social studies is the limitation resulting from the lack of a large body of research related to the actual integration of theatre arts into social studies education. Available research related to theatre arts integration into social studies is more qualitative in nature with little quantitative research carried out (Mason et al., 2008). Very few studies have provided quantitative data as evidence for the benefits of theatre arts integration into elementary social studies education. It is difficult, however, to quantify both quality of artistic expression and the impact of the theatre arts but Mason et al. conclude a wider range of research methodologies would provide a stronger research base for the integration of theater arts into social studies education.
A fourth obstacle is financial assistance. While some external funding is available for classroom teachers, schools, or school systems for arts integration, most school systems cannot currently afford to pay for what is deemed as a “luxury” in elementary education. The National Center for Education Statistics (NCES) surveyed elementary school administrators, classroom teachers, and arts specialists during the 1999-2000 school year (Arts Education in Public Elementary and Secondary Schools: 1999-2000. (2002). Retrieved September 9, 2010 from http://nces.ed.gov/surveys/frss/). Survey data were collected from 640 public elementary and 686 public secondary principals, 497 public elementary classroom teachers, 453 music specialists, and 331 visual arts specialists. School administrators were asked to specify on the survey whether or not their schools received funding from exterior resources (that is, non-district funding), including (but not limited to) parent groups or local businesses, to finance their education programs in music. If funds were received from outside sources, principals were then asked to indicate the estimated percentage of the music budget that came from these external sources. Twenty percent of the public elementary schools surveyed received nondistrict funding for their music programs. Of that 20% of schools that actually received non-district funds, 65% stated that these funds supplied 10% or less to their total music budget. Of the 20% of schools that did receive non-district funding, 26% said the funds contributed between 11 and 50% to their music budget. Nine percent of the schools reported that more than 50% of their music budget came from non-district sources.

Though not all theatre arts activities come at a cost, providing for professional development for teachers, costumes, stage sets, and some theatre arts integrated social studies curriculum does cost money. With the implementation of No Child Left Behind (NCLB) in place, and since social studies is not a priority in the current trend of education, it is not probable
that much funding will be earmarked for theatre arts integration into elementary social studies education.

Theoretical Framework

*Motivation Theory*

According to Sandra Graham and Bernard Weiner (1996), motivation theory is explained by examining why students think and behave as they do in classroom settings. Motivation theory can also be examined by taking a close look at typical achievement behaviors in students. Motivation theory, as explained by Graham and Weiner, examines five constituents that together make up the whole of motivation theory. First, motivation theory examines what the student is doing, or the student’s choice of behavior. Second and parallel to student choice, motivation theory notes how long it takes for a student to initiate the given activity, or the latency of behavior. Thirdly, parallel to student choice and length of time students take to initiate activities, the intensity of behavior is examined as to how hard the student works at the given activity. The persistence of the student’s behavior is also examined, to see how long the student will stay engaged with the given activity. Finally and parallel to the other four constituents, the student’s cognitions and emotional reactions toward the given activity are examined to see what the student is thinking and feeling while engaged in the activity.

Motivation theory, according to varying researchers, is explained using varying characteristics. First, students’ self-perceptions of their own abilities are a large part of motivation theory (Covington, 1992). According to Covington (1992), motivation theory is explained by examining student self-worth, the notion that students are motivated mostly by the need to perceive themselves as competent. Students often use self-protection strategies to
maintain positive academic self-worth about themselves by placing the blame on the tasks themselves and not their own causes of failure (Covington, 1984). These strategies include setting unrealistic goals, procrastination, and giving excuses. Motivation theory also includes self-efficacy, according to Bandura (1989), similar to the characteristics of self-worth that refers to students’ beliefs about their capabilities to perform given tasks well. The more students believe in their own capabilities, the more they put forth effort to achieve a given task. Finally, motivation theory includes goal-directed activities (Graham & Weiner, 1996). When students pursue goal-directed activities, they are accomplishing learning goals, in which their intent is to master the task at hand and acquire new skills.

Cooperative learning is a teaching strategy utilized frequently in classrooms that relates to motivation theory (Slavin, 1985). Cooperative learning is associated with motivation theory because it is based on incentive structures and their relationships to specific learning goals. According to Deutsch (1949), there are three different types of goals and incentive structures. A cooperative incentive structure exists when two or more students are rewarded based on their performance as a group. A competitive incentive structure is one in which two or more students are compared to each other and only the best performing student is rewarded. An individualistic incentive structure is one in which students are rewarded for their individual performance, no matter the performance of other students.

Several examples are given in research related to motivation and how it affects student achievement. According to research conducted by Barry Zimmerman, Albert Bandura, and Manuel Martinez-Pons (1992), students’ goal-setting, self-efficacy, and parental goal setting at the beginning of a semester were all factors that served as predictors of the students’ final grades at the end of the semester in social studies. The students’ prior social studies grades predicted
their final social studies grades in this research. Students’ beliefs in their self-regulated learning affected their academic achievement, which in turn influenced the academic goals they set for themselves and their overall academic achievement in the social studies course. In his research, Frank Pajeres (2003) examined Bandura’s social cognitive theory when investigating students’ writing. Pajeres found that students’ confidence in their abilities to write influenced their writing motivation and their writing outcomes in academic settings.

Research conducted by Martin Covington and Kimberly Mueller (2001) examined the effects of extrinsic rewards on students’ motivation. Covington and Mueller found that when students are extrinsically motivated by tangible rewards such as grades, points, or privileges, student learning is inhibited. Covington and Mueller found that when these tangible rewards are offered to students, learning becomes the means to the end instead of the goal. Rewards for good behavior and good grades are, then, a threat to student engagement, creativity, and self-expression.

The theoretical framework for this research, then, centers on motivation theory. Students act on either behavior reinforcement (doing what is required to do in a classroom) or goal reinforcement (doing what interested in doing in a classroom) in their academic endeavors (Brophy, 2004). When students are allowed opportunities to focus on goal reinforcement, intrinsic motivation occurs (Eccles, Midgley, & Adler, 1984). Intrinsic motivation occurs when students are provided with opportunities to pursue their own agendas in doing what they want to do, as related to academics, instead of what they are made to do. Intrinsic motivation can be applied to classroom settings so that students’ interest value is enhanced while they are learning content.
Self-determined motivation aids students in achieving their goals based on a desire to do so, and not under controlled restraints (Eccles, Midgley, & Adler, 1984). Adapting academic activities so that students are interested in them and are thus enabled to pursue and achieve goals, supports the students in developing intrinsic motivation, which ultimately leads to higher achievement. Activities that peak students’ interests and lead to intrinsic motivation include making texts more interesting, providing hands-on activities and projects, engaging students in role-plays, simulations, reader’s theater, and theater arts, and allowing students self-expression through varying art forms. Any activity can be provided to students in such a way that it promotes intrinsic motivation if it is challenging, promotes curiosity, and provides a sense of fantasy. The quality of student learning and the motivation to continue a task depends largely on the social and academic goals students are allowed to bring to the classroom and utilize within the academic setting (Covington, 2000).

Summary

Appendix D, An Overview of the Literature Applicable to this Study, demonstrates there is a need for more depth to social studies teaching and learning. Appendix D also shows that theater arts is successful in teaching different concepts in varied settings.

Elementary social studies, as well as the arts, have not been the focus in educational trends over the past several years (Groth & Albert, 1997). Current trends in education are focused on reading and mathematics (Olwell & Raphael, 2006). Yet even in the era of No Child Left Behind (NCLB), new findings in brain-based and cognitive research are causing many school systems to reinstate arts education into daily classroom instruction (Smith, 2009).
Brain-based research shows the validity and necessity of arts education to the development of the whole child (Smith, 2009). Students involved in arts education demonstrate gains in reading, language arts, and mathematics proficiencies, as well as develop better social and life skills (Mason et al., 2005).

There are many benefits of arts integration into elementary education, and to social studies specifically (Mason et al., 2005). The National Council for Social Studies (NCSS) has urged high levels of curriculum integration in past years and continues to advocate for education to mirror the ever-changing resolutions of substantial issues to the human race (Harb, 2007). Social studies education is the idyllic environment for arts education and integration (Manifold, 1995).

While arts and social studies integration are important parts of students’ educational wholes, they cannot be effective unless educators understand how to integrate them across curriculum genres. A current limitation in integrating arts education into social studies instruction is that most beginning and experienced educators do not know how to integrate curriculum. The idea, structure, and necessity of curriculum integration needs to be introduced to pre-service teachers and reinforced for teachers currently already teaching in America’s classrooms (Brewer & Brown, 2009).

Theater arts, specifically, holds strong ties with social studies education (Costa, 2005). These connections often benefit students of varying ability, socioeconomic status, and disciplinary backgrounds (Weisman & Hansen, 2007). Through theater arts integration into social studies education, students perform better at solving problems, writing, public speaking, and working together in groups (Ediger, 2000). The value of theater arts also extends to assisting students deal with difficult real-life problems (Hillman, 2009).
While many benefits exist for arts integration into elementary education, there are also several noted obstacles to be overcome into fully bringing the arts back into elementary education. Time restraints, NCLB, financial assistance, and lack of research in the fields present difficulties in fully implementing theater arts into social studies education (McCall, 2006).

There also is a lack of both quantitative and qualitative research that specifically and currently addresses theater arts and social studies education. Most previous research addresses a portion of theater arts and its incorporation into social studies in general. More research studies are needed that include mixed measures as part of the methodology, and that address a specific NCSS and state social studies standard through the full integration of theater arts. Full integration of theater arts includes choosing the topic to be addressed, writing the play, designing the sets and costumes, and participating in the final production.
CHAPTER III

METHOD

Introduction

The purpose of this chapter is to discuss the procedures and methods that were utilized in conducting this research study. This chapter includes a description of the design of the study, the research questions, the context of the study, its participants, data collection instruments used, and the data collection and analyses procedures.

The main, overarching research question for this study was, “What are the effects of theater arts instruction of social studies content on fifth grade students’ learning of the U.S. Reconstruction Period?” This study also sought to address the following research sub-questions:

(1) What factors contribute to students’ success in writing a historical script?

(2) What factors contribute to students’ success in performing their own written play?

(3) How does theatre arts integration influence students’ accuracy of learning major characteristics of the historical concept of Reconstruction?

Theoretical Framework

It is the theory of this research, that the characteristics that promote intrinsic motivation can be accomplished via theater arts as an instructional tool for social studies. Intrinsic motivation was, then, incorporated into this research using theater arts as the instructional tool. Theater arts was used as the instructional tool in an effort to adapt academic activities to stimulate student interest in them, which would, in turn, promote intrinsic motivation, according
to past and current research as the students set their own goals for writing and performing a historical script through socialization and intrinsic motivation. Intrinsic motivation was investigated through the use of theater arts to examine whether the theater arts challenged the students’ thinking, promoted their curiosity, and provided them with a sense of fantasy while learning the content. Theater arts was used, additionally, to promote students’ self-determined motivation because the researcher wanted to examine the students’ interest and enthusiasm related to learning social studies using theater arts, as opposed to learning social studies through textbooks or lecture-style teaching. Daily opportunities were provided for the students to meet the learning goal of writing and performing scripts about learned content, at their own pace, through socialization, and via the freedom to construct the plays about any learned content from the summer camp. These opportunities were provided to the students in an effort to examine whether they fostered intrinsic motivation. Students worked through writing and performing the daily scripts individually, in small groups, and as a whole group in preparation for achieving the larger learning goal of writing and performing the final play and as goal reinforcement to promote their intrinsic motivation. Both students and teachers involved in the summer camp, who volunteered to participate in the data collection process, answered interview questions related to student interest in learning through theater arts and their favorite part of the summer camp, in an effort for the researcher to identify whether theater arts served as the instructional tool to foster their intrinsic motivation to learn the content and accomplish the learning goal of the program--the final student written and performed play.
Research Design

This study was considered a mixed-methods study. It used qualitative components that included pre- and post-test data sources of still images and sound recordings of dialogues (see Appendices A, B, and C) (Bernard & Ryan, 2010). Analyzing the students’ words and pictures also made some of the data in this study qualitative (Creswell, 1998). This research design also contains qualitative data that consist of individual interviews of students (see Appendices E and F) and teachers (Appendices G and H) and transcriptions of those interviews occurred (Creswell, 2000). This study also had two quantitative components. The daily observation checklist (see Appendix I) used in this study was quantitative in that it the researcher simply counted tally marks and translated them into percentages. The final performance checklist was also quantitative in that the researcher counted tally marks for each column and translated them into percentages, as well (see Appendix J).

This research study focused on 11 elementary students who entered fifth grade in August 2011 and investigated their learning of a specific historical event that is one of the Georgia Performance Standards through the use of theater arts instruction (Georgia Performance Standards, 2008). While 11 students participated in the study, there were 13 students enrolled in the summer camp. The two students who did not participate in the study elected not to, as participation in the data collection was voluntary. Two fifth grade summer enrichment classes of seven and six students each constituted this study. Both of the classes experienced social studies education integrated through theater arts.

Two classes were designated for this study, so that each teacher was not given a large number of students in his or her classroom. The researcher was prepared to accept up to 40 students in the summer camp, 20 per teacher. The researcher advertised the summer camp to the
county in which the elementary school was located where the camp was held, and to three surrounding counties. Advertisement occurred via flyers sent home to every fourth grade student in those counties at the end of the school year in May 2011, by newspaper, and via the researcher attending various meetings and asking for parents to sign their children up in the camp. Due to low enrollment (only 13 students signed up for the camp) and coupled with the difficulty many parents had in paying the fee for their children to attend the camp (see Appendix K), the researcher decided to offer the camp for free to all attending students. As a result, the students used for this study consisted of 11 students as two students in the camp did not wish to participate in the data collection process. There were, then, five and six students per class who attended the summer camp for free.

The historical period the students studied focused on the Reconstruction era in the United States and on how the nation rebuilt itself after the Civil War (see Appendices L, M, and N). Students in the summer enrichment program, under normal curriculum pacing schedules, had not yet been exposed to this topic in the social studies curriculum, as it is content that is usually taught in the fifth grade in the state of Georgia (Georgia Performance Standards, 2008).

The standard that was taught through a theater arts program and performance during a 3.5 hours per day, 4-days per week, 4-weeks long summer camp was related to the effects of the Reconstruction era on American life. This standard was as follows:

**SS5H2 The student will analyze the effects of Reconstruction on American life.** c.
Explain how slavery was replaced by sharecropping and how African Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs. (Georgia Department of Education, 2008)

This standard specifically focused on the Reconstruction era, 1865-1877, which is defined for this study as the period in the history of the United States after the end of the Civil War, when the South rejoined the Union (Viola, Jennings, Bednarz, Schug, Cortes, & White,
The nation had split apart during the civil war and had to be reunited. The Reconstruction era was the time in history when this occurred. The definitions given below are simplistic in nature as they are the ones which were used to teach the unit to the students. These definitions are important as the researcher referenced these when coding the data through two overarching codes that emerged from the data itself, racial separation and human rights. Racial separation classified historical events and actions that preceded, followed, or occurred during the Reconstruction era that related specifically to African Americans as caused by Whites. Human rights was defined as anything necessary for and related to daily life that included food, homes, clothing, health, safety, and death. This standard includes the following components:

- **Abraham Lincoln’s assassination:**
  - As the Reconstruction era began, President Lincoln did not want to punish the South. He planned to let the defeated southern states set up new governments and rejoin the Union quickly. Many people were unhappy with his decision. He was shot on April 14, 1865 by an actor named John Wilkes Booth, who supported the Confederacy. Abraham Lincoln died the next day (Viola et al., 2006). The students were taught that the events surrounding Abraham Lincoln’s death were those that preceded the unequal treatment of African Americans during the Reconstruction era, which related to legalized segregation (racial separation).

- **Black Codes:**
  - Most southern states passed harsh laws that limited the rights of previous slaves to vote, travel, and work in certain jobs. President Andrew Johnson allowed southern states to elect former Confederate leaders to Congress
during this time as well (Viola et al., 2006). These events related directly to racial separation because they led to the specific segregation of African Americans from Caucasians.

- Freedmen’s Bureau:
  - The Freedmen’s Bureau was created in connection with a law passed by Congress to protect the rights of people freed from slavery. That law was the Civil Rights Act, and was passed on April 9, 1866 by Congress. That law granted United States Citizenship to any person of any race born in the United States. It also provided civil rights for people of all races and allowed federal courts to override state courts where states discriminated by race. This law was designed to nullify the Black Codes (TeachingAmericanHistory.org, 2006) This was included to teach the students about providing for the African Americans once slavery ended so they could have jobs, homes, food, and clothing. It preceded legalized segregation so was important to study (racial separation).
  - The Freedmen’s Bureau provided clothing, medical services, food, and legal advice to poor White people, as well as Black people. It also set up hospitals and schools for these poor people and found jobs for many of them as well (Viola et al., 2006). This law was put into place to assist desegregation (racial separation).

- New Amendments added to the Constitution of the United States:
  - During the Reconstruction era, Congress passed three new amendments to the Constitution. These new amendments gave the national government...
more control over the states and also protected the rights of African Americans. The Thirteenth Amendment ended slavery throughout the United States. It was ratified, or approved, in 1865. The Fourteenth Amendment gave African Americans the right to citizenship. This amendment stated that a citizen’s life, property, or freedom could not be taken from them without a fair trial. It also stated that all citizens were to be treated equally. The Fifteenth Amendment was ratified in 1870, and gave African American men the right to vote (Viola et al., 2006) (racial separation).

- Preventing African Americans from exercising their newly won civil rights:
  - Reconstruction ended in 1877 when President Rutherford B. Hayes ordered government troops to leave the South. As a result, many African Americans were unable to vote and lost political power. Jim Crow laws made segregation against African Americans legal (Viola et al., 2006) (racial separation).

- Sharecropping:
  - When landowners allowed poor Whites and former slaves to become farmers and use their fields to farm, sharecropping occurred. In return for the use of the landowners’ fields, farmers gave the landowners shares of the crops they produced on those fields. Oftentimes, landowners also loaned sharecroppers tools and seeds, as well as other farm equipment and charged the farmer a part of the crop to pay for the loan (Viola et al., 2006). For this study, sharecropping related directly to racial separation in
that poor Whites were able to buy land, read to sign contracts, and earned more money working the plantations and so could pay the landowners’ fees and then earn their own money. African Americans just freed from slavery could not read before signing contracts, could not purchase land, and so were in a terrible cycle of being in continuous debt to the landowners. This related directly to segregation (racial separation) in that Whites were paid more money to upkeep the land, could read the contracts they were signing to know the terms under which they were working, and did not risk going to jail if they did not have a job.

- The founding and activities of the Ku Klux Klan:
  - The Ku Klux Klan was a secret organization formed in order to stop African Americans from taking part in government. It beat, threatened, and killed African Americans to keep them from voting. The Ku Klux Klan also attacked people who assisted African Americans (Viola et al., 2006) (racial separation).

- The passage of Jim Crow laws which legalized segregation:
  - Jim Crow was a nickname given to the laws that kept African Americans separated from other Americans. These laws made segregation legal and segregated hospitals, schools, and cemeteries. Most states spent less money on schools and hospitals for African Americans than for Caucasians (Viola et al., 2006) (racial separation).
Data collection for this study consisted of five varied methods. First, a pre-test in the form of a drawing was given to the 11 students who chose to participate in the data collection process to assess their prior knowledge of the concept that was taught. As students were signed in on the first day of the camp they were assigned a number, in ascending order according to how
they were signed in. The students were given the pre-test and post-test, as well as participated in the student interview sessions, as labeled by their number instead of their names.

For the pre-test and post-test, the students were given a blank piece of White drawing paper and asked to draw and color for 15 minutes on a specific topic: “Draw a picture of what a normal day might look like for a Black person who had just been freed from slavery, right after the Civil War ended.” The students were allowed to draw and color their pictures with pencils, color pencils, crayons, chalk, and markers. The students were allowed to make only one drawing, due to time constraints, a limited amount of supplies, and the limited amount of time the researcher had to script the students’ drawings.

After they completed their drawings, the students were interviewed about them (see Appendices A and B). The researcher scripted the responses on the back of the drawings. The post-test was conducted using the same format (see Appendices A and C). The only difference between the pre- and post-test aside a difference in questions (see Appendices B and C) was that the students were given their pre-test drawing to examine and then asked to draw their post-test pictures based on their knowledge of the Reconstruction era after camp was over. Students’ responses to the pre-test and post-test were coded into major themes as qualitative data. Both the researcher and second coder initially coded the data according to coding themes set by the researcher, which included accuracy of period in history, accuracy of daily life for an African American, and accuracy of time period dress. The researcher first chose those coding themes, before carefully examining the data and by trying to relate every piece of data to theater arts. The researcher chose the themes based on the theater arts literature examined as a review of literature. The literature related to theater arts demonstrates that theater arts integration into social studies helps students memorize facts, learn concepts, and understand ideologies related to
people, places, and events in history (Catterall, 2002). The literature also shows that when students learn historical concepts through theater arts, they are more likely to retain the information (Graves, 2008) and to remember it accurately (Maloy and LaRoche, 2010). Based on this literature, the researcher initially thought that deciding on three coding categories relating to accuracy of the people from the historical time studied and trying to fit the data into those codes would demonstrate student growth of knowledge during the summer program. While trying to make sense of the data as per how they coded the data, however, both the researcher and second coder determined that the data coded according to the set themes by the researcher did not make any sense. The data obtained from the codes initially set by the researcher did not address what gains in content knowledge students made during the camp, how their gaining the content knowledge was affected by theater arts instruction, or how theater arts as instruction motivated the students to learn the social studies content. The initial codes only provided numbers in the three categories, but did not answer questions the researcher was examining. Once the primary researcher realized this, she collaborated with the second coder and examined the data further. At this point, the primary researcher and second coder were comfortable throwing out the coding of the data and proceeded to recode it. Third, the primary researcher and second coder reviewed what the study was examining and agreed to each complete a blind coding of the data again to see what themes continued to emerge from the data. Fourth, and after further examination, both the researcher and second coder discovered that two themes continued to emerge from the data, based on student responses. Those two major themes included racial separation and human rights. Fifth and upon collaboration, because these codes made sense in demonstrating gains in students’ content knowledge, the researcher and second coder decided to use these codes for coding the data. The researcher and second coder checked the codes with the data, finally, and
discovered the two codes made sense with the data and so the study proceeded with using those two coding categories. After the data were coded into those two major themes by the researcher and a second coder, it was further examined as to whether or not both coders agreed as to which category to place the data in. In order to avoid just having a list of themes after the data were coded, the coded data were sorted into similar categories based on emergent major and minor themes, thus the emerging themes of human rights and racial separation. The two categories were counted according to occurrences in each major category per drawing, finally, to determine which category stands out the most in the students’ drawings, across the sample (Rose, 2007). These results were then computed into percentages. Both the pre-test and post-test were audio taped in order for the researcher to accurately capture everything the students said about their drawings.

The second form of data collection for this study consisted of student interviews. This summer camp included two interview sessions for the students over the course of the summer enrichment program. These interview sessions consisted of individual interviews only. Questions for these interviews were constructed by the researcher based on what the study sought to examine via the data collection. The student interviews sought to examine whether or not students gained content knowledge through theater arts as the instructional method and to discover whether or not the theater arts instruction intrinsically motivated the students. Based on what the data collection sought to examine, four questions were asked in the interviews related to the content of the summer camp program, and two questions were asked related to intrinsic motivation (see Appendices E and F). During Interview One (see Appendix E), students were engaged in individual interview sessions with the researcher, in which they discussed their experiences in the summer enrichment program. These interviews concentrated on asking the
students how they were enjoying the inclusion of theater arts as a means for learning the history content and also addressed how well they were learning the content and what they were learning.

The second interview session (see Appendix F) was also an individual interview session, in which students again discussed their enjoyment level of learning history through theater arts. The students were asked to talk about what they learned about the Reconstruction era in the United States. This session also was useful for asking the students about whether or not they thought theater arts was a useful method for learning historical concepts. Finally, this interview was used to gather more information (in addition to the pre-test and post-test in an effort to triangulate the data) regarding whether or not the students gained depth of knowledge about the historical concepts presented to them, as well as for getting a sense for how well they perceived themselves working with their other classmates to write, construct, and perform the play.

Educators were chosen to teach the social studies content to the students during the summer camp program. Out of convenience, the researcher chose two teachers from the middle grades teacher education program at the college where she was employed at the time. The two teachers were chosen out of 14 middle grades social studies teacher candidates based on their performance in the social studies methods course (grade in the course), summer availability, willingness to participate in the summer camp, and use of hands-on activities throughout the semester in the coursework and school setting as noted by the researcher. Out of the five chosen as finalists for the summer camp, the two specific teachers chosen for the study were chosen because they majored in teaching social studies specifically, and based on their performance in the social studies method course they were enrolled in that the researcher taught (grade in the course). They were also chosen because the primary researcher observed both of them using hands-on instruction in all four of their school observations of their student teaching internship.
during the spring semester of their senior year. Once the researcher determined which two teachers met these qualifications, she asked them if they would like to participate. Both teachers agreed to participate in the study.

Because the two teachers conducting the summer enrichment program were formerly the researcher’s students and were interviewed as well, as the third part of the data collection procedures for this study (see Appendices G and H), the researcher determined the need to negotiate power issues with them. The researcher did this by first reminding the teachers during their training sessions that after they graduated in May they were no longer the researcher’s students, but fellow educators. The researcher further validated this point with the two teachers by reminding them they would get paid for teaching the summer camp, which meant they had to act and perform as professional educators, not as the researcher’s students. The researcher also told the teachers they would be interviewed twice during the summer camp and advised them to give the most honest answers they could to the interview questions. Power was negotiated because the researcher did not tell the teachers what the interview questions would be ahead of time; therefore, the teachers could not give the researcher answers she wanted to hear to those questions because no discussion ever occurred about the interview questions. The researcher, additionally, accounted for power issues through the triangulation of data by asking the same interview questions of the teachers and students related to student gains in content knowledge, theater arts as the instructional tool, theater arts as the motivation for learning the Reconstruction Era, and the students’ work in writing and performing a historical script. Because the teacher and student answers to the interview questions were very similar, the researcher felt comfortable with the data and the negotiation of power that occurred with the two teachers of the summer camp.
They were also interviewed in an effort to triangulate the data. They were interviewed twice during the summer enrichment program, once halfway through the program, and again at the end of the program. They were interviewed, additionally, regarding students’ depth of knowledge gained about the Reconstruction era over the course of the program and about the intrinsic motivation of the students. The teachers were asked one question related to the content the students learned and one question related to the students’ intrinsic motivation, both in an effort to triangulate data with student responses to interview questions relating to learned content and intrinsic motivation. The teachers were also asked four questions as to their perceptions of how well the students worked together to write, construct, and perform a play.

Fourthly, the researcher conducted daily observations of students (see Appendix I). These observations were useful for discovering how well the students worked together to decide on a topic for the play, choose which students will be which characters, write a script, and design sets, props, and costumes. The observations were also useful for determining how well students worked together to accomplish a goal of producing and performing a play.

The final piece of data for this study was the final theater production itself (see Appendix J). The play the students wrote, constructed, and performed was observed by the researcher and analyzed for students’ evidence of knowledge gained about the Reconstruction era. Specifics that the researcher looked for in the production included students’ ability to take a concept learned during the summer camp and apply to a historical script, what students chose to spend their time working on relating to the final performance, and students’ levels of enthusiasm for the content and performing a play.

The site of the summer camp in which the study was conducted was an elementary school located in the southeast region of the United States. It was taught by two newly graduated
teachers from the Bachelor’s Degree teacher education program at a local university in the southeast region, under the tutelage of the researcher, who was an instructor employed at the university.

Both of the novice teachers who taught the summer enrichment program had received middle grades certification in one other area and in social studies from their studies at the local university while working on their education degrees. One had received certification in social studies and math, and the other had received certification in science and social studies. Both of them also had attained institutional, overall, and educational coursework grade point averages of at least 3.5. These novice teachers had no coursework in theater arts. They did, however, have several social studies and history courses and one course on effective social studies instruction.

The summer enrichment program was advertised to all of the public elementary fourth grade classes in the specific county where the university is located in the southeastern region of the United States, and in three neighboring counties. A flyer (see Appendix O) was sent home, advertising this program, with all fourth grade students in the county once IRB approval was granted for this study. Permission was gained from the school systems and the university before sending out the flyers to the students. The researcher personally delivered the flyers to the schools and asked the principals to make sure they were given to all the fourth grade teachers. The researcher, additionally, asked that the teachers assure every fourth grade student took one home to their parents. The summer camp was also advertised in the newspaper and by the researcher attending varying community meetings and asking for students to sign up for the camp.
Participants

The sample in this research study was comprised of varying racial and socioeconomic backgrounds. The student population in the local school systems is comprised of African Americans, Asian Americans, Caucasians, and Hispanics. There are many varying socioeconomic statuses represented in the population which includes homeless, low income, working class, middle class, and wealthy. The average monthly number of food stamp households in this region is 5,268 (Glynn County Schools, 2010). African Americans comprise 35% of the student population, Asian-Americans comprise 1%, Hispanic-Americans comprise 9%, Caucasian-Americans comprise 50%, and multiracial students comprise 4%. Students with disabilities make up 10% of the student population, students with limited English proficiency comprise 5% of the student population, and 54% of students in this school system are eligible for free/reduced lunch.

The novice teachers graduated from a university population of approximately 3,080 students (College of Coastal Georgia, 2009). Out of this student population 959 are males and 2,121 are females. From this population, 707 are African American, 2,179 are Caucasian, 92 are Hispanic, 39 are Asian, 6 are Native American, 5 are Multi-Racial, 6 are Native Hawaiian, and 49 are Undeclared. The Class of 2010 will be the first genre of students who will graduate from the college with a Bachelor’s Degree in Education, and who will also be eligible to receive teacher certification from the state of Georgia. Out of the Class of 2011, there were two cohorts of students. The Special Education and Early Childhood (SPED) cohort was comprised of 16 students. Out of this cohort, 1 is male and 15 are females, while 1 is Hispanic and the other 15 are Caucasian students. In the middle grades cohort, there were 25 students. Within this cohort, there are 4 males and 21 females. Of this group, 2 are African American and 23 are Caucasian.
The novice teachers had the same professional background and had participated in a teacher education cohort for the 2 years prior to the summer camp, as well as participated in practicum experiences every semester along the way until graduation. They had multiple and varying classroom experiences with students.

Both of the novice teachers were Caucasian as the aim was to have two novice teachers of similar background. The two novice teachers had just completed their Bachelor’s Degrees in Education and certification requirements, at the time of the summer camp.

The participants for this study were 11 self-selected students from the local community who entered the fifth grade in August, 2011 for the 2011-2012 school year. All of the students participated free of cost, via a scholarship program. The family members contacted the researcher for an application (see Appendix P) which they filled out and returned to the researcher.

The participants in this study were intentionally divided into two groups by the researcher, as detailed in Table 1, per racial and gender breakdown. Six students were in one classroom and five students were in another classroom. The students learned the same content each day and worked with the same activities such as writing scripts and making costumes, props, and sets. This same treatment occurred because the researcher wanted all students involved in the camp to experience the fun of theater arts since the camp was a voluntary event the students attended during their summer vacation. The only difference between the two classrooms was that they had different teachers and were with different students in different classroom settings. Towards the end of the camp, the two teachers combined their classes in preparation for the final play.
Table 1

Description of Participants

<table>
<thead>
<tr>
<th>Group</th>
<th>N</th>
<th>Females</th>
<th>Males</th>
<th>African American</th>
<th>Caucasian</th>
<th>African American/Caucasian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class 1</td>
<td>6</td>
<td>4</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Class 2</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Setting

The setting of this summer enrichment program was in an elementary school in Somewhere, Georgia. The school system where the school was located is in the Atlantic Ocean coastal region of Georgia. The pseudonym, Creative Learning Center which is located in Somewhere, Georgia, was used for the purpose of anonymity in this study.

Procedures

The research design was one of convenient sampling. Prospective fifth grade students, 11 to be exact, attended a summer enrichment program for 3.5 hours per day, 4 days per week, and for 4 weeks total during the summer. Flyers went home with prospective fifth grade students, in every public school in the local school system, and in three surrounding school systems, as soon as IRB approval was obtained for the study, advertising the summer enrichment program (see Appendix O). All 11 students attended the summer enrichment program free of charge after they completed a scholarship application and returned it to the researcher (see Appendix P).

Two novice teachers who successfully completed their college and student teaching experiences at the university level were trained by the researcher to teach the overarching history standard, the Reconstruction era in the United States, to five and six students each, using theater arts as a method for instruction (see Appendices Q, R, and S).
The data collection was a mixture of both qualitative and quantitative data. Five various data sets were collected in order to triangulate the data. The qualitative data were collected via the pre-test and post-test (See Appendices A, B, and C), two individual student interview sessions (see Appendices E and F), and two teacher interview sessions (see Appendices G and H). The quantitative data sets collected included the daily observation checklist to see what students spent the majority of their time concentrating on during the camp (see Appendix I) and the final theater production itself (see Appendix J).

Students’ drawings were scripted and analyzed according to their responses related to two coding categories, human rights and racial separation. Data were compared from the pre-test and the post-test, to determine whether knowledge was gained through the use of studying history through theater arts instruction. The two individual interview sessions were conducted to analyze how much knowledge the students gained about the Reconstruction era and to get their perceptions on learning history through theater arts. The questions asked the students during the interviews consisted of four content question and two questions related to their enjoyment of the theater arts portion of the summer camp (see Appendices E and F). The purpose of the two teacher interview sessions was to get the teachers’ perceptions on the students learning the historical content through theater arts instruction, gain their insight on how well the students are working together to write, construct, and perform their own play, and discover if students enjoyed learning history through theater arts. The questions asked the teachers, then, during the interviews consisted of one content question, four questions on students’ writing, constructing, and performing their own play, and one question related to the students’ enjoyment of learning the content through theater arts (see Appendices G and H). Observations were conducted daily and were useful for discovering how well the students worked together to decide on a topic for
the play, develop characters, write a script, and accurately design sets, props, and costumes, as well as was useful for determining how well students worked together to accomplish a goal of producing and performing a play. The theater production was used to analyze what the students learned about the Reconstruction era, specifically by analyzing how well students were able to take a concept learned from the camp and apply to their own written and performed script.

Table 2

Data Collection Activities

<table>
<thead>
<tr>
<th>Time Line</th>
<th>Data Source</th>
<th>Data Collection Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 6, 2011</td>
<td>Pre-test</td>
<td>Student drawings and scripted responses</td>
</tr>
<tr>
<td>June 13, 2011</td>
<td>Student Interviews</td>
<td>Scripted by researcher, audio taped</td>
</tr>
<tr>
<td>June 13, 2011</td>
<td>Teacher Interviews</td>
<td>Scripted by researcher, recorded by audio tape</td>
</tr>
<tr>
<td>June 28, 2011</td>
<td>Theater Production</td>
<td>Observation checklist recorded by researcher</td>
</tr>
<tr>
<td>June 29, 2011</td>
<td>Post-test</td>
<td>Student drawings and scripted responses</td>
</tr>
<tr>
<td>June 30, 2011</td>
<td>Student Interviews</td>
<td>Scripted by researcher audio taped</td>
</tr>
<tr>
<td>June 30, 2011</td>
<td>Teacher Interviews</td>
<td>Scripted by researcher, recorded by audio tape</td>
</tr>
<tr>
<td>June 7-29, 2011</td>
<td>Student interactions</td>
<td>Observation checklist recorded by research</td>
</tr>
</tbody>
</table>

Instrumentation

Data collection was based on five data collection techniques evident within this study, as presented in an overview format in Table 2. The first data set consisted of students’ drawings and scripted responses to the drawings on the pre-test and post-test (see Appendices B and C). As noted in Table 2, the students’ drawings and scripted responses were coded by exhaustive and exclusive coding into two major themes, racial separation and human rights, and then identified as to specific history knowledge gained over the four week period.
The second data set consisted of two sets of student interviews with the same individual students used for the pre-test and post-test, and their responses to the interview questions (see Appendices E and F). The first set of interviews occurred one week after the camp began and the second set of interviews occurred the last day of the camp. The scripted responses to these interview questions, as also noted in Table 2, were coded via content analysis into the same major themes of human rights and racial segregation as the pre- and post-test in an effort to triangulate the data and as these coding themes were also emergent from students’ interview responses. These data were also coded for students’ attitudes and emotions toward the content and students’ attitudes and emotions toward learning the content through theater arts, both used as a means for investigating students’ intrinsic motivation. The data were then identified as to depth of knowledge gained over the 4-week period and whether or not theater arts instruction aids in student learning of historical content, also as a method for examining students’ intrinsic motivation. All student interviews were audio taped for validity and reliability.

As noted in Table 2, the third data set consisted of daily student observations by the researcher via a checklist created by the researcher (See Appendix I). The checklist was created to reflect specific categories relating to student activities during the camp: students working together to decide characters’ costumes, students working together to write a script, and students working together to design sets and props. When the researcher saw evidence of students working together in each category, observations were recorded on a daily basis and then examined to see what the students spent the majority of their time doing in the summer camp.

The fourth data set was comprised of responses to interview questions, as noted in Table 2, by the two teachers who led the program (see Appendices G and H). Like the student interviews, the first set of interviews occurred one week after the camp began and the second set
of interviews occurred the last day of the camp. Responses were coded via content analysis into the same major themes as the student interviews were, which included racial separation, human rights, students’ attitudes and emotions toward the content, and students’ attitudes and emotions toward learning through theater arts. The teachers were asked about students’ attitudes and emotions toward the content and learning it through theater arts in an effort to investigate students’ intrinsic motivation. These categories were used to determine student growth in content knowledge, students’ attitudes toward the content, and students’ attitudes toward learning the content through theater arts. These coding categories were specifically chosen by the researcher to be the same as those used for the student interviews in an effort to triangulate the data in this study.

The fifth and final data set of this study, as noted in Table 2, consisted of a checklist the researcher used to observe the students’ theater production. The theater production was observed by the researcher and data were recorded on a checklist created by the researcher (see Appendix J). The checklist was created to reflect specific categories relating to student activities surrounding the creation and production of the final play: students applying knowledge of the Reconstruction Era and applying that knowledge to their own written script, and students exhibiting excitement and enthusiasm for performing on stage, a coding category used by the researcher to examine students’ intrinsic motivation. When the researcher saw evidence of students working together in each category, observations were recorded on a daily basis and then examined to see if the students accurately applied the knowledge they learned in the summer camp to their final written and performed play and to see if students were enthusiastic about performing their own written play on stage. Coding of the theater production was used to identify students’ accuracy of connections between their knowledge of the Reconstruction Era to their
own written play, as well as to explore the depth of their enthusiasm and excitement for performing on stage during the final performance.

Data Collection

There were several necessary steps for completing this research project. First, a set date was made for the summer enrichment program. The researcher collaborated with some of her colleagues and some community members and found that the best dates to host the summer enrichment program were between June 6, 2011 and June 30, 2011.

Second, two novice teachers from the teacher education program at the local university, were chosen to serve as teachers to conduct the summer enrichment program. Both were chosen from the Middle Grades/Social Studies cohort. The researcher chose these graduates to serve as teachers in the summer enrichment program based on their overall grade point averages, their grade point averages in their education coursework, and their scores on the Candidate Observation Instrument (see Appendix T) from their student teaching evaluations in February 2011.

Third, the researcher trained the novice teachers in how to teach the students the history unit on the Reconstruction Era through theater arts instruction. This training was conducted after they finished their finals at the end of April 2011 and graduated in early May 2011 (see Appendices Q, R, and S). This left about a month of preparation time for the newly graduated teachers and the researcher to work together to prepare for the summer enrichment program. As preparation for the summer enrichment program, the researcher met with the two novice teachers once a week for 4 weeks in May, for 4 hours per week to review lesson plans and the daily and weekly summer enrichment program schedule (see Appendices Q, R, and S).
Fourth, data were collected throughout the summer camp. Pre- and post-tests in the form of drawings and scripted comments, beginning and ending student interviews, beginning and ending teacher interviews, a daily observation checklist and a final student production were all data sets collected throughout the summer camp.

Data Analysis

Data analysis occurred for five sets of data. This occurred in an effort to effectively triangulate the data for reliability and validity. Table 3 provides an overview of all the data sets used in this study, coupled with their instruments and analyses.

First, students completed a pre-test and post-test in the form of a drawing, as noted in Table 3. After they completed their drawings, the students were then asked questions about them (see Appendices A, B, and C). The researcher scripted the student responses (see Table 3) on the back of the drawings. The pre-test and post-tests were both conducted using the same format. During the post-test students were, however, given their pre-test drawings to examine and were asked to draw a picture more accurately depicting things they learned throughout the summer enrichment program. Students’ responses to the pre-test and post-test were coded into major themes as qualitative data. Those major themes included racial separation and human rights. After the data were coded into these major themes by the researcher and second coder, it was further examined as to whether or not each piece of coded data belonged in the section in which it was placed.

In order to avoid just having a list of themes after the data were coded, the coded data were sorted into the human rights or racial separation categories based on student responses from their drawings and scripted responses. The two categories were counted according to occurrences
in each per drawing to determine which category stands out the most in the students’ drawings, across the sample, and to determine accuracy of content knowledge on the pre-test and growth in content knowledge by the post-test (Rose, 2007). Both the pre-test and post-test were audio taped in order to accurately capture everything the students said about their drawings.

The pre-test drawings were compared to the post-test drawings for gains in depth of knowledge depicted in the pictures themselves. Students’ drawings were also compared for differences in what students included in their pictures from pre-test to post-test. Answers to the researcher’s questions related to the pre-test and post-test drawings (see Appendices B and C) were compared for determining if growth of knowledge occurred, as a result of the theater arts instruction of the Reconstruction era standard taught them during the summer enrichment program. The scripted responses to all three sub-questions of interview questions one and two (see Appendices B and C) of the pre-test and post-test were also compared for differences in students’ levels of knowledge about the Reconstruction era from the beginning to the end of the summer enrichment program.

The second set of data used and analyzed for this study were that the students were interviewed two times during the summer enrichment program, as noted in Table 3. The students were interviewed the first and fourth weeks of the program (see Appendices E and F). These were individual interviews that were audio taped and students’ interview responses coded into major themes of human rights, racial separation, students’ attitudes and emotions towards the content, and students’ attitudes and emotions towards learning the content through theater arts. Examining the students’ attitudes and emotions related to the content and learning the content through theater arts instruction were useful in analyzing students’ intrinsic motivation.
The students’ responses, to interview question one (see Appendices E and F), were compared between first and second interviews for noticeable differences of knowledge exhibited in students’ answers. Students’ responses to questions two, three, and four (see Appendices E and F) were also coded and the coded responses compared from first to second interview for how much historical content the students actually learned through the theater arts instruction during the summer enrichment program.

Answers to question five (Appendices E and F) were coded into either a yes or a no, and then tallied across all ten students and both interviews to determine whether or not students enjoyed learning the history content through theater arts instruction. Students’ responses to the second part of question five were coded into either positive or negative responses and compared between interviews one and two to note any differences and/or similarities students made in their responses based on teaching methods, activities engaged in, or the content being taught.

Question 6 (see Appendices E and F) was also coded as either a yes or no. Answers to this question, specifically, were tallied across both interviews and all students interviewed and then compared to see if more students enjoyed learning key concepts from the Reconstruction era through theater arts or if more students would have preferred learning them through another teaching method. Responses to the second part of question 6 (see Appendices E and F) were also examined to see if students identified theater arts as their favorite part of the summer camp, or if something else was their favorite part. These results were compared across all interviewed students and both interviews for identifying whether or not more students enjoyed the theater arts portion of the summer camp the most.

Two teacher interviews were also conducted during this summer enrichment program (see Appendices G and H) as the third set of data to be analyzed (see Table 3). These interviews
occurred during the first and fourth weeks of the program. Answers were compared per question and teacher from the first to second interviews for their perceptions of what students learned and how well they worked together to construct a theater performance. Question one (see Appendices G and H) was coded according to response topics. These coded responses were compared to students’ answers to the same question in their interviews, in an effort to further triangulate data, to see if the teachers’ and students’ perceptions of what the students learned were the same. Questions two, four, and five of the teacher interviews (see Appendices G and H) were coded to see what students spent the most time on during the summer camp. Answers to question three (see Appendices G and H) were coded to see how students decided on the topic for the final play.

Question six of the teacher interviews (see Appendices G and H) was coded to discover students’ reactions to learning the history component through theater arts. Answers to this question, specifically, were tallied across both interviews and teachers and then compared to see if their perceptions were that more students enjoyed learning key concepts from the Reconstruction era through theater arts or if they think more students would have preferred learning them through another teaching method. Responses to the second part of question six (see Appendices G and H) were also examined to see why the teachers thought students would or would not identify theater arts as their favorite part of the summer camp. The teachers’ responses to this question were compared to the students’ responses, in an effort to further triangulate data, to see if their perceptions were similar.

The fourth set of data to be analyzed were the daily observations (see Appendix I) conducted by the researcher during specific parts of the day when students were working in groups. These observations, noted in Table 3, focused specifically on three sections of the day when students were working on costumes for the characters, constructing and writing the script
for the final play, and designing sets and props. A new observation checklist (See Appendix I) was used daily to assess each student’s involvement in the three above-mentioned tasks. Checks were placed in the appropriate box every time the researcher observed students engaged in specific activities. Checks were then tallied at the end of each day and then compared to see if students were more dominant in specific activities over others. Activities were also compared to see if students worked together more when engaged in specific activities. Tally marks for the days were also compared to see if specific days were better than others for the students. An example of this was that students worked together better on the day they rehearsed the play, as opposed to the day they constructed it.

The theater arts production at the end of the summer enrichment program, as seen in Table 3, was the final set of data to be analyzed. The production was evaluated via an observation checklist (see Appendix J) based on whether or not the students applied the knowledge gained from the summer camp to the final play and was assessed on students’ enthusiasm for performing on stage. The final theater production was analyzed for students’ accuracy of content knowledge applied to the final play they wrote and performed. Students’ excitement levels in their acting on stage were analyzed as a means for determining whether or not students enjoyed learning history via a theater arts production. All of these sets were analyzed by the researcher placing checks in the appropriate boxes every time she observed one of these areas during the final theater arts production. The check marks were then tallied, compared, and discussed to examine the level of enthusiasm in the final production in an effort to examine students’ intrinsic motivation.
By using five different set of data, the researcher expected to have stronger data results because with more data analyses and collection instruments, the data were more triangulated. Because the data were triangulated, it is also more reliable and valid.

Table 3

Data Instrument Analysis

<table>
<thead>
<tr>
<th>Time Line</th>
<th>Data Source</th>
<th>Data Collection Instrument</th>
<th>Data Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 6, 2011</td>
<td>Pre-test</td>
<td>Student Drawings and Scripted Responses</td>
<td>Exhaustive and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Exclusive Coding</td>
</tr>
<tr>
<td>June 13, 2011</td>
<td>Individual Interviews with Students</td>
<td>Scripting by Researcher, Audio Taped</td>
<td>Content Analysis</td>
</tr>
<tr>
<td>June 13, 2011</td>
<td>Teacher Interviews</td>
<td>Recorded by Audio Tape, Note-Taking by Researcher</td>
<td>Content Analysis</td>
</tr>
<tr>
<td>June 28, 2011</td>
<td>Theater Production</td>
<td>Observation Checklist Recorded by Researcher</td>
<td>Checklist</td>
</tr>
<tr>
<td>June 29, 2011</td>
<td>Post-test</td>
<td>Student Drawings and Scripted Responses</td>
<td>Exhaustive and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Exclusive Coding</td>
</tr>
<tr>
<td>June 30, 2011</td>
<td>Individual Interviews with Students</td>
<td>Scripting by Researcher, Audio Taped</td>
<td>Content Analysis</td>
</tr>
<tr>
<td>June 30, 2011</td>
<td>Teacher Interviews</td>
<td>Recorded by Audio Tape, Note-Taking by Researcher</td>
<td>Content Analysis</td>
</tr>
<tr>
<td>June 7-29, 2011</td>
<td>Observations of Student Interactions</td>
<td>Observation Checklist Recorded by Researcher</td>
<td>Checklist</td>
</tr>
</tbody>
</table>
CHAPTER IV
DATA ANALYSIS AND RESULTS

The current study attempted to determine whether students participating in a summer camp learn more about the fifth grade history concept of social studies, Reconstruction Era, via a theater arts production. The researcher did not use a control group (traditional teaching of social studies) in the study and recognizes this as a limitation to the study, which will be further discussed in chapter five (Neuendorf, 2002). Qualitative measures were used in this study that include (1) pre- and post-test drawings, (2) scripted comments, (3) student interviews, (4) teacher interviews, (5) daily observations checklist of the summer camp, and (6) the culminating student performance. The data set was used to investigate the research question, “What are the effects of theater arts instruction of social studies content on fifth grade students’ learning of the U.S. Reconstruction Period?” This study, and its data, also sought to address the following research sub-questions:

1. What factors contribute to students’ success in writing a historical script?

2. What factors contribute to students’ success in performing their own written play?

3. How does theatre arts instruction influence students’ accuracy of learning major characteristics of the historical concept of Reconstruction?

All data were initially presented to provide answers to the overarching research question. All data for this study were coded by the primary researcher and a second coder as a means for accounting for validity and replicability (Neuendorf, 2002). The data were coded by the primary researcher and second coder, initially, in order to account for reliability and validity of the codes.
used. After the primary researcher and second coder shared their results of the initial coding, they agreed on codes more relative to the research questions in the study that emerged from the data themselves and recoded the data again, using the new codes, to ensure intercoder reliability (Neuendorf, 2002).

Overarching Research Question

The overarching research question of this study is, “What are the effects of theater arts instruction of social studies content on fifth grade students’ learning of the U.S. Reconstruction Period?” In order to investigate whether the theater arts summer camp effected any change in students’ knowledge of the Reconstruction Era, the data were examined to identify (1) learned content (includes coding categories of racial separation and human rights), (2) student attitudes and emotions toward the use of theater arts instruction, and (3) student attitudes and emotions toward the content. This section of the chapter presents data coded for this research question in the following subsections, (a) the pre- and post-test drawings, (b) scripted comments for both pre- and post-test drawings, (c) beginning-of-camp and end-of-camp interviews for both the students and the teachers, (d) a daily checklist of student participation in camp activities and, (e) the final theater arts production created and performed by the students involved in the summer camp, also coded via a checklist.

(a) Pre- and Post-test Drawings

The pre- and post-test drawings were used as a means for discovering what students already knew about the statement, “Draw a picture of what a normal day might look like for a Black person who had just been freed from slavery right after the Civil War ended” on the pre-test and to identify what knowledge was gained from the summer camp content on the post-test.
While conducting an initial coding of the data, the primary researcher and second coder simply coded the data according to set themes by the researcher which were accuracy of historical events, accuracy of time-period dress, and accuracy of daily life for an African American. After the initial coding was completed, both the coders examined the data and found they had large differences between their codings and that the originally assigned codes of accuracy of historical events, accuracy of daily life for an African American, and accuracy of time-period dress, did not relate to the research question. As a result of this discussion and examination, the researcher and second coder engaged in exhaustive and exclusive coding as a means for engaging deeply with the drawings in an effort to address patterns found in the data and relate more clearly to the research question and that, following the notion of interpretative analysis, emerged from the coding itself (Neuendorf). The two coding categories that emerged from the data were racial separation and human rights. Racial separation classified historical events and actions that preceded, followed, or occurred during the Reconstruction era that related specifically to African Americans as caused by Whites. Human rights was defined as anything necessary for and related to daily life that included food, homes, clothing, health, safety, and death. Both coders coded the pre- and post-test drawings similarly per coding category, as noted in Table 4. Though Table 4 indicates differences in the researcher’s and second coder’s results for the pre- and post-test data, a closer look across data sets indicates that their codings were similar and accounted for triangulation of all data used in this study. The similar results across coders speak to the validity of the codings used and intercoder reliability.

An overview of pre- and post-test coding summaries is presented in Table 4. The number of times students indicated accurate responses per coding category per coder is indicated. For
example, in the first column of Table 4, the researcher noted four accurate responses were given about racial separation.

Table 4

*Students’ Pre- and Post-test Drawings Coding Summaries*

<table>
<thead>
<tr>
<th>Before Camp/Picture</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date:</td>
<td>Racial Separation</td>
<td>Human Rights</td>
</tr>
<tr>
<td>January 14, 2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRIMARY RESEARCHER</td>
<td>4</td>
<td>18</td>
</tr>
<tr>
<td>Coding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SECOND CODER Coding</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Total</td>
<td>6</td>
<td>29</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>After Camp/Picture</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date:</td>
<td>Racial Separation</td>
<td>Human Rights</td>
</tr>
<tr>
<td>January 14, 2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRIMARY RESEARCHER</td>
<td>10</td>
<td>22</td>
</tr>
<tr>
<td>Coding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SECOND CODER Coding</td>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>Total</td>
<td>17</td>
<td>38</td>
</tr>
</tbody>
</table>

*Note.* N = 11.
Table 5

*Students’ Pre-test Drawings*

<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0</td>
<td>1. “yay!”</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>1. Guard watching them</td>
<td>1. Don’t be too happy because still have work to do 2. Been waiting for this day 3. Finally free</td>
<td>2</td>
<td>1. Guard watching slaves</td>
<td>1. We are free 2. We have more work</td>
</tr>
<tr>
<td>3</td>
<td>0</td>
<td>1. “Yeah!”</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>0</td>
<td>1. Debris with person in it 2. RIP sign next to house 3. Help!—In house</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>0</td>
<td>1. Tattered clothes 2. Smelly because flies around person’s head</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>0</td>
<td>1. Dying on ground 2. Raining on person 3. Bloody body</td>
<td>8</td>
<td>0</td>
<td>1. Bloody slave</td>
</tr>
<tr>
<td>9</td>
<td>1. Family crying over body on ground</td>
<td>1. Body shot and on ground</td>
<td>9</td>
<td>0</td>
<td>1. Dead body 2. People crying</td>
</tr>
<tr>
<td>10</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

*(table continues)*
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>0</td>
<td>1. No clothes</td>
<td>11</td>
<td>0</td>
<td>1. Former slaves</td>
</tr>
<tr>
<td>14</td>
<td>0</td>
<td>1. Free!</td>
<td>14</td>
<td>0</td>
<td>1. Freed slave</td>
</tr>
<tr>
<td>Totals</td>
<td>4</td>
<td>18</td>
<td>Totals</td>
<td>2</td>
<td>11</td>
</tr>
</tbody>
</table>

Note. N = 11.
Table 6

*Students’ Post-test Drawings*

<table>
<thead>
<tr>
<th>Student Number</th>
<th>PRIMARY RESEARCHER</th>
<th>SECOND CODER</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. “White Only”</td>
<td>1</td>
<td>1. Whites only</td>
<td>0</td>
<td>0--No comment</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>2. “Oh Man!”</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. Guard watching</td>
<td>1</td>
<td>1. Guard watching slaves</td>
<td>2</td>
<td>1. We are free</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2. Still have more work to do.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>0</td>
<td>1. Tattered clothes</td>
<td>1. Tattered clothes</td>
<td>3</td>
<td>0</td>
<td>1. Tattered clothes</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>1. Sherman burning house</td>
<td>1. “Help!” in house</td>
<td>1. Sherman is happy</td>
<td>6</td>
<td>1. Poor clothes</td>
<td>1. Poor clothes</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>0</td>
<td>1. Old house</td>
<td>1. Poor clothes</td>
<td>7</td>
<td>2. Broken windows</td>
<td>2. Poor house</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Broken windows</td>
<td></td>
<td></td>
<td>3. Tattered clothes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>0</td>
<td>1. Raining on bloody person</td>
<td>1. Bloody slave</td>
<td>8</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>1. “Pick 500 apples by 5”</td>
<td>1. Work for someone else like a slave</td>
<td>1. Share cropping</td>
<td>9</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student Number</td>
<td>Racial Separation</td>
<td>Human Rights</td>
<td></td>
<td>Student Number</td>
<td>Racial Separation</td>
<td>Human Rights</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>-------------------</td>
<td>--------------</td>
<td>---------------------------</td>
<td>-------------------</td>
<td>--------------</td>
<td>--------------</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>0</td>
<td>1. Absence of homes 2. Former slave going to doctor/school</td>
<td></td>
<td>10</td>
<td>0</td>
<td>1. Former slave going to doctor and school</td>
<td></td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>10</strong></td>
<td><strong>22</strong></td>
<td></td>
<td><strong>Totals</strong></td>
<td><strong>7</strong></td>
<td><strong>16</strong></td>
<td></td>
</tr>
</tbody>
</table>
Coding categories for the drawings were used that coincide with Gillian Rose’s (2007) overarching coding categories:

- exhaustive (every aspect of image covered by a category) (see Tables 5 and 6) and,
- exclusive (no categories overlap with others) (see Tables 5 and 6).

The codes used for both the pre- and post-test drawings were clear and replicable and also related to the overarching research question in examining the social studies content learned during the summer camp. These codes were *racial separation* and *human rights*. Tables 5 and 6 demonstrate the coding details per category, per student on both the pre- and post-test drawings. A 0 listed for a given category and student, indicates that the specific coder did not find anything in the drawing or scripted comments that relate to the coding category. Numbered items indicate what specific students included in their drawings and scripted comments that relate to a specific coding category, according to each specific coder.

The goal of the pre- and post-test drawings was to identify what knowledge the students had about the Reconstruction Era previous to the summer camp and then to identify what content knowledge the students gained during the summer camp. An in-depth look at a few samples of the students’ pre- and post-test drawings demonstrates growth of knowledge from pre- to post-test.
For example, when comparing pre- (see Appendix U, Figure 8) and post-test drawings (see Appendix U, Figure 10) for Student One, content knowledge growth is noted. In Figure 8,
Student One shows a happy African American that had just been freed from slavery as demonstrated by the African American saying, “yah!” This same student in Figure 10, however, depicts a different picture after the summer camp was over and content knowledge about the U.S. Reconstruction Era had been learned. In the post-test drawing, Student One shows an African American just freed from slavery but still not enjoying the freedoms that Whites enjoyed. This is depicted in the post-test drawing in which the African American cannot go into the “White only” establishment. The African American’s emotions are also different in the post-test drawing as is quoted, “All Man.” Student One demonstrates evidence of growth in content knowledge from pre- to post-test as during the summer camp students studied how African Americans felt after gaining their civil rights only to discover they could not exercise them.

Figure 9. Student Three, Pre-test Drawing.
Another example of growth in content knowledge from pre- to post-test is noted in Figures 9 and 3 (see Appendix U), respectively. In these drawings, Student Three demonstrates evidence of growth in content knowledge. In the pre-test drawing, Student Three depicts the African American as happy, as the person in the drawing says “Yea!” and is dressed in colorful clothing. In the post-test drawing, however, Student Three shows a sad person wearing tattered clothing. Student Three demonstrates content knowledge growth as students learned that African Americans were very poor upon being freed from slavery and thus did not have nice clothing, homes, or material possessions. Student Three also shows content knowledge growth from pre- to post-test as evidenced in a difference of emotions expressed in the drawings.
Figure 6. Student Nine, Pre-test Drawing.

Figure 16. Student Nine, Post-test Drawing.
Growth in content knowledge is also exhibited in Figures 6 and 16 (see Appendix U). In Figure 6, Student Nine depicts an African American seeing a family member killed during the Civil War. In Figure 16, Student Nine shows accuracy in drawing a picture of something that occurred on a typical day for an African American after the Civil War, that being sharecropping. Student Nine demonstrates content knowledge growth by the post-test by utilizing an explicit example of sharecropping used in the summer camp that was taught as something African Americans had to engage in after the Civil War ended because they had to have jobs and earn money for food.

*Figure 11. Student Fourteen, Pre-test Drawing.*
Growth in content knowledge is also noted in Figures 11 and 17 of Appendix U. In Figure 11, Student 14 drew an African American expressing joy over his freedom from slavery. Student 14 depicts the African American saying “I’m free” on the pre-test. On the post-test, however, Student 14 expands on the pre-test knowledge and demonstrates content knowledge gained through the summer camp program, by drawing an African American in tattered clothing worried about being caught after curfew. Student 14 depicts the African American, on the post-test, as saying “I need to get to the house before I get caught by a guard.” Student 14 also demonstrates growth in content knowledge as the post-test drawings has the African American standing next to a building with a “Black Only” sign on it, depicting the segregation that still existed after the Civil War ended. These examples are provided as an in-depth look into content knowledge growth from students’ pre- to post-tests, and serve as models of evidence of growth from pre- to post-test drawings as noted by further examining the students’ pre- and post-test
drawings located in Appendix U. The student drawings located in Appendix U further demonstrate the findings noted related to Students One, Three, Nine, and 14.

As noted in Table 5, students had some previous knowledge of the Reconstruction Era, based on the results of the pre-test. Evidence on the pre-test drawings demonstrating prior knowledge of the racial separation that occurred during the Reconstruction Era, includes guards watching the previous slaves as they work, families crying over dead bodies, and a “Slavery Union Infirmary” (see Appendix U, Figure 1). Evidence on the pre-test drawings that demonstrated prior knowledge related to human rights during the Reconstruction Era included debris on the ground with bodies in it (see Appendix U, Figure 2), a house with a Rest-In-Peace sign next to it (see Appendix U, Figure 2), African Americans wearing tattered clothing (see Appendix U, Figures 3 and 4), flies flying around an African American’s head (see Appendix U, Figure 4), bloody bodies that had been shot lying on the ground in the rain (see Appendix U, Figures 5 and 6), a person in a burning house yelling “Help!” (see Appendix U, Figure 2), and a quote on one student’s drawing that says “Don’t be too happy yet because we still have work to do” (see Appendix U, Figure 7). Though students seemed to have knowledge about the Reconstruction Era before the summer camp began, five of the 11 students (45%) assessed showed inaccurate knowledge. For example, six (55%) of the drawings had quotes such as “Yay!” (see Appendix U, Figure 8), “Yeah!” (see Appendix U, Figure 9), “Been waiting for this day” (see Appendix U, Figure 7), “Finally free” (see Appendix U, Figure 10), “Slavery Union Infirmary” (see Appendix U, Figure 1), and “I’m Free!” (see Appendix U, Figure 11), indicating inaccuracies of knowledge as to how African Americans were treated during this time after they were freed from slavery.
Post-test drawings, as noted in Table 6, indicate growth in accuracy of knowledge occurred during the summer camp. Three of the 11 students drew the same or similar drawings on both the pre- and post-test, as indicated in Figures 7 and 12 (see Appendix U), Figures 13 and 14 (see Appendix U), and Figures 1 and 15 (see Appendix U). The other eight students indicated growth in knowledge from pre- to post-test. This growth in knowledge was analyzed by comparing students’ responses to the definitions of the Reconstruction Era given in chapter three that include the following:

- assassination of Abraham Lincoln
- Black Codes
- Freedmen’s Bureau
- new Amendments added to the Constitution
- preventing African Americans from using their newly won civil rights via their loss of political power and inability to vote
- Sharecropping
- the Ku Klux Klan, and
- Jim Crow laws which legalized segregation against African Americans

Evidence of change in students’ knowledge by the post-test, as coded per *racial separation* (coded by historical events and activities that preceded, followed, occurred during the Reconstruction Era aimed at African Americans by Whites and the United States government), consisted of student responses that included:

- guards watching former slaves work for an employer
- former slaves depicted as unhappy even though free
- former slaves being afraid of getting caught by the guards
• the recognition that African Americans were forced to participate in sharecropping

• “Slavery Union Infermatory”

• Losing their homes and in some cases, their lives, because Sherman burned the homes of African Americans; Whites could then rebuild after the Civil War ended, whereas African Americans could not read to know what they were signing for purchase, had to work for landowners and could not get out of debt easily, and therefore had limited opportunity to rebuild homes Sherman destroyed

• quotes directly from student drawings such as “White only” (see Appendix U, Figure 10), “Oh man!” (see Appendix U, Figure 10), “Pick 500 apples by 5:00 p.m.” (see Appendix U, Figure 16), and “Yes sir” (see Appendix U, Figure 16)

• another example of differences in pre- and post-test data is seen in Figures 6 and 16 (see Appendix U). In Figure 6 (see Appendix U), the student drew an adult and child mourning a dead person, whereas in Figure 16 (see Appendix U), the student drew an example of African Americans forced into sharecropping

• Figure 11 (see Appendix U) depicts an African American happy to be free from slavery while Figure 17 (see Appendix U) depicts an African American in tattered clothing, standing next to a business with a “Black Only” sign on the door, worried about being caught by a guard.

Change in knowledge is also indicated by the codings of the human rights category as mentioned in the definition given for human rights in chapter three. Human rights were coded as the basic human rights all humans should have in order to live, such as health, clothing, food, homes, safety, and death. One example of this includes a student drawing an African American wearing tattered clothes on the post-test (see Appendix U, Figure 10), whereas on the pre-test the student
drew a freed African American person saying “Yeah!” (see Appendix U, Figure 8). Another
example of things changed or added to post-test drawings that were not on the pre-test drawings
include a drawing of a student saying “Yea!” on the pre-test (see Appendix U, Figure 9) and a
sad person wearing tattered clothing on the post-test (see Appendix U, Figure 3). Figure 2 (see
Appendix U) shows a house on fire with debris around it and a person in the burning house, and
another person dead beside the house whereas Figure 18 (see Appendix U) shows a similar
drawing with an addition of evidence of houses being burned. This relates to human rights
because African Americans who should have had the right to live in peace were invaded in their
own homes and their homes destroyed, and as demonstrated in this student drawing, some even
losing their lives. Figures 4 and 19 (see Appendix U) are also similar but in Figure 19 (see
Appendix U) an old one-story home with broken windows has been added. Figure 5 (see
Appendix U) is a drawing of a dead person lying on the ground in the rain, but in Figure 20 (see
Appendix U), the person has no clothes. In one pre-test example, a student drew a community
with homes and jobs for African Americans after the Reconstruction Era that included doctors
and teachers (see Appendix U, Figure 13). The student did, however, leave the houses
completely out of the post-test drawing (see Appendix U, Figure 14). Figures 21 and 22 (see
Appendix U) are similar except that in the post-test drawing (see Appendix U, Figure 22) the
student drew a one-story house as opposed to the pre-test drawing in which the student drew a
three-story home (see Figure 21). Finally, Figure 11 (see Appendix U), depicts an African
American happy to be free from slavery while Figure 17 (see Appendix U) depicts an African
American in tattered clothing, standing next to a business with a “Black Only” sign on the door,
worried about being caught by a guard. This relates to human rights because the person in Figure
11 (see Appendix U) had decent clothing while the same person in Figure 17 (see Appendix U)
had tattered clothes. *Figures 1-22* in Appendix U are copies of all of the student drawings. The
next few samples are included in the text as quick references for data comparison.

While coding frequencies are not necessarily important in qualitative analysis and do not translate into significance, it is evident that growth in knowledge occurred from pre- to post-test drawings (Rose, 2007). This evidence is seen in Tables 4 and 7 as student growth is noted by coding frequencies per category from pre- to post-test and, more importantly, in changes identified in student drawings indicating knowledge constructed during the summer camp. The increase in frequencies noted from pre- to post-test also helped triangulate data collected using qualitative and quantitative measures. Students learned the content focused on in the summer camp, increasing their knowledge of the Reconstruction Era. Since theater arts was the only method of instruction used, deductive reasoning and interconnections within the data (student drawings, scripted comments, and teacher and student interviews) in Table 7 suggest that this integration effected an increase in student knowledge of the Reconstruction Era (Neuendorf, 2002).

**Table 7**

*Gains from Pre- to Post-test Drawings*

<table>
<thead>
<tr>
<th>Comparisons</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-test drawings</td>
<td>6</td>
<td>29</td>
</tr>
<tr>
<td>Post-test drawings</td>
<td>17</td>
<td>38</td>
</tr>
<tr>
<td>Drawing gains</td>
<td>11</td>
<td>9</td>
</tr>
</tbody>
</table>

*Note. N = 11.*
Pre- and Post-test Scripted Comments

Students gave more insight into drawings in the scripted comments portion of the pre- and post-test with expanded oral description. Guided by the questions asked, students’ answers were more detailed related to the content of the summer camp than they expressed in the drawings themselves.

This portion of the pre- and post-test was, in addition to the drawings, beneficial in recognizing students’ prior knowledge about the Reconstruction Era at the time of the pre-test and in identifying change in student knowledge of the content taught at the post-test. Content analysis, defined by Neuendorf (2002) as a method in the social sciences for studying the content of communication and the study of recorded human communications, such as books, websites, paintings and laws, was performed on scripted comments by both coders, lending internal validity of the data. The similarities in codings between both of the coders indicate reliability in the codings used. The similarities noted in Table 8, as well as across data sets, demonstrate the triangulation of all data in this study.

As Table 8 illustrates, some growth occurred from pre- to post-test in what students knew about the Reconstruction Era previous to the summer camp to what knowledge they gained by the end of the summer camp. There was, however, also some decrease in frequencies of codings from pre- to post-test. Tables 9 and 10 further examine content growth. Growth also was evident in the number of changes made on the student drawings from pre- to post-test. Both coders coded the data similarly and found similar results of the students’ scripted comments.
### Table 8

*Students’ Pre- and Post-test Scripted Comments Coding Summaries*

<table>
<thead>
<tr>
<th>Before Camp/Scripted Comments</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date:</td>
<td>Racial Separation</td>
<td>Human Rights</td>
<td>Difference Between Pre- and Post- Drawings</td>
</tr>
<tr>
<td>January 14, 2013</td>
<td><strong>PRIMARY RESEARCHER Coding</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>SECOND CODER Coding</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>33</strong></td>
<td><strong>47</strong></td>
</tr>
<tr>
<td>After Camp/Scripted Comments</td>
<td>Number of Times Students Indicated Accuracy</td>
<td>Number of Times Students Indicated Accuracy</td>
<td>Number of Times Students Indicated Accuracy</td>
</tr>
<tr>
<td>Coding Date:</td>
<td>Racial Separation</td>
<td>Human Rights</td>
<td>Difference Between Pre- and Post- Drawings</td>
</tr>
<tr>
<td>January 14, 2013</td>
<td><strong>PRIMARY RESEARCHER Coding</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>20</td>
<td><strong>--4 (decrease)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>SECOND CODER Coding</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>20</td>
<td><strong>+1 (increase)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>37</strong></td>
<td><strong>40</strong></td>
</tr>
</tbody>
</table>

*Note.* N = 11.
### Table 9

*Students’ Pre-test Scripted Comments*

<table>
<thead>
<tr>
<th>Primary Researcher Before Camp/ Scripted Comments</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Racial Separation</strong></td>
<td><strong>Second Coder Before Camp/ Scripted Comments</strong></td>
</tr>
<tr>
<td><strong>Coding Date:</strong> January 14, 2013</td>
<td></td>
</tr>
<tr>
<td><strong>Student Number</strong></td>
<td><strong>Racial Separation</strong></td>
</tr>
<tr>
<td><strong>Student Number</strong></td>
<td><strong>Racial Separation</strong></td>
</tr>
<tr>
<td><strong>Coding Date:</strong> January 14, 2013</td>
<td><strong>Second Coder Before Camp/ Scripted Comments</strong></td>
</tr>
<tr>
<td><strong>Human Rights</strong></td>
<td><strong>Second Coder Before Camp/ Scripted Comments</strong></td>
</tr>
</tbody>
</table>

1. “Yay!”--free
2. Slave no more
3. Happy free

1. Guard--not get out of work
2. Happy out of “toughness”

1. Don’t be too happy, still work to do
2. Today need to know how hurt and treat people
3. Black people just as important

1. Guard-not get out of work.
2. Happy out of toughness

1. Don’t be too happy, still work to do.
2. Know how hurt and treat people.
3. Blacks just as important

1. Got to be freed
2. Got to be with family
3. Find lost family

1. “Yay!”--just freed from slavery
2. If you wait--set free, things go right

1. Got to be feed.
2. Got to be with family.
3. Find lost family

1. Yay! Just freed from slavery
2. If you wait-set free things go right

1. House on fire with person in it
2. Dead man in debris
3. Dead man near RIP stone

1. Ripped clothes
2. Dirty--fleas
3. Take bath in lake

1. Crying happy tears because free
2. Kneeling and thanking God for getting them out of slavery

1. Ripped clothes
2. Dirty
3. Take bath in lake

1. Crying happy tears b/c free.
2. Kneeling and thanking God for getting them out of slavery.

(table continues)
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Lady in ragged dress 2. Country free b/c Civil War 3. Civil War is king’s fault b/c wanted everyone to live by his rules</td>
<td>Dead person with blood everywhere 2. Rain=sad day</td>
<td>8</td>
<td>Country free because of Civil War. 2. Rain= sad day 3. Lady in ragged dress</td>
</tr>
<tr>
<td>9</td>
<td>At least got out of slavery</td>
<td>Lady crying over dead person (her mom) with child</td>
<td>9</td>
<td>At least got out of slavery</td>
</tr>
<tr>
<td>10</td>
<td>School and doctor gave them jobs</td>
<td>Needed money for houses, food 2. Had to get jobs</td>
<td>10</td>
<td>School and doctor gave them jobs</td>
</tr>
<tr>
<td>11</td>
<td>Finally free 2. Slaves—wash, cook, clean</td>
<td>3-story house many share b/c no money for own homes after slavery 2. Getting along b/c have to live together now free</td>
<td>11</td>
<td>Finally free. 2. Slaves-wash, cook, clean</td>
</tr>
<tr>
<td>13</td>
<td>Freed from “Slavery Union Infirmary”</td>
<td>Died b/c long war 2. Depressing/sad war 3. Freed while still alive</td>
<td>13</td>
<td>Freed from Slavery Union Infermtry</td>
</tr>
<tr>
<td>14</td>
<td>He got freedom 2. Slavery is over</td>
<td>“Free!” 2. Happy</td>
<td>14</td>
<td>He got freedom. 2. Slavery is over</td>
</tr>
<tr>
<td>Totals</td>
<td>18</td>
<td>25</td>
<td>Totals</td>
<td>15</td>
</tr>
</tbody>
</table>

Note. N = 11.
Table 10

*Students’ Post-test Scripted Comments*

<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1. Guard--make sure don’t run off</td>
<td>1. Happy out of slavery 2. Blacks should have been treated how Whites treated</td>
<td>2</td>
<td>1. Guard--make sure don’t run off</td>
</tr>
</tbody>
</table>

*(table continues)*
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>1. Abe Lincoln--war</td>
<td></td>
<td>8</td>
<td>1. Abe Lincoln--war</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. If wasn’t for Abe Lincoln, wouldn’t have school together</td>
<td></td>
<td></td>
<td>2. If wasn’t for Abe Lincoln, wouldn’t have school together</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>1. Freed slave--not really free</td>
<td>1. Discipline</td>
<td>9</td>
<td>1. Slaves not really free</td>
<td>1. Discipline</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Need food and shelter</td>
<td></td>
<td></td>
<td>2. Need food and shelter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Food in garden b/c couldn’t afford food in store</td>
<td></td>
<td></td>
<td>2. Food in garden could afford food in store</td>
</tr>
<tr>
<td></td>
<td>2. Civil War still going on</td>
<td></td>
<td></td>
<td>2. Civil War still going</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>1. Escaping slavery</td>
<td>1. Escaping slavery</td>
<td>14</td>
<td>2. Other slaves at gate</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Other slaves at gate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Totals** 19 | 20 | **Totals** 18 | 20

*Note.* N = 11.
The pre- and post-test data in Tables 9 and 10 include scripted comments on the student drawings in response to guided questions about the drawing. These questions (see Appendix A), for the pre-test, included: “Draw a picture of what a normal day might look like for a Black person who had just been freed from slavery, right after the Civil War ended,” students answered several questions about their drawings, as asked by the primary researcher. These questions (see Appendix A), for the pre-test, included:

- What did you draw in your picture?
  a. (Probe) Can you tell me more about that?

- Who or what is represented in your picture?
  a. (Probe) Why is he, she, or that in your picture?

- Is there anything else you want to tell me about your picture?

- Why did you feel it was important to draw this picture?

- What did you want us to know about this picture?

- What is the most important thing about this picture?

The post-test included the same components as the pre-test (see Appendix C), which incorporated scripted comments on the student drawings in response to guided questions about the drawing. These questions (see Appendix C), for the post-test, included:

- What did you draw in your picture?
  a. (Probe) Can you tell me more about that?

- Who or what is represented in your picture?
  a. (Probe) Why is he, she, or that in your picture?

- Is there anything else you want to tell me about your picture?

- Why did you feel it was important to draw this picture?
• What did you want us to know about this picture?
• What is the most important thing about this picture?
• What did you draw in your picture this time that is different from your first picture?
  a. (Probe) Did you include anything in your second picture that you did not have in your first picture?
  b. (Probe) Did you change anything in your second picture from your first picture?

The pre- and post-test scripted comments assessed students’ knowledge of the content taught during the summer camp. Coding both the drawings and scripted comments for content knowledge is also a method used in this study for triangulating the data to ensure coding was completed accurately (Neuendorf, 2002). The same coding categories of *racial separation* and *human rights* were used. One extra coding category was added to the post-test that was not on the pre-test. This coding category, *difference between pre- and post- drawings*, was used to identify what students changed, added, or deleted from their pre-test drawings and included on their post-test drawings. This coding category, additionally, helped account for an increase in student knowledge about the Reconstruction Era throughout the camp and for making interconnections between the drawings and the scripted comments, which assists in answering the overall research question of this study (Rose, 2007).

The coding results are similar, when looking at frequencies on both the pre- and post-test. Out of the 11 students assessed, 9 exhibited misconceptions about the Reconstruction Era on the pre-test scripted comments. Examples of these include student quotes from the pre-test scripted comments such as: “Yay!--Free,” “Happy out of ‘toughness’,” “If you wait to get set free, things will go right,” “Civil War is king’s fault because he wanted everyone to follow his rules,” “At least they got out of slavery,” “School and doctors gave them jobs after slavery,” “3-story house
because had to live together after slavery because they had not much money,” “Freed from ‘Slavery Union Infirmary’,” and “Free!—happy.”

On the post-test, however, 8 of the 11 students tested exhibited an increase in accuracy of knowledge related to the Reconstruction Era. In Tables 9 and 10 above, these eight students showed growth in knowledge from their pre-test responses to their post-test responses. Examples of this growth from these eight students’ quotes: “Even when free, can’t do what want,” “Blacks should have been treated how Whites were treated,” “Black people were poor and had no money after slavery ended,” “Sherman set fire to everything in Georgia,” “Black people could not read the contracts and their houses were small with cracked windows and curtains falling off the windows and the stairs were crooked,” “If it wasn’t for Abraham Lincoln, we wouldn’t be in school together,” “Black people still had to work for plantation owners,” and “Small, little house with so many people living there.”

Along with the post-test scripted comments themselves, the third code category of difference between pre- and post- drawings on the post-test scripted comments assisted in the triangulation of data analyzing change in student content knowledge about the Reconstruction Era. Key themes in both the student drawings and the discourse about the drawings are drawn together, as noted by Gillian Rose (2007), to further clarify growth of knowledge about the Reconstruction Era at the end of the camp. Out of the 11 students assessed, 10 gave a content-based rationale for changes they made on their post-test drawings that was accurate information learned during the summer camp about the Reconstruction Era. Some of this learned information included student quotes from this third coding category: “not really that free,” “didn’t make all boys in second picture because both Black boys and girls were mistreated then,” “different person in second picture—not as nice of clothes after slavery as in first picture,” “didn’t know
about Sherman until camp,” “old house in second picture,” “man looking at paper, doesn’t know what it says,” “house with cracks in it in second picture,” “really happened back then,” “second picture has a plantation owner in it and apples,” “no houses or cars in the second picture because they had no money to buy them,” “the house is smaller and only one-story in the second picture because they were poor and didn’t have as big of a garden,” “in the first picture it’s sunny, people have good clothes and are free--in the second picture there is a small house, tattered clothes, and have to hurry to the house so not caught by the guard,” and “no money.”

Table 11

Students’ Beginning and Ending Interviews Coding Summaries

<table>
<thead>
<tr>
<th>Beginning Student Interviews</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date:</td>
<td>Racial Separation</td>
<td>Human Rights</td>
<td>Students’ Attitudes/Emotions Towards Content</td>
<td>Students’ Attitudes/Emotions Towards Content</td>
</tr>
<tr>
<td>January 14, 2013</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRIMARY RESEARCHER Coding</td>
<td>35</td>
<td>34</td>
<td>25</td>
<td>27</td>
</tr>
<tr>
<td>SECOND CODER Coding</td>
<td>32</td>
<td>31</td>
<td>22</td>
<td>26</td>
</tr>
<tr>
<td>Total</td>
<td>67</td>
<td>65</td>
<td>47</td>
<td>52</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ending Student Interviews</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date:</td>
<td>Racial Separation</td>
<td>Human Rights</td>
</tr>
<tr>
<td>January 14, 2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRIMARY RESEARCHER Coding</td>
<td>21</td>
<td>29</td>
</tr>
<tr>
<td>SECOND CODER Coding</td>
<td>20</td>
<td>28</td>
</tr>
<tr>
<td>Total</td>
<td>41</td>
<td>57</td>
</tr>
</tbody>
</table>

Note. N = 11.
Student Interviews

The student interviews at the beginning of the camp used the following questions (see Appendix E):

1. What have you learned so far about the Reconstruction Era in the United States?
2. What can you tell me about the slaves gaining their freedom?
   - (Probe) How were they prevented from using these freedoms after they had gained them?
   - (Probe) Were the slaves able to act freely?
3. Are you enjoying learning history through the arts? Why or why not? and,
4. What is your favorite part of the summer camp so far?, Why?

The student interview questions (see Appendix F) asked near the end of the camp were similar to the ones asked at the beginning, with a slight variation. They included the following:

1. What have you learned about the Reconstruction era in the United States?
2. What can you tell me about the slaves gaining their freedom?
   - (Probe) How were they prevented from using these freedoms after they had gained them?
   - (Probe) Were the slaves able to act freely?
3. Did you enjoy learning history through the arts? Why or why not?, and
4. What was your favorite part of the summer camp? Why?

In order to account for reliability and validity of the student interview data, the data were coded by both coders. In an effort to answer the overarching research question, coding themes used for the student interviews included racial separation, human rights, students’ attitudes and emotions towards the content, and students’ attitudes and emotions towards theater arts used as
instruction during the camp. Since the overarching question asked about the effects theater arts had on students’ learning the Reconstruction Era content, the chosen codes were necessary in order to assess content knowledge and how students felt about learning the content, especially through the use of theater arts. A zero listed for a given category and student, indicates that the specific coder did not find anything in the interviews that related to the coding category. Numbered items indicate what specific students included in their interviews that relate to a specific coding category, according to each specific coder.
### Table 12

**Beginning Student Interviews**

<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Beginning Camp Student Interviews</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Coding Date:</strong> January 14, 2013</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Student Number</strong></td>
<td>Racial Separation</td>
<td>Human Rights</td>
<td>Students’ Attitudes/Emotions Towards Content</td>
<td>Students’ Attitudes/ Emotions Towards Learning Through Theater Arts</td>
</tr>
</tbody>
</table>

*(table continues)*
<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
</table>
| **Beginning Camp Student Interviews** | 6  
1. Civil War fought over slavery  
2. KKK  
3. North won Civil War  
4. Sign contracts for jobs | 1. Wanted freedom b/c tired of being slaves  
2. Happy--gain little freedom  
3. Sign contract for job but couldn’t read  
4. If not do something, no pay  
5. Not as many rights for Blacks as for Whites | 1. See friends | 1. Do plays  
2. Like to write and learn through plays  
3. Real costumes out of fabric  
4. Final play--perform for big audience not just class |
| 7  
1. North won Civil War  
2. Contracts  
3. KKK  
4. Abe Lincoln | 1. Slaves free  
2. No pay if don’t do job  
3. Gave land to Blacks  
4. Couldn’t read  
5. Not earn much money  
6. Still like slaves | 1. Draw  
2. Fun  
3. Activities | 1. Costumes  
2. Theater  
3. Helps when older--build stuff  
4. Show drawings--scenes |
| 8 | 1. Blacks not do as much as Whites | 1. What learning here will help when older--want to be a designer, model, singer | 1. Make own costumes |
| 9  
1. South lost  
2. Black Codes | 1. Free doesn’t mean free  
2. Freedmen’s Bureau  
3. Jail/killed | 1. Want to know more about Reconstruction  
2. Better than taught in boring classroom  
3. Like real history | 1. Doing all the plays helps learn Reconstruction |
| 10  
1. Civil War  
2. Abe Lincoln wrote a paper  
3. Harriet Tubman | 1. No money or job | 1. Love history now | 1. Play--get to act out, helps remember history |

*(table continues)*
<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning Camp</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student Interviews</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>1. Black people not really free</td>
<td>1. Blacks treated differently—not fair</td>
<td>1. Never liked history but now fun</td>
<td>1. Fun b/c get to write plays and act</td>
</tr>
<tr>
<td></td>
<td>2. Free but couldn’t do what Whites did</td>
<td>2. Freedmen’s Bureau</td>
<td></td>
<td>them out</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Some Whites said not free</td>
<td></td>
<td>2. I love acting</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>1. Civil War</td>
<td>1. Slavery</td>
<td>1. Learn what don’t learn in school</td>
<td>1. Act out and be the characters like</td>
</tr>
<tr>
<td></td>
<td>2. Not work for overseer anymore</td>
<td>2. When free--still work for others</td>
<td>about social studies</td>
<td>you are in Hollywood Studios</td>
</tr>
<tr>
<td></td>
<td>3. Worse food, drinks, service for Blacks</td>
<td>3. People kept tricking Blacks</td>
<td>2. Will ace every test in 5th grade in</td>
<td>2. Pre-tend to be someone not real</td>
</tr>
<tr>
<td></td>
<td>than Whites</td>
<td>4. Couldn’t read contracts</td>
<td>social studies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Everything separated</td>
<td>5. Today, Blacks and Whites agree to be</td>
<td>3. Had the best time</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>friends and move on</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>1. KKK</td>
<td>1. Jim Crow laws</td>
<td>1. Teachers make fun</td>
<td>1. After learn history, do plays to</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Get a job or go to prison</td>
<td>2. Learning history is fun</td>
<td>help remember</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2. Doing plays is fun, I like learning</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>this way</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>35</td>
<td>34</td>
<td>25</td>
<td>27</td>
</tr>
</tbody>
</table>

*(table continues)*
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Students’ Attitudes/Emotions Towards Content</th>
<th>Students’ Attitudes/Emotions Towards Learning Through Theater Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1. Only Blacks were slaves 2. John Wilkes Boothe killed Lincoln 3. Whipped or no money if not do job right</td>
<td>1. $400 a month 2. Obey rules-separate schools, water fountains, 4</td>
<td>1. Not sitting in chairs 2. Active 3. Motivating 4</td>
<td>1. Meet new people 2. Teacher let us do it</td>
</tr>
</tbody>
</table>

*Coding Date: January 14, 2013*

*Beginning Camp Student Interviews*

*SECOND CODER*

<table>
<thead>
<tr>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Students’ Attitudes/Emotions Towards Content</th>
<th>Students’ Attitudes/Emotions Towards Learning Through Theater Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*(table continues)*
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Students’ Attitudes/ Emotions Towards Content</th>
<th>Students’ Attitudes/ Emotions Towards Learning Through Theater Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>1. Black couldn’t do as much as Whites 2. Whites treated Blacks badly</td>
<td>1. Help me in future</td>
<td>1. Make own costume</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>1. Civil War 2. Abe Lincoln wrote a paper 3. Harriet Tubman</td>
<td>1. No money or job</td>
<td>1. Love history now</td>
<td>1. Play--get to act out, helps remember history</td>
</tr>
<tr>
<td>13</td>
<td>1. Civil War 2. Not work for overseer 3. Worse food, drinks, service for Blacks than Whites</td>
<td>1. Still work for others 2. Couldn’t read but sign contract 3. Today, Black are Whites are friends and move on 4. Slavery</td>
<td>1. Learn what didn’t learn in school 2. Will ace every test in 5th grade in social studies 3. Had the best time</td>
<td>1. Act out and be the character 2. Pre-tend to be someone not real</td>
</tr>
<tr>
<td>14</td>
<td>1. KKK</td>
<td>1. Jim Crow 2. Get job or go to prison</td>
<td>1. Teachers made fun 2. We learn history</td>
<td>1. Learning history and doing play 2. Doing play is fun</td>
</tr>
<tr>
<td>Totals</td>
<td>32</td>
<td>31</td>
<td>22</td>
<td>26</td>
</tr>
</tbody>
</table>

*Note. N = 2.*
Table 13

**Ending Student Interviews**

<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Ending Camp Student Interviews</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date:</td>
<td>January 14, 2013</td>
<td>Racial Separation</td>
<td>Human Rights</td>
<td>Students’ Attitudes/Emotions Towards Content</td>
<td>Students’ Attitudes/Emotions Towards Learning Through Theater Arts</td>
</tr>
<tr>
<td>Student Number</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>1. Abe Lincoln killed</td>
<td>1. Fought against slavery</td>
<td>1. Fun learning what happened back then</td>
<td>1. Learn and act together is fun</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Blacks couldn’t buy/eat what want</td>
<td></td>
<td></td>
<td>2. Learn history through plays</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>1. Blacks not use same sinks as Whites</td>
<td>1. Blacks mistreated</td>
<td>1. Learned more history here and carry to school next year</td>
<td>1. Making up own plays</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Everything separated</td>
<td>2. Work for overseers</td>
<td>2. Meet new people</td>
<td>2. Like—teachers let us act, come up with own parts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. John Wilkes Booth killed Abe Lincoln</td>
<td>3. Money off paycheck if something wrong or broken</td>
<td>3. Can be active</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. KKK</td>
<td>2. Not paid if something broken</td>
<td></td>
<td>2. Like learning new stuff in plays</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. If no job, go to jail</td>
<td></td>
<td>3. Design costumes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Couldn’t read</td>
<td>2. Social studies now 2nd favorite subject</td>
<td>2. Like to write them</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. If job is wrong, don’t get paid</td>
<td>3. See friends</td>
<td>3. Perform big play in front of everyone</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4. Like slavery</td>
<td></td>
<td>4. Do sets for big play</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>1. KKK</td>
<td>1. Abe Lincoln gave back 40 acres</td>
<td>1. History 2nd favorite subject</td>
<td>1. Like painting/drawing sets</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Contracts</td>
<td>2. couldn’t read contracts</td>
<td>2. Not use textbooks</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Signs that read “All White”</td>
<td></td>
<td>3. Have fun</td>
<td></td>
</tr>
</tbody>
</table>

*(table continues)*
<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Ending Camp Student Interviews</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date:</td>
<td></td>
<td>Racial Separation</td>
<td>Human Rights</td>
<td>Students’ Attitudes/Emotions Towards Content</td>
<td>Students’ Attitudes/Emotions Towards Learning Through Theater Arts</td>
</tr>
<tr>
<td>January 14, 2013</td>
<td></td>
<td>9</td>
<td>1. Rebuild town</td>
<td>1. Not free--work for Plantation Owners</td>
<td>1. Improved social studies--last year passed CRCT by 3 points</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. North won Civil War</td>
<td>2. Freedmen’s Bureau</td>
<td>2. Like social studies much better now</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3. In jail if caught</td>
<td>1. Love last play and learn history through doing it</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10</td>
<td>1. Civil War</td>
<td>1. Had to sign contract and work for that person</td>
<td>2. Compare own play to movie and see segregation in movie--didn’t realize was in movie until did plays</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Abe Lincoln wrote paper</td>
<td>1. History so fun</td>
<td>1. The play--act all different roles</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. Contract</td>
<td>2. Tells about past</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>11</td>
<td>1. Segregation</td>
<td>1. Whites didn’t help Blacks now I like it</td>
<td>1. Like history now b/c fun acting</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Blacks couldn’t do what Whites could</td>
<td></td>
<td>2. like writing plays and performing them</td>
</tr>
<tr>
<td></td>
<td></td>
<td>13</td>
<td>1. Blacks were regular people with less advantages</td>
<td>1. Fun stuff</td>
<td>1. Act</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Blacks worse life than Whites</td>
<td>2. Snacks</td>
<td>2. Do plays</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. Whites think better than Blacks</td>
<td>3. Movies</td>
<td>3. Pre-tend to be someone not</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4. Learned a lot of stuff</td>
<td>4. Wear costumes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>wouldn’t learn in school</td>
<td>5. Say funny things</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5. Don’t teach this stuff in school</td>
<td>6. Work with props</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7. Write stories</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14</td>
<td>1. Can’t rebuild family</td>
<td>1. Fun</td>
<td>1. Play--love practicing for big play, now do big show</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Still no freedoms</td>
<td>2. Like to learn this way</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. Job or prison</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td></td>
<td>21</td>
<td>29</td>
<td>26</td>
<td>29</td>
</tr>
</tbody>
</table>

*(table continues)*
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Students’ Attitudes/ Emotions Towards Content</th>
<th>Students’ Attitudes/ Emotions Towards Learning Through Theater Arts</th>
</tr>
</thead>
</table>
| 1             | 1. Lincole died  
2. Blacks couldn’t eat or buy things | 1. Fought against slavery | 1. Fun learning what happened back then | 1. Learn to act  
2. Learn history through play |
| 2             | 1. Black  
2. John Wilkes Boothe killed Lincoln | 1. Blacks mistreated  
2. Black work for overseer  
3. Take money off pay check | 1. Learned more  
2. Meet new people  
3 More active | 1. Making up own plays  
2. Teachers let us act and come up with parts |
| 3             | 1. Sherman burned Atlanta  
2. KKK | 1. Freedman’s Bureau  
2. Not paid if something broken  
3. No job go to jail | 1. Hands-on | 1. Write own play  
2. Like learning new stuff  
3. Design costumes  
4. Design set  
5. Big play at end |
2. Black couldn’t read  
3. Do things wrong, go to jail  
4. Still like slavery | 1. Get to learn social studies  
2. Social Studies now second favorite subject  
3. See friend | 1. Do play  
2. Like to write them  
| 7             | 1. KKK  
2. Contracts  
3. Signs that read “All White” | 1. Gave Black 40 acres  
2. Sign contracts but couldn’t read. | 1. Social studies 2nd favorite  
2. No textbooks  
3. Have fun | 1. Painting and drawing sets |
| 8             | 1. KKK  
2. Segregation  
3. Plantation | 1. Owners want slaves to come back to work  
2. Independence | 1. Fun thing this summer  
2. Food  
3. Movies | 1. Like acting  
2. Play is fun |

(table continues)
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Students’ Attitudes/Emotions Towards Content</th>
<th>Students’ Attitudes/Emotions Towards Learning Through Theater Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>1. Civil war</td>
<td>1. Had to sign contract and work for that person</td>
<td>1. History fun</td>
<td>1. The play</td>
</tr>
<tr>
<td></td>
<td>2. Abe Lincoln wrote</td>
<td>2. Tell about the past</td>
<td>2. Tells about past</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Contract</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>1. Segregation</td>
<td>1. Whities didn’t help</td>
<td>1. Like history now.</td>
<td>1. Like history now-fun acting</td>
</tr>
<tr>
<td></td>
<td>2. Black couldn’t do what Whites could do</td>
<td>2. Freedmen’s Bureau</td>
<td></td>
<td>2. Like writing plays and acting</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>1. Blacks worse life than Whites</td>
<td>1. Fun stuff</td>
<td>1. Act</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Whites think better than Blacks</td>
<td>2. Snacks</td>
<td>2. Do plays</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Blacks were regular people</td>
<td>3. Movies</td>
<td>3. Pre-tend to be someone not</td>
</tr>
<tr>
<td></td>
<td></td>
<td>with less advantages</td>
<td>4. Learned a lot of stuff</td>
<td>4. Wear costumes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>wouldn’t learn in school</td>
<td>5. Say funny things</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>5. Don’t teach this stuff in school</td>
<td>6. Work with props</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7. Write stories</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>1. Can’t rebuild family</td>
<td>1. It’s fun</td>
<td>1. The play-love to practice to do the big show</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Didn’t have freedom</td>
<td>2. Like to learn</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. No job-prison</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>20</td>
<td>28</td>
<td>26</td>
<td>29</td>
</tr>
</tbody>
</table>

*Note. N = 2.*
As noted in Table 12, students exhibited a great amount of accurate knowledge about the Reconstruction Era at the time of the beginning student interviews. As indicated by the pre- and post-test data related to the drawings and scripted comments, students had more inaccurate knowledge about the Reconstruction Era at the beginning of the camp. The student interviews were conducted a week after the camp began and students had begun learning content. Only two students, as seen in Tables 12 and 13, exhibited change from beginning student interviews to ending student interviews. One of these students showed increase from beginning student interviews, “Blacks were only paid $4 per month and had to obey rules like slaves” to ending interviews, “Blacks were mistreated, worked for overseers, money was taken off their paychecks if something wrong or broken.” The ending interview showed more accuracy, related to the content taught in the camp, than the beginning interview. The second student who showed increase from beginning to ending interview, initially showed no knowledge of segregation but at the post-interview said “KKK, segregation, plantation owners didn’t want to give up their slaves because then they would have to do their work themselves.”

While the content knowledge of the data should be considered, the primary reason for using the beginning and ending student interviews to answer the overarching research question was to examine student emotions and attitudes toward the content and the use of theater arts as an instructional method. Students’ intrinsic motivation was examined through coded data to see if growth resulting from generalized excitement and enthusiasm about the camp to learning the social studies content was demonstrated.

Of the 11 students interviewed, 5 showed growth from excitement about the camp at the beginning to enthusiasm for studying the social studies content at the end, as noted in Tables 12 and 13. Student 1 stated at the beginning interview “Not boring like school” and at the ending
interview said “It was fun learning what happened back then.” Student 2 said at the beginning interview “I like not sitting in chairs, being active and moving, it’s self-motivating, and I like meeting new people.” At the ending interview Student 2 said “I learned more history here than ever and I can carry this with me to school next year.” Student 6 simply said at the beginning interview that “I like seeing my friends.” At the ending interview, Student 6 said “I like learning social studies, it’s now my second favorite subject!” Student 7 said, at the beginning interview, “It’s fun because of the activities and I like to draw.” Student 7 said, at the ending interview, “History is now my second favorite subject and I like not using textbooks.” Student 9 said, at the beginning interview, “This is better than being taught social studies in a boring classroom” and at the ending interview said, “I like social studies better now--last year I only passed the CRCT by 3 points, but I will ace it next year.”

As shown in Tables 12 and 13, 4 out of 11 students exhibited enthusiastic interest in studying the content at both the beginning and the ending student interviews. Student 10 stated at the beginning interview, “I love history now.” At the ending interview, Student 10 said “History is so fun, it tells us about the past.” At the beginning interview, Student 11 said “I never liked history before but now it’s fun” and at the ending interview stated the same. Student 13 expressed, at the beginning interview, “We are learning here what we don’t learn in schools about social studies. I will ace every test in fifth grade in social studies!” At the ending interview, Student 13 said ‘I learned a lot of stuff here I wouldn’t learn in school. They don’t teach this stuff in school.” Finally, Student 14 said at the beginning interview, “Teachers make this fun and learning history is fun.” At the ending interview, Student 14 said, “This has been fun, I liked learning this way!”
The data in Table 13 demonstrate that 9 out of the 11 students expressed an enthusiastic interest in studying the social studies content taught during the summer camp by the ending interviews. The students’ enthusiasm toward studying social studies coupled with looking at the student responses about student emotions and attitudes toward learning through theater arts, demonstrates how theater arts affected students’ learning of the social studies content in the summer camp. When examining students’ emotions and attitudes toward learning the social studies concept through theater arts, all of the students interviewed, at both the beginning and ending interviews, discussed varying aspects of learning through theater arts. They all, likewise, expressed their enjoyment in learning through theater arts. In the beginning interviews, the students expressed their opinions about learning through theater arts. Student 1 said, “I can act, I am excited about acting the last play, I like learning history through the plays.” Student 2 said, “I learn more social studies through theater and I love making plays.” Student 3 said, “I like writing plays and acting them out, we get to design our own clothes and make up our own skits.” Student 6 expressed the following: “We get to do plays, and make real costumes out of fabric; I like to write and learn through plays and for our final play we get to perform for a big audience and not just our class.” Student 7 said, “We get to make costumes and help others build stuff in theater.” Student 8 stated that “we get to make our own costumes.” Student 9 stated that “doing all the plays helps learn more about Reconstruction.” Student 10 said that “doing the plays and getting to act out helps me remember history.” Student 11 expressed the fun of “getting to write plays and act them out; I love acting.” Student 13 stated that “You get to act out and be the characters like you are in Hollywood Studios ‘cause you get to pre-tend to be someone you are not.” Finally, Student 14 said that “after we learn history we do plays to help us remember what we learn; doing plays is fun and I like learning this way.”
At the ending student interviews, as indicated in Table 13, the students expressed similar sentiments about learning history through theater to their comments in the beginning interviews, as indicated in Table 12. Student 1 said, “Learning and acting together is fun, we learn history through the plays.” Student 2 stated that “making up our own plays is fun because the teachers let us act and come up with our own parts.” Student 3 expressed enjoying “designing costumes and sets, writing own play, doing the big play at the end, and I like learning new stuff in plays.” Student 6 said, “We get to do plays and I like to write them and do sets for the big play at the end and perform it in front of everyone.” Student 7 enjoyed “painting and drawing the sets.” Student 8 liked acting because “I want to be an actor when I grow up, the plays were fun.” Student 9 said “I love the last play and learning history through doing it; we got to compare our own play to the movie and seeing segregation in the movie--I didn’t know segregation was in that movie until we did the last play.” Student 10 said “I liked the play and acting all the different roles.” Student 11 said, “I like history now because it’s fun acting, I liked writing the plays and performing them.” Student 13 liked “acting, doing the plays, pretend to be someone you’re not, wear costumes, saying funny things, working with props, and writing the stories.” Finally, Student 14 “loved practicing for the big play and now we get to do a big show.”

Based on the theoretical framework of this study and the quotes of the students detailing their enthusiasm of the summer camp, the students were intrinsically motivated via theater arts as the instructional tool for learning the social studies content. The student interviews also demonstrate that the students felt like they learned more content through the use of theater arts than they would have learned in a traditional classroom setting.
Teacher Beginning-of-Camp and End-of-Camp Interviews

The two teachers who taught the summer camp voluntarily participated in two teacher interviews, one near the beginning of the theater arts camp and one near the end of the camp, as part of the data collection by the primary researcher. Both of the teachers answered questions (see Appendices G and H) one-on-one for the researcher and the researcher audio-recorded their responses, as well as recorded responses on paper to account for response accuracy. The teacher interviews at the beginning of the camp consisted of the following questions (see Appendix G):

1. What have your students learned so far about the Reconstruction era in the United States?

2. How well do your students understand the process of writing a script?

3. What are your students doing to decide on their topic for the play?

4. How well are your students working together to develop characters and decide who will play which role?

5. How well are your students working together to construct sets and props, accurate to the time period? and

6. Are your students enjoying learning history through the arts? Why or why not?

The teacher interview questions (see Appendix H) asked near the end of the camp were similar to the ones asked at the beginning, with slight variation. They included the following:

1. What have your students learned about the Reconstruction era in the United States through this summer enrichment program?

2. How well do your students understand the process of writing a script?

3. What did your students do to decide on their topic for the play?
(4) How well did your students work together to develop characters and decide who will play which role?

(5) How well did your students work together to construct sets and props, accurate to the time period?, and

(6) Did your students enjoy learning history through the arts? Why or why not?

Results of the two teacher interview sessions also were coded by both coders as a method for triangulating data by comparing these results to those of the student interviews and pre- and post-tests to identify changes in student knowledge during the summer camp. This data triangulation also assisted in analyzing the level to which the students enjoyed theater arts as a method for instruction. In order to more fully answer the overarching research question, the teacher interviews were coded into categories that included racial separation, human rights, students’ writing the historical script, how well students work together to create the ending play, and the students’ enjoyment of theater arts as a method for instruction of the Reconstruction Era. For the overarching research question, this data discussion focuses on racial separation, human rights, and students’ attitudes and emotions toward theater arts as an instruction technique. Students’ writing of the historical script and working together to create a play is discussed later in the chapter for another research question.
Table 14

*Teachers’ Beginning and Ending Interviews Coding Summaries*

<table>
<thead>
<tr>
<th>Beginning Teacher Interviews</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>January 14, 2013</td>
<td>Racial Separation</td>
<td>Human Rights</td>
<td>Students’ Writing of Script</td>
<td>Students’ Work Towards Creation of Play</td>
<td>Students Enjoy Theater Arts as Instruction</td>
</tr>
<tr>
<td>PRIMARY RESEARCHER Coding</td>
<td>6</td>
<td>3</td>
<td>4</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>SECOND CODER Coding</td>
<td>6</td>
<td>3</td>
<td>3</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>12</td>
<td>6</td>
<td>7</td>
<td>21</td>
<td>19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ending Teacher Interviews</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>January 14, 2013</td>
<td>Racial Separation</td>
<td>Human Rights</td>
<td>Students’ Writing of Script</td>
<td>Students’ Work Towards Creation of Play</td>
<td>Students Enjoy Theater Arts as Instruction</td>
</tr>
<tr>
<td>PRIMARY RESEARCHER Coding</td>
<td>6</td>
<td>3</td>
<td>5</td>
<td>13</td>
<td>8</td>
</tr>
<tr>
<td>SECOND CODER Coding</td>
<td>5</td>
<td>3</td>
<td>4</td>
<td>13</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>11</td>
<td>6</td>
<td>9</td>
<td>26</td>
<td>16</td>
</tr>
</tbody>
</table>

*Note. N = 11.*

While the focus of the teacher interviews was not on what content changes the students exhibited about the Reconstruction Era throughout the summer camp, both the teachers noted the students gained knowledge that, by the end of the camp, the students also said they gained, as noted in Table 14. Tables 15 and 16 also detail these gains. A 0 listed for a given category and student in Tables 15 and 16, indicates that the specific coder did not find anything in the drawing or scripted comments that relate to the coding category. Numbered items indicate what specific students included in their drawings and scripted comments that relate to a specific coding...
category, according to each specific coder. At both the beginning and ending teacher interviews, as is evident in Tables 15 and 16, Teacher 1 felt students learned the following from the summer camp content as related to segregation: “Black Codes, KKK, when Reconstruction started and ended, labor contracts, sharecropping, and relating the Reconstruction Era to current events.” Teacher 2 said the students learned the following about *racial separation* in the summer camp: “When the Reconstruction Era started and ended, KKK, sharecropping, the time line of Reconstruction, and making modern-day comparisons to hate groups.” As related to *human rights*, Teacher 1 said the students learned about “Freedmen’s Bureau” during the summer camp. Teacher 2 said the students learned about the “Freedmen’s Bureau, Blacks being free but not having the same freedoms as Whites, and the Jim Crow laws.” That the teachers also saw the students’ growth in knowledge about the Reconstruction Era, as the students themselves saw their own growth, demonstrates a triangulation of data. These data from the teachers also demonstrate growth in students’ knowledge from the beginning to the end of the camp. Both of these assist in answering the overarching research question of this study, as related to students learning the content.
Table 15

**Beginning Teacher Interviews**

<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Students’ Writing of Script</th>
<th>Students Work Together Towards Creation of Play</th>
<th>Students Enjoy Theater Arts as Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Totals</strong></td>
<td>6</td>
<td>3</td>
<td>4</td>
<td>11</td>
<td>9</td>
</tr>
</tbody>
</table>

*(table continues)*
| **SECOND CODER**  
| **Beginning Camp**  
| **Teacher Interviews**  
| **Coding Date:**  
| **January 14, 2013**  
| Racial Separation | Human Rights | Students’ Writing of Script | Students Work Together Towards Creation of Play | Students Enjoy Theater Arts as Instruction |
| Teacher One | 1. Black codes  
2. KKK  
3. Reconstructions ended | 1. Freedman’s bureau  
1. Know plot  
2. Journal ideas  
3. Brainstorming from journal | 1. Connect to movie to reconstruction  
2. Work together on props  
3. Props come from home  
4. Build sets  
5. Clothes not accurate to time period | 1. Last play was best  
2. Everyone got role wanted  
3. Work together  
4. Shy at first--now out of shell  
5. Positive experience  
6. Learn history and socialization through play |
| Teacher Two | 1. Reconstruction start and ended  
2. KKK  
3. Sharecropping | 1. Freedmen’s Bureau  
2. Blacks free but not same as Whites | 1. Consensus  
2. Majority vote  
3. All wanted different roles-pick own character  
4. Follow movies  
5. Set modern | 1. Not being lectured  
2. Performed what know and learned in camp  
3. Connect history to modern day event  
4. More relevant to students |
| Totals | 6 | 3 | 3 | 10 | 10 |

*Note. N = 2.*
Table 16

**Ending Teacher Interviews**

<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Students’ Writing of Script</th>
<th>Students Work Together Towards Creation of Play</th>
<th>Students Enjoy Theater Arts as Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. Labor Contracts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Sharecropping</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Relate to current events</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(table continues)
<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Students’ Writing of Script</th>
<th>Students Work Together Towards Creation of Play</th>
<th>Students Enjoy Theater Arts as Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher Two</td>
<td>1. Time line of Reconstruction 2. Hate groups--modern day comparisons</td>
<td>1. Jim Crow laws 2. Freedmen’s Bureau</td>
<td>1. Worked together to create characters</td>
<td>1. All added to it, wrote ideas 2. Voted on final play 3. Relate play to Reconstruction via a movie 4. Made own sets 5. Each person in charge of creating one scene 6. Linked what learned in camp to play--why chose that play</td>
<td>1. Learned that things happened then that happen today--segregation/discrimination, keep groups of people down 2. Active 3. Students have say-so in way assessed (not a test) 4. Play is all students’ 5. Little guidance needed from teachers</td>
</tr>
<tr>
<td>Totals</td>
<td>6</td>
<td>3</td>
<td>5</td>
<td>13</td>
<td>8</td>
</tr>
</tbody>
</table>

*(table continues)*
### SECOND CODER
**Ending Camp Teacher Interviews**

**Coding Date:** January 14, 2013

<table>
<thead>
<tr>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Students’ Writing of Script</th>
<th>Students Work Together Towards Creation of Play</th>
<th>Students Enjoy Theater Arts as Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Teacher One</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. KKK</td>
<td>1. Freedmen’s Bureau</td>
<td>1. Everyone gave input</td>
<td>1. Relate to movies</td>
<td>1. Want to do cam and play next year</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Teacher Two</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Timeline of Reconstruction</td>
<td>1. Jim Crow Laws</td>
<td>1. Worked together to create characters</td>
<td>1. Add added to it, wrote ideas</td>
<td>1. Learned that things happened in the past that happen now</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. Connect play to Reconstruction through movie</td>
<td>3. Students have a say so in how to be assessed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4. Made sets</td>
<td>4. Play is all student’s idea</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Each person in charge of creating one scene</td>
<td>5. Little guidance needed from teachers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>5. Linked what learned in camp to play</td>
<td></td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>5</td>
<td>3</td>
<td>4</td>
<td>13</td>
</tr>
</tbody>
</table>

**Note.** N = 2.
The teachers also were interviewed about the students’ attitudes and emotions related to learning the content through theater arts instruction. Teacher 1 stated that the students exhibited the following related to their attitudes and emotions toward theater arts as the instructional tool used throughout the summer camp: “The last play was the best, everyone got the roles they wanted, they worked together, some were shy at the beginning but now have come out of their shell and opened up because of the plays, been a positive experience for them, they are learning history and social skills through plays, they want to do the camp and plays again next year, students were shocked at what actually happened during the Reconstruction, and the students experienced similar feelings/emotions as freed slaves.” Teacher 2 stated similar observations: “Students liked not being lectured, they performed what they knew and learned from camp, they were able to relate history to modern-day events through the play which made it all more relevant to the students, they learned that things still happen today that happened back today such as segregation/discrimination/keeping groups of people down, they were more active, they had a say-so in the way they were being assessed (not a test), the play belongs to all the students, and they needed little guidance from the teachers.” These observations the teachers noted about the students are similar to what the students said about themselves and their learning the content through theater arts instruction. The teachers noted, as did the students, that the students’ intrinsic motivation was a direct result of their experiencing the social studies content through theater arts instruction. The teachers also noted, as the students demonstrated, a growth in students’ content knowledge from the beginning to the end of the camp. This growth in content knowledge, as the students and teachers indicated, occurred because students were exposed to the content via theater arts. This, then, shows the effect that the theater arts instruction had on the students’ learning of the Reconstruction Era.
Final Performance

The final piece of data that demonstrates the effects that theater arts as instruction had on the students learning the Reconstruction Era during the summer camp was the final performance written, created, and performed by the students themselves. The students learned the content of the Reconstruction Era throughout the first three weeks of the summer camp while also writing and performing miniature plays on an individual, pair, small group, and whole group basis as practice for writing and performing the final play. The students worked together as a whole group to choose any topic related to the Reconstruction Era to write their final performance about. The students were allowed to watch daily portions of the latest version of *The Karate Kid* during their daily snack time. One of the two teachers chose this movie since it, as he said, “relates to the Reconstruction Era and I want you to think about how.” At the end of the summer camp, the students worked together as a whole class to write a play based on the modern version of *The Karate Kid*, because as one of them said, “We can understand this better to write about it and we want to show how this movie from today relates to segregation during the Reconstruction Era.” Figure 3 is a copy of the script the students wrote and performed for the final play.

*The Karate Kid* is a 2010 remake of the 1984 movie that tells the story of an African American child, Dre’, and his single mother who move to China from the United States for employment. Upon arrival to China, Dre’ realizes how much he stands out there and feels alone because he is not Chinese. He has a difficult time adjusting to the new culture, his peers, school, and everyday life. As a result of Dre’ being bullied by Chinese children his age, his mother’s landlord agrees to teach him martial arts. Dre’ learns there is more to martial arts than fighting and develops a new respect for the Chinese culture and the people. By the end of the movie, both
Dre’ and the Chinese children who bullied him, developed a respect for and friendship with each other.

Both coders examined the script students wrote for evidence of their understanding of segregation. Both coders found 11 examples of students connecting the content of the Karate Kid movie to the Reconstruction Era, through the concept of segregation. Evidence of the students’ learning the concept of segregation is seen throughout the play, as quoted in one narrator’s introduction of the play: “We chose the Karate Kid because he (Dre’) is segregated from the Chinese just like the Blacks were segregated from the Whites during the Reconstruction Era.” Another indication of students’ gaining the concept of segregation is the scenario played out in Scene 2 when Dre’s mother assumes the man on the plane speaks Chinese because he has the physical characteristics of Chinese, when in fact he is from Detroit and only speaks English. As the student narrator wrote and said, “This scene is like segregation because he tried speaking Chinese and the dude from Detroit did not support him and did not speak Chinese but looked Chinese. During segregation, the Whites did not support the Blacks.” In Scene 3, the students saw segregation in Dre going to ask the Chinese landlord about the hot water and runs into difficulty because he cannot speak Chinese like everyone around him. He and his mother are told to turn the handle a different way than they are used to in America. As the narrator said, “This is like segregation because Dre’ doesn’t know Chinese and is the only Black person there. Like the Blacks who, during Reconstruction, didn’t know how to read or write English.” Scene 6 relates to this as well as the narrator said: “This is like segregation because Dre’ doesn’t know anything in Chinese or how anything works in China. The Blacks had rights but they did not know how to read so they couldn’t tell what they were signing when they signed their contracts.” Scene 9 is similar to Scenes 3 and 6, in that Dre’ doesn’t know Kung-Fu like all the Chinese kids do and yet
has to fight them using their method to survive the contest: “This scene is like segregation because Dre doesn’t know Kung-fun and the Chinese do. Just like the Blacks did not know how to read or write English and Dre didn’t know Kung-Fu or how to read or write Chinese.” Scene 4 shows Chinese students being mean to Dre because he is Black: “Just like Dylan is White and Dre is Black, some Whites during Reconstruction were mean to the Blacks but some Whites were nice to Blacks. Even though Dylan is White, he still helps Dre try to fit in.” As also shown in Scene 7, “Mr. Hong is Chinese but he helped Dre by teaching him karate even though Dre is not Chinese. Half of the Whites were nice to the Blacks and some were mean.” Scene 8 relates to Scenes 4 and 7 as the students were continuing to be mean to Dre: “This scene is like segregation because the Chinese kids were trying to make Dre lose because they didn’t like him. This scene is also like segregation because the enemy didn’t like Dre and the Whites didn’t like the Blacks during Reconstruction.” Scene 10 wraps up the play and demonstrates the students’ overall understanding of how this play (based on the modern-day version of *The Karate Kid*) relates to segregation: “In the end, the Chinese kids who first hated Dre respected him. Just like some Whites had respect for the Blacks after the Reconstruction, and all the Blacks wanted was to live their lives and fit in.” Out of 10 scenes in the play, 9 directly correlated to the concept of segregation, which speaks to the students having an overall accurate perception and understanding of segregation, as demonstrated through the writing, creating, and performing the final play.

Based on Brophy’s (2004) motivation theory, 9 out of 10 scenes of the play directly correlating with a subconcept learned about the U.S. Reconstruction Era demonstrates that students were intrinsically motivated to write and perform the play based on the content studied during the summer camp. This final performance demonstrates that the students engaged with
one concept, through theater arts as the sole means for instruction, which led to their content
growth about the U.S. Reconstruction era.
The Karate Kid vs. Segregation

SCENE 1

NARRATOR (SYDNEY W): We chose the Karate Kid because he is segregated from the Chinese just like the blacks were segregated from the whites during the Reconstruction era.

DRE' (LUKE): is measuring himself in his house in America

DRE’S MOM (SYDNEY H): Okay Dre’, are you ready?

DRE’ (LUKE): Coming.

DRE’S MOM (SYDNEY H): I’m ready. Let’s go.

SCENE 2

DRE’S MOM (SYDNEY H): Dre’, do you remember Chinese?

DRE’ (LUKE): Yes, mom.

DRE’S MOM (SYDNEY H): Ask that man his name in Chinese.

DRE’ (LUKE): Mom!

DRE’S MOM (SYDNEY H): Do it Dre’!

NARRATOR (ALLIE): He starts saying Chinese

DUDE FROM DETROIT (ANYA): Dude, I’m from Detroit.

DRE’ (LUKE): Sup?

NARRATOR (ALLIE): A couple hours later they just slept.

NARRATOR (ALLIE): Just arrived in China.

NARRATOR (ALLIE): This scene is like segregation because he tried speaking Chinese and the dude from Detroit did not support him and did not speak Chinese but looked Chinese. During segregation, the whites did not support the blacks.

SCENE 3

DRE’S MOM (SYDNEY H): Dre’, this is not happening in Beijing! Pick up your jacket.

DRE’ (LUKE): Mom, I have airplane lag!
DRE’S MOM (SYDNEY H): (laughs) Airplane lag! (picks up jacket) It’s jet lag, I know honey, me too.

DRE’ (LUKE): (Goes to window and looks down at playground).

DRE’S MOM (SYDNEY H): Dre’, can you go tell the maintenance man the hot water isn’t working and I need to take a shower.

DRE’ (LUKE): Okay mom. (Dre’ goes to front office). I’m looking for the maintenance man.

FRONT OFFICE MAN (NICK): huuuuuuwwwaaaaahaaaa

DRE’ (LUKE): Mr. Hong.

FRONT OFFICE MAN (NICK): OHHHH! Hong (points to the left).

DRE’ (LUKE): Thank you (exits to left and sees Mr. Hong eating noodles)

DRE’ (LUKE): Mr. Hong, Mr. Hong. The hot water is not working.

NARRATOR (ALEIGHA): This is like segregation because Dre’ doesn’t know Chinese and is the only black person there. Like the blacks who, during Reconstruction, didn’t know how to read or write English.

SCENE 4

DYLANY (NICK): Hey dude! You want to go to the park?

DRE’ (LUKE): Yeah! (go to playground) (Luke teaches Dylan how to dance)

ENEMY (BRELAND): Come here. I bet I can beat you at dancing.

DRE’ (LUKE): I bet I can! (while dancing)

GIRLFRIEND (SYDNEY W): Come here! Can I touch your hair?

DRE’ (LUKE): You want to touch my hair?

GIRLFRIEND (SYDNEY W): (touches Dre’’s hair)

ENEMY (BRELAND): (pushes Dre’ and they start fighting)

NARRATOR (SYDNEY W): Just like Dylan is white and Dre’ is black, some whites during Reconstruction were mean to the blacks but some whites were nice to blacks. Even though Dylan is white, he still helps Dre’ try to fit in.

SCENE 5
NARRATOR (ALLIE): Dre’ lying on the ground the next day.

DRE’’S MOM (SYDNEY H): Look Dre’, everything is in walking distance. And look, we can have lunch together every day.

DRE’ (LUKE): Not a chance!

NARRATOR (ALLIE): Dre’ is in the bathroom putting on makeup.

DRE’’S MOM (SYDNEY H): Come on Dre’! Do you have your uniform?

DRE’ (LUKE): Yes.

NARRATOR (ALLIE): Just got to school.

ASSISTANT PRINCIPAL (ZEYVEONN): Why are you wearing your uniform? It’s not uniform day.

DRE’’S MOM (SYDNEY H): We’ll be more careful.

DRE’’S MOM (SYDNEY H): Dre’! Are you wearing makeup? What happened honey?

DRE’ (LUKE): I ran into a pole.

DRE’’S MOM (SYDNEY H): Dre’, did you get beat up?

ASSISTANT PRINCIPAL (ZEYVEONN): We don’t allow fighting here.

DRE’’S MOM (SYDNEY H): You heard him, he ran into a pole!

SCHOOL GUARD (NICK): This school is very protected!

VIOLIN PLAYER (ALEIGHA): (playing the violin) I’ve always loved this school!

NARRATOR (ALLIE): This scene is like segregation because the assistant principal and Dre’s mom didn’t agree on how he got the black eye. Because during segregation, blacks and whites didn’t agree on most things.

SCENE 6

DRE’ (LUKE): Hi, Ya! Ha! Ha!

MR. HONG (CALEB): (knocks on the door)

DRE’’S MOM (SYDNEY H): Dre’, go get the door! I’m busy!

DRE’ (LUKE): In a minute mom! Hi, Ya! Ha! Ha! Ha! Ha! Ha! Ya!
DRE’S MOM (SYDNEY H): NOW Dre’!

DRE’ (LUKE): (stops and opens the door)

MR. HONG (CALEB): I came to fix hot water.

DRE’ (LUKE): It’s in there.

DRE’ (LUKE): (goes back to TV)

DRE’ (LUKE): Hey! Ha! Ya! Ya! Ha! Ha!

MR. HONG (CALEB): Kid, come here.

DRE’ (LUKE): Yeah?

MR. HONG (CALEB): Flip switch up—hot water on. Flip switch off—hot water off.

DRE’ (LUKE): Why don’t you just leave it on?

MR. HONG (CALEB): You leave switch on in America?

DRE’ (LUKE): We don’t have a switch in America.

MR. HONG (CALEB): (fixes shower and leaves)

NARRATOR (ALEIGHA): This is like segregation because Dre’ doesn’t know anything in Chinese or how anything works in China. The blacks had rights but they did not know how to read so they couldn’t tell what they were signing when they signed their contracts.

SCENE 7

MR. HONG (CALEB): You tell your boys to leave boy alone at school.

DOJO OWNER (DAMAR): What are you going to do?

MR. HONG (CALEB): Then we’ll fight together in tournament.

DOJO OWNER (DAMAR): I like it.

DOJO OWNER’S DAUGHTER (ALLIE): You got it. Just don’t hurt them.

NARRATOR (ALLIE): Mr. Hong is Chinese but he helped Dre’ by teaching Dre’ karate even though Dre’ is not Chinese. Half of the whites were nice to the blacks and some were mean.

SCENE 8

DOJO OWNER’S DAUGHTER (ALLIE): I love the Karate Kid!
DOJO OWNER (DAMAR): Honey, stay focused!

ENEMY (BRELAND): Hey, guys!

DYLAN (NICK): Hey guys!

DOJO OWNER (DAMAR): Hey.

DOJO OWNER’S DAUGHTER (ALLIE): Hey, what are you doing?

DOJO OWNER (DAMAR): Honey, business!

DOJO OWNER’S DAUGHTER (ALLIE): I know. Are you going to tell them?

DOJO OWNER (DAMAR): Yes. We want you to fight at our dojo.

DOJO OWNER’S DAUGHTER (ALLIE): Yeah, but I LOVE him!

ENEMY (BRELAND): Yeah! Yeah! Yeah! Just one question: why YOUR dojo?

DOJO OWNER (DAMAR): So you can beat up the Karate Kid. Right, honey?

DOJO OWNER’S DAUGHTER (ALLIE): (in a sad voice) Yeah, that’s right. But remember, I love him!

DOJO OWNER (DAMAR): Will you?

ENEMY (BRELAND): Of course I will. I want to beat him up!

DOJO OWNER’S DAUGHTER (ALLIE): (screaming) But I LOVE him!

DOJO OWNER (DAMAR): We all know.

NARRATOR (ALLIE): This scene is like segregation because the Chinese kids were trying to make Dre’ lose because they didn’t like him. This scene is also like segregation because the enemy didn’t like Dre’ and the whites didn’t like the blacks during Reconstruction.

SCENE 9

DRE’ (LUKE): Mr. Hong, when are we going to train?

MR. HONG (CALEB): Soon.

DRE’ (LUKE): Oh my word! It’s the dude from Detroit!

DUDE FROM DETROIT (ANYA): Hi, I remember you from the plane.

DRE’ (LUKE): I remember you too.
DUDE FROM DETROIT (ANYA): Well bye.

DRE’ (LUKE): (starts training with Mr. Hong)

NARRATOR (ALEIGHA): This scene is like segregation because Dre’ doesn’t know Kung-fu and the Chinese do. Just like the blacks did not know how to read or write English and Dre’ did not know Kung-fu or how to read or write Chinese.

DIVAS (BEAUTY, BRITNI, ALEIGHA): (singing song of their choice)

SCENE 10

MR. HONG (CALEB): You can do it! (talks to Dre’)

DOJO OWNER (DAMAR): You can do it! (talks to enemy)

NARRATOR (SYDNEY W): (They’re starting to fight the tournament and Dre’ wins)

MR. HONG (CALEB): You did it Dre’!

ENEMY (BRELAND): Good job!

DOJO OWNER (DAMAR): How could it be! NO!

DOJO OWNER’S DAUGHTER (ALLIE): (Runs to Dre’ screaming) I LOVE YOU!

DRE’ (LUKE): I’m sorry, but I love HER! (points to girlfriend—Sydney W)

DOJO OWNER’S DAUGHTER (ALLIE): I STILL love you and I will wait till you come to me!

DYLAN (NICK): Good job Dre’!

GIRLFRIEND (SYDNEY W): GOOD JOB!

NARRATOR (SYDNEY W): In the end, the Chinese kids who first hated Dre’, respected him. Just like some whites had respect for the blacks during Reconstruction, and all the blacks wanted was to live their lives and fit in.

Figure 3. Student’s written final play.
Research Sub-Question 1: What Factors Contribute to Students’ Success in Writing a Historical Script?

This mixed-methods study also sought to answer the following research sub-question, “What factors contribute to students’ success in writing a historical script?” To answer this question, data from the beginning and ending student interviews (Tables 12 and 13), beginning and ending teacher interviews (Tables 15 and 16), and a daily checklist completed by the primary researcher (Table 21), were all used.
Table 17

Summary of Student Indicators of Factors That Influence Success In Writing Historical Script--Beginning Interviews

<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>SECONDARY CODER</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning Camp</td>
<td>Students’ Attitudes/Emotions Towards Content</td>
<td>Students’ Attitudes/Emotions Towards Learning Through Theater Arts</td>
<td>Coding Date: January 14, 2013</td>
<td>Students’ Attitudes/Emotions Towards Content</td>
<td>Students’ Attitudes/Emotions Towards Learning Through Theater Arts</td>
</tr>
</tbody>
</table>

**Coding Date:** January 14, 2013

**Student Number**

1. 1. Fun
   2. Not boring like school

2. 1. Not sitting in chairs
   2. Active
   3. Moving
   4. Motivate selves
   5. Meet new people

3. 1. Hands-on
   2. All work together which need for when grown
   3. Learn new stuff to get ahead

**Students’ Attitudes/Emotions Towards Content**

1. Can act
2. Excited--acting last play
3. Like learn history (here/now, look in past) through plays

1. Fun
2. Not boring like school
3. You can act

1. Not sitting in chairs
2. Active
3. Motivating

1. Meet new people
2. Teacher let us do it.

1. Write plays
2. Act them out
3. Design own clothes
4. Make up own skit

1. Write plays
2. Act them out
3. Design own clothes
4. Make up own skit

*(table continues)*
<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>SECONDARY CODER</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning Camp Student Interviews</td>
<td></td>
<td>Beginning Camp Student Interviews</td>
<td></td>
</tr>
<tr>
<td>Coding Date:</td>
<td>Students’ Attitudes/ Emotions Towards Content</td>
<td>Coding Date:</td>
<td>Students’ Attitudes/ Emotions Towards Content</td>
</tr>
<tr>
<td>January 14, 2013</td>
<td></td>
<td>January 14, 2013</td>
<td></td>
</tr>
<tr>
<td>Student Number</td>
<td></td>
<td>Student Number</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>1. What learning here will help when older--want to be a designer, model, singer</td>
<td>January 14, 2013</td>
<td>1. Help me in future 1. Make own costume</td>
</tr>
<tr>
<td>9</td>
<td>1. Want to know more about Reconstruction 2. Better than taught in boring classroom 3. Like real history</td>
<td></td>
<td>1. Doing play help learn about Reconstruction</td>
</tr>
<tr>
<td>10</td>
<td>1. Love history now</td>
<td></td>
<td>1. Love history now</td>
</tr>
<tr>
<td>11</td>
<td>1. Never liked history but now fun</td>
<td></td>
<td>1. Never liked history but now fun 1. Fun -get to write plays and act them out 2. I love acting</td>
</tr>
<tr>
<td>13</td>
<td>1. Learn what don’t learn in school about social studies 2. Will ace every test in 5th grade in social studies 3. Had the best time</td>
<td></td>
<td>1. Act out and be the character 2. Pretend to be someone not real</td>
</tr>
<tr>
<td>14</td>
<td>1. Teachers make fun 2. Learning history is fun</td>
<td></td>
<td>1. Learning history and doing play 2. Doing play is fun</td>
</tr>
<tr>
<td>Totals</td>
<td>4</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>
Table 18

Summary of Student Indicators of Factors That Influence Success in Writing Historical Script--Ending Interviews

<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>SECONDARY CODER</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ending Camp Student Interviews</td>
<td></td>
<td></td>
<td>Ending Camp Student Interviews</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coding Date: January 14, 2013</td>
<td></td>
<td></td>
<td>Coding Date: January 14, 2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students’ Attitudes/ Emotions Towards Content</td>
<td>Students’ Attitudes/ Emotions Towards Learning Through Theater Arts</td>
<td>Students’ Attitudes/ Emotions Towards Content</td>
<td>Students’ Attitudes/ Emotions Towards Learning Through Theater Arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student Number</td>
<td>Number of Times Students Indicated Accuracy</td>
<td>Number of Times Students Indicated Accuracy</td>
<td>Student Number</td>
<td>Number of Times Students Indicated Accuracy</td>
<td>Number of Times Students Indicated Accuracy</td>
</tr>
<tr>
<td>1</td>
<td>1. Fun learning what happened back then</td>
<td>1. Learn and act together is fun</td>
<td>1</td>
<td>1. Fun learning what happened back then</td>
<td>1. Learn to act</td>
</tr>
<tr>
<td></td>
<td>2. Learn history through plays</td>
<td></td>
<td></td>
<td>2. Learn history through play</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. Learned more history here and carry to school next year</td>
<td>1. Making up own plays</td>
<td>2</td>
<td>1. Learned more</td>
<td>1. Making up own plays</td>
</tr>
<tr>
<td></td>
<td>2. Meet new people</td>
<td>2. Like--teachers let us act, come up with own parts</td>
<td></td>
<td>2. Meet new people</td>
<td>2. Teachers let us act and come up with parts</td>
</tr>
<tr>
<td></td>
<td>3. Can be active</td>
<td></td>
<td></td>
<td>3. More active</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Like learning new stuff in plays</td>
<td>2. Like learning new stuff in plays</td>
<td></td>
<td>2. Like learning new stuff</td>
<td>2. Like learning new stuff</td>
</tr>
<tr>
<td></td>
<td>5. Do big play at end</td>
<td>5. Do big play at end</td>
<td></td>
<td>5. Big play at end</td>
<td>5. Big play at end</td>
</tr>
<tr>
<td>6</td>
<td>1. Learn social studies</td>
<td>1. Do plays</td>
<td>6</td>
<td>1. Get to learn social studies</td>
<td>1. Do play</td>
</tr>
<tr>
<td></td>
<td>2. Social studies now 2nd favorite subject</td>
<td>2. Like to write them</td>
<td></td>
<td>2. Social Studies now second favorite subject</td>
<td>2. Like to write them</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Do sets for big play</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1. History 2nd favorite subject</td>
<td>1. Like painting/drawing sets</td>
<td>7</td>
<td>1. Social studies 2nd favorite</td>
<td>1. Painting and drawing sets</td>
</tr>
<tr>
<td></td>
<td>2. Not use textbooks</td>
<td></td>
<td></td>
<td>2. No textbooks</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Have fun</td>
<td></td>
<td></td>
<td>3. Have fun</td>
<td></td>
</tr>
<tr>
<td>PRIMARY RESEARCHER</td>
<td>Students’ Attitudes/ Emotions Towards Content</td>
<td>Number of Times Students Indicated Accuracy</td>
<td>SECONDARY CODER</td>
<td>Students’ Attitudes/ EmotionsTowards Learning Through Theater Arts</td>
<td>Number of Times Students Indicated Accuracy</td>
</tr>
<tr>
<td>--------------------</td>
<td>------------------------------------------------</td>
<td>--------------------------------------------</td>
<td>----------------</td>
<td>------------------------------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>Coding Date:</td>
<td>Students’ Attitudes/ Emotions Towards Learning Through Theater Arts</td>
<td>Coding Date: January 14, 2013</td>
<td>Coding Date: January 14, 2013</td>
<td>Coding Date: January 14, 2013</td>
<td>Coding Date: January 14, 2013</td>
</tr>
<tr>
<td>Student Number</td>
<td>Number of Times Students Indicated Accuracy</td>
<td>Number of Times Students Indicated Accuracy</td>
<td>Student Number</td>
<td>Number of Times Students Indicated Accuracy</td>
<td>Number of Times Students Indicated Accuracy</td>
</tr>
<tr>
<td>9</td>
<td>1. Improved social studies--last year passed CRCT by 3 points 2. Like social studies much better now</td>
<td>1. Love last play and learn history through doing it 2. Compare own play to movie and see segregation in movie--didn’t realize was in movie until did plays</td>
<td>9</td>
<td>1. Improved social studies--last year passed by 3 points. 2. like social studies better</td>
<td>1. Love last play 2. Watched movie 3. Compare slavery to segregation</td>
</tr>
<tr>
<td>10</td>
<td>1. History so fun 2. Tells about past</td>
<td>1. The play--act all different roles</td>
<td>10</td>
<td>1. History fun 2. Tells about past</td>
<td>1. The play</td>
</tr>
<tr>
<td>11</td>
<td>1. Never liked history but now I like it</td>
<td>1. Like history now b/c fun acting 2. Like writing plays and performing them</td>
<td>11</td>
<td>1. Like history now. 2. Like writing plays and acting</td>
<td>1. Like history now- fun acting 2. Like writing plays and acting</td>
</tr>
<tr>
<td>14</td>
<td>1. Fun 2. Like to learn this way</td>
<td>1. Play--love practicing for big play, now do big show</td>
<td>14</td>
<td>1. It’s fun 2. Like to learn</td>
<td>1. The play-love to practice to do the big show</td>
</tr>
</tbody>
</table>

**Note.** N = 11.
Data from the beginning and ending student interviews, noted in Tables 17 and 18, indicate that students had an interest in writing as part of the learning process during the summer camp. Tables 17 and 18 demonstrate a pattern with the students’ writing of the scripts: all of the students associated writing with learning through theater arts. Student responses were similar in content and rate and were all associated with writing stories, writing plays, and performing the plays. Factors that led to student success in writing the historical script seem to be related to writing for a purpose (the stories and plays) and doing something with the writing when finished (performing the play).

Table 19

*Summary of Teacher Indicators of Factors That Influence Student Success in Writing Historical Script--Beginning Interviews*

<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Students’ Writing of Script</th>
<th>SECOND CODER</th>
<th>Students’ Writing of Script</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher Two</td>
<td>1. Understand on individual and group level</td>
<td>Teacher Two</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>4</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

Note. N = 2.
The beginning and ending teacher interviews revealed that the teachers thought factors that influenced student success in writing the script had more to do with the process of writing than the content. Tables 19 and 20 show the teacher responses, at beginning and ending interviews. These responses indicate the teachers’ views as related to factors that contributed to student success in writing the final historical script. “Knowing the plot,” “having everyone give input to three main writers,” “inventing character roles as writing the script,” and “adding the narrator pieces to the script” are examples of factors the teachers felt made the students successful in writing the script. The idea that students “invented character roles as they wrote the script” indicates a purpose-driven approach to their writing the script. Implications of the difference between the student and teacher views of factors that influenced the students’ writing the historical script will be discussed in Chapter V. Both the teachers and students, however,
connected the students writing freely about something they enjoyed learning to their success in writing the historical script.

The final data useful for answering this research sub-question is quantitative by nature and was only completed by the primary researcher. The second coder was not present at the summer camp to assist in this data analysis. The primary researcher collected data each day of the summer camp, via a checklist, by making tally marks on daily charts every time she observed students working together to do the following:

- deciding and working on costumes for characters in the final performance
- writing scripts, and
- designing sets and props

The data were gathered, totaled, and recorded in Table 21 to indicate in which areas students worked best together and at what points during the summer camp. A zero listed for a given category per date, indicates that the researcher did not find anything in the observations that relate to the coding category. Numbered items indicate how many observations the researcher located that relate to a specific coding category.
Table 21

*Observed Instances of Student Collaboration During the Summer Camp*

<table>
<thead>
<tr>
<th>Observation Dates</th>
<th>Students Work Together on Costumes</th>
<th>Students Work Together on Writing Script</th>
<th>Students Work Together on Sets and Props</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 7, 2011</td>
<td>0</td>
<td>0 <em>Performed a reader’s theater</em></td>
<td>30</td>
</tr>
<tr>
<td>June 8, 2011</td>
<td>0</td>
<td>211 <em>Students wrote own plays and asked for help from others to act out performances</em></td>
<td>12</td>
</tr>
<tr>
<td>June 9, 2011</td>
<td>0</td>
<td>221 <em>Students wrote own plays and asked for help from others to act out performances</em></td>
<td>110</td>
</tr>
<tr>
<td>June 13, 2011</td>
<td>7</td>
<td>30 <em>Students wrote plays in small groups of two-three and performed the plays</em></td>
<td>37</td>
</tr>
<tr>
<td>June 14, 2011</td>
<td>24</td>
<td>52 <em>Students wrote plays in small groups of two-three and performed the plays</em></td>
<td>25</td>
</tr>
<tr>
<td>June 15, 2011</td>
<td>20</td>
<td>79 <em>Students wrote plays in small groups of two-three and performed the plays</em></td>
<td>17</td>
</tr>
<tr>
<td>June 16, 2011</td>
<td>18</td>
<td>39 <em>Students wrote one play as a whole group and performed it</em></td>
<td>9</td>
</tr>
<tr>
<td>June 20, 2011</td>
<td>12</td>
<td>29 <em>Students wrote one play as a whole group and performed it</em></td>
<td>0</td>
</tr>
<tr>
<td>June 21, 2011</td>
<td>13</td>
<td>5 <em>Students wrote one play as a whole group and performed it</em></td>
<td>12 <em>Students began designing sets and props for final play</em></td>
</tr>
<tr>
<td>June 22, 2011</td>
<td>7</td>
<td>7 <em>Students wrote one play as a whole group and performed it</em></td>
<td>47 <em>Students designing sets and props for final play</em></td>
</tr>
<tr>
<td>June 23, 2011</td>
<td>5</td>
<td>116 <em>Students work together to write script for final performance</em></td>
<td>21 <em>Students designing sets and props for final play</em></td>
</tr>
<tr>
<td>June 27, 2011</td>
<td>4</td>
<td>39 <em>Students work together to finalize script for final performance</em></td>
<td>21 <em>Students designing sets and props for final play</em></td>
</tr>
<tr>
<td>June 28, 2011</td>
<td>2</td>
<td>15 <em>Students practicing for final performance and make revisions to script as needed</em></td>
<td>14 <em>Students practicing for final performance and make revisions to sets and props as needed</em></td>
</tr>
<tr>
<td>June 29, 2011</td>
<td>1</td>
<td>1 <em>Students practicing for final performance and make revisions to script as needed</em></td>
<td>21 <em>Students practicing for final performance and make revisions to sets and props as needed</em></td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td>113</td>
<td><strong>844</strong></td>
<td><strong>376</strong></td>
</tr>
</tbody>
</table>

These data directly relate to factors that influence students writing a script. As an overall assessment of the data, students worked together the most in writing historical scripts (844 observations), followed by working to design sets and props (376 observations), and followed
Lastly by working together to design costumes (113 observations). On a daily basis, there was a shift from a student focus on writing the script and performing it to focusing on sets/props on only 4 of the entire 14 days data were recorded for the camp (16 days of camp total, 2 days were pre- and post-test days). The checklist data, as noted in Table 21, indicate the focus for the students, throughout the summer camp, was on writing and performing. This purpose in being able to write the plays and perform them was a factor in students writing the historical scripts and the final play. This checklist data correlate with the qualitative student and teacher interviews in which a noted interest was expressed among students to write their own scripts and perform them, much more than designing costumes, sets, and props. The implications of this data will be further discussed in Chapter V.

Research Sub-Question Two: What Factors Contribute to Students’ Success in Performing Their Own Written Play?

This mixed-methods study sought to answer the following research sub-question, “What factors contribute to students’ success in performing their own written play?” To answer this question, the primary researcher video-recorded the final theatrical production written and performed by the students in the summer camp. The students wrote the script, self-assigned roles and characters in the play, and designed the sets, props, and costumes. After the final performance and while coding the data, the primary researcher watched the video and made tally marks every time she observed one of the categories listed in Table 22. The primary researcher conducted and the second coder coded this data. The second coder was given the video to watch and asked to code the data according to the categories given. The researcher’s coding results and the secondary coder’s coding results were compared and compiled in Table 22 for information on the final performance and to account for intercoder reliability and data validity (Neuendorf,
The data were gathered, totaled, and recorded in Table 22 to indicate which areas students engaged in the most for the final production.

Table 22

Final Theater Production Observation Checklist

<table>
<thead>
<tr>
<th>The Final Production</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>January 14, 2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRIMARY RESEARCHER</td>
<td>20</td>
<td>99</td>
</tr>
<tr>
<td>Coding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SECOND CODER Coding</td>
<td>19</td>
<td>99</td>
</tr>
<tr>
<td>Totals</td>
<td>39</td>
<td>198</td>
</tr>
</tbody>
</table>

Note. N = 11.

Both coders decided that the two coding categories, segregation and enthusiasm/excitement for performing on stage, were applicable codes to assess whether or not the students successfully performed their own written play after an initial coding of the data. Both coders agreed that the two codes were sufficient for examining student success in performing the play. Segregation was chosen as a code because it was the theme of the students’ written script for their final production. Segregation was also selected as a code for the final play to assess whether or not the students comprehended this major characteristic associated with the Reconstruction Era and were able to effectively communicate their knowledge through their script and performance. When both coders coded the performance of the final play, 19-20 observed instances of students making connections to segregation were noted. Student quotes, in the final play, related to segregation include the following:
1. “We can understand this better to write about it and we want to show how this movie from today relates to segregation.”

2. “We chose the Karate Kid because he (Dre’) is segregated from the Chinese just like the Blacks were segregated from the Whites during the Reconstruction Era.”

3. “This scene is like segregation because he tried speaking Chinese and the dude from Detroit did not support him and did not speak Chinese but looked Chinese. During segregation, the Whites did not support the Blacks.”

4. “This is like segregation because Dre’ doesn’t know Chinese and is the only Black person there. Like the Blacks who, during Reconstruction, didn’t know how to read or write English.”

5. “This is like segregation because Dre’ doesn’t know anything in Chinese or how anything works in China. The Blacks had rights but they did not know how to read so they couldn’t tell what they were signing when they signed their contracts.’

6. “This scene is like segregation because Dre’ doesn’t know Kung-fun and the Chinese do. Just like the Blacks did not know how to read or write English and Dre’ did not know Kung-Fu or how to read or write Chinese.”

7. “Just like Dylan is White and Dre’ is Black, some Whites during Reconstruction were mean to the Blacks but some Whites were nice to Blacks. Even though Dylan is White, he still helps Dre’ try to fit in.”

8. “Mr. Hong is Chinese but he helped Dre’ by teaching him karate even though Dre’ is not Chinese. Half of the Whites were nice to the Blacks and some were mean.”

9. “This scene is like segregation because the Chinese kids were trying to make Dre’ lose because they didn’t like him.”
10. “This scene is also like segregation because the enemy didn’t like Dre’ and the Whites didn’t like the Blacks during Reconstruction.”

11. “In the end, the Chinese kids who first hated Dre’ respected him. Just like some Whites had respect for the Blacks after the Reconstruction, and all the Blacks wanted was to live their lives and fit in.”

Both coders also agreed that enthusiasm/excitement was a code to examine in the final production. Enthusiasm/excitement was coded by noting how often students used voice inflection and were not monotone in voice or bored in action. The students scored the highest in the area of enthusiasm and excitement in performing the final play (99 observations each by the primary researcher and second coder), which corresponds to previous data in which teachers and students discussed acting the knowledge gained from the content of the summer camp was the key for retaining the content and wanting to learn it. Students’ demonstrated enthusiasm and excitement for performing the final play correlates with previous data that examined students’ intrinsic motivation to reach the learning goal of the summer camp, which was to write and perform the final play.

Research Sub-Question Three: How Does Theatre Arts Integration Influence Students’ Accuracy of Learning Major Characteristics of the Historical Concept of Reconstruction?

The final question this mixed-methods study sought to investigate is, How does theatre arts integration influence students’ accuracy of learning major characteristics of the historical concept of Reconstruction? To address this question, the primary researcher recognized the need to review pre- and post-test data to account for students’ learning the major concepts identified for the Reconstruction Era during the summer camp and to describe how theater arts instruction may have influenced this accurate gain in knowledge. At the pre-test for both the drawings and
scripted comments, students had some previous knowledge about the Reconstruction Era, though inaccurate. By the post-test drawings and scripted comments, students had gained accurate knowledge about the Reconstruction Era, as shown in Tables 23 and 24. The italicized comments in the post-test drawings and scripted comments charts represent student changes in accurate knowledge.
Table 23

Students’ Drawings

<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER BEFORE CAMP/PICTURE Coding Date: January 14, 2013</th>
<th>SECOND CODER BEFORE CAMP/PICTURE Coding Date: January 14, 2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Number</td>
<td>Racial Separation</td>
</tr>
<tr>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>1. Guard watching them</td>
</tr>
<tr>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>1. Family crying over body on ground</td>
</tr>
</tbody>
</table>

(table continues)
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
| 11             | 0                 | 1. No clothes  
2. Former slaves | 11             | 0                 | 1. Former slaves | 1. Former slaves |
| 14             | 0                 | 1. Free!     | 14             | 0                 | 1. Freed slave |
| Totals         | 1                 | 4            | Totals         | 1                 | 2            |

**SECOND CODER**

**BEFORE CAMP/PICTURE**

Coding Date: January 14, 2013

<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
</table>
| 1              | 1. “White Only”   
2. “Oh Man!”    | 0            |
| 2              | 1. Guard watching | 1. “Yay!”  
2. “Finally…”  
3. “Been waiting for this day…”  
4. Free  
5. “Still have work to do, don’t be too happy” | 2            |

1. We are free  
2. Still have more work to do.

(table continues)
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Second Researcher</th>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>0</td>
<td>1. Tattered clothes</td>
<td>3</td>
<td>0</td>
<td>1. Tattered clothes</td>
<td>1. Sherman is happy</td>
</tr>
<tr>
<td>7</td>
<td>0</td>
<td>1. Old house 2. Broken windows 3. Tattered clothes</td>
<td>7</td>
<td>0</td>
<td>1. Poor clothes 2. Poor house</td>
<td>1. Bloody slave</td>
</tr>
<tr>
<td>8</td>
<td>0</td>
<td>1. Raining on bloody person</td>
<td>8</td>
<td>0</td>
<td>1. Bloody slave</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>1. “Pick 500 apples by 5” 2. “Yes Sir”</td>
<td>1. Work for someone else like a slave</td>
<td>9</td>
<td>1. Share cropping</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>0</td>
<td>1. Absence of homes 2. Former slave going to doctor/school</td>
<td>10</td>
<td>0</td>
<td>1. Former slave going to doctor and school</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>9</td>
<td>10</td>
<td>Totals</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
</tbody>
</table>

Note. N = 11.
Table 24

**Student Scripted Comments**

<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. “Yay!”--free
2. Slave no more
3. Happy free
1. Guard--not get out of work.
2. Happy out of “toughness”
3. Don’t be too happy, still work to do.
4. Today need to know how hurt and treat people
5. Black people just as important
1. Got to be freed
2. Got to be with family
3. Find lost family
1. “Yay!”--just freed from slavery
2. If you wait--set free, things go right
1. House on fire with person in it
2. Dead man in debris
3. Dead man near RIP stone
1. Crying happy tears because free
2. Kneeling and thanking God for getting them out of slavery
1. Ripped clothes
2. Dirty
3. Take bath in lake
1. Yay! --free
2. Slave no more.
3. Happy free
1. Don’t be too happy, still work to do.
2. Know how hurt and treat people.
3. Blacks just as important
1. Got to be feed.
2. Got to be with family.
3. Find lost family
1. Yay! Just freed from slavery
2. If you wait-set free things go right
1. House on fire with person in it.
2. Dead man in debris.
3. Dead man near RIP on stone.
1. Crying happy tears b/c free.
2. Kneeling and thanking God for getting them out of slavery.

*(table continues)*
<table>
<thead>
<tr>
<th>Primary Researcher Before Camp/ Scripted Comments</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Second Coder Before Camp/ Scripted Comments</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coding Date: January 14, 2013</td>
<td></td>
<td></td>
<td>Coding Date: January 14, 2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>1. Lady in ragged dress 2. Country free b/c Civil War 3. Civil War is king’s fault b/c wanted everyone to live by his rules</td>
<td>1. Dead person with blood everywhere 2. Rain=sad day</td>
<td>8</td>
<td>1. Country free because of Civil War.</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>1. At least got out of slavery</td>
<td>1. Lady crying over dead person (her mom) with child</td>
<td>9</td>
<td>1. At least got out of slavery 1. Lady crying over dead person with child</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>1. School and doctor gave them jobs</td>
<td>1. Needed money for houses, food 2. Had to get jobs</td>
<td>10</td>
<td>1. School and doctor gave them jobs 1. Needed money for house, and food. 2. Had to get job</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>1. Finally free 2. Slaves--wash, cook, clean</td>
<td>1. 3-story house many share b/c no money for own homes after slavery 2. Getting along b/c have to live together now free</td>
<td>11</td>
<td>1. Finally free. 2. Slaves-wash, cook, clean 1. Many share house b/c no money for own house.</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>1. Freed from “Slavery Union Infermatory”</td>
<td>1. Died b/c long war 2. Depressing/sad war 3. Freed while still alive</td>
<td>13</td>
<td>1. Freed from Slavery Union Infermtory 1. Died b/c long war. 2. Depressing and sad war. 3. Freed while still alive</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>18</td>
<td>25</td>
<td>Totals</td>
<td>15</td>
<td>22</td>
</tr>
</tbody>
</table>

*(table continues)*
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1. Guard--make sure don’t run off</td>
<td>1. Happy out of slavery 2. Blacks should have been treated how Whites treated</td>
<td>2</td>
<td>1. Guard--make sure don’t run off</td>
<td>1. Happy out of slavery 2. Blacks should have been treated how Whites treated</td>
</tr>
<tr>
<td>8</td>
<td>1. Abe Lincoln—war 2. If wasn’t for Abe Lincoln, wouldn’t have school together</td>
<td>1. Discipline 2. Killed 3. Arrested</td>
<td>8</td>
<td>1. Abe Lincoln—war 2. If wasn’t for Abe Lincoln, wouldn’t have school together</td>
<td>1. Discipline 2. Killed 3. Arrested</td>
</tr>
</tbody>
</table>

(table continues)
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Racial Separation</th>
<th>Human Rights</th>
<th>Racial Separation</th>
<th>Human Rights</th>
</tr>
</thead>
</table>
| 13             | 1. Cannon ball destroyed free slave--gray sky  
2. Civil War still going | |
| 14             | 1. Escaping slavery  
2. Other slaves at gate | 14 1. Escaping slavery  
2. Other slaves at gate | |
| Totals         | 19                | 20           | Totals            | 18           |
|                |                   |              |                   | 20           |

*Note.* N = 11.
The coding results italicized on the post-test drawings and scripted comments, demonstrate a growth in accurate knowledge of the students. To analyze how theater arts influenced changes in the students’ accuracy of content knowledge about the Reconstruction Era, the primary researcher reviewed the student and teacher interviews to identify what may have contributed to the students’ gains in knowledge. Tables 25 and 26 demonstrate theater arts influences that may have had an effect on the students’ learning accurate knowledge of the Reconstruction Era.

Table 25

*Student Interviews*

<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>PRIMARY RESEARCHER</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Beginning Camp Student Interviews/</strong></td>
<td></td>
<td><strong>Ending Camp Student Interviews/</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Coding Date:</strong> January 14, 2013</td>
<td></td>
<td><strong>Coding Date:</strong> January 14, 2013</td>
<td></td>
</tr>
<tr>
<td><strong>Student Number</strong></td>
<td><strong>Students’ Attitudes/ Emotions Towards Learning Through Theater Arts</strong></td>
<td><strong>Student Number</strong></td>
<td><strong>Students’ Attitudes/ Emotions Towards Learning Through Theater Arts</strong></td>
</tr>
<tr>
<td>1</td>
<td>1. Can act 2. Excited--acting last play 3. Like learn history (here/now, look in past) through plays</td>
<td>1</td>
<td>1. Learn and act together is fun 2. Learn history through plays</td>
</tr>
<tr>
<td>2</td>
<td>1. Teachers watch and let us do it 2. Learn more social studies through theater 3. Love making plays</td>
<td>2</td>
<td>1. Making up own plays 2. Like--teachers let us act, come up with own parts</td>
</tr>
</tbody>
</table>

*(table continues)*
<table>
<thead>
<tr>
<th>PRIMARY RESEARCHER</th>
<th>Number of Times Students Indicated Accuracy</th>
<th>PRIMARY RESEARCHER</th>
<th>Number of Times Students Indicated Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning Camp Student Interviews/</td>
<td></td>
<td>Ending Camp Student Interviews/</td>
<td></td>
</tr>
<tr>
<td>Coding Date:</td>
<td></td>
<td>Coding Date:</td>
<td></td>
</tr>
<tr>
<td>January 14, 2013</td>
<td></td>
<td>January 14, 2013</td>
<td></td>
</tr>
<tr>
<td>Student Number</td>
<td></td>
<td>Student Number</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>1. Make own costumes</td>
<td>8</td>
<td>1. Liked acting--want to be an actor when grow up 2. Plays were fun</td>
</tr>
<tr>
<td>9</td>
<td>1. Doing all the plays helps learn Reconstruction</td>
<td>9</td>
<td>1. Love last play and learn history through doing it 2. Compare own play to movie and see segregation in movie--didn’t realize was in movie until did plays</td>
</tr>
<tr>
<td>10</td>
<td>1. Play--get to act out, helps remember history</td>
<td>10</td>
<td>1. The play--act all different roles</td>
</tr>
<tr>
<td>11</td>
<td>1. Fun b/c get to write plays and act them out 2. I love acting</td>
<td>11</td>
<td>1. Like history now b/c fun acting 2. like writing plays and performing them</td>
</tr>
<tr>
<td>14</td>
<td>1. After learn history, do plays to help remember 2. Doing plays is fun, I like learning this way</td>
<td>14</td>
<td>1. Play--love practicing for big play, now do big show</td>
</tr>
<tr>
<td>Totals</td>
<td>7</td>
<td>Totals</td>
<td>5</td>
</tr>
</tbody>
</table>

* (table continues)
<table>
<thead>
<tr>
<th>Student Number</th>
<th>Beginning Camp Student Interviews</th>
<th>Ending Camp Student Interviews</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>SECOND CODER</strong></td>
<td><strong>SECOND CODER</strong></td>
</tr>
<tr>
<td></td>
<td>Students' Attitudes/Emotions Towards Learning Through Theater Arts</td>
<td>Students’ Attitudes/Emotions Towards Learning Through Theater Arts</td>
</tr>
<tr>
<td></td>
<td><strong>Coding Date:</strong> January 14, 2013</td>
<td><strong>Coding Date:</strong> January 14, 2013</td>
</tr>
<tr>
<td>1</td>
<td>1. Excited 2. <em>Learning a lot of history</em> 3. You can act</td>
<td>1. Learn to act 2. <em>Learn history through play</em></td>
</tr>
<tr>
<td>2</td>
<td>1. Meet new people 2. Teacher let us do it.</td>
<td>2. Making up own plays 2. Teachers let us act and come up with parts</td>
</tr>
<tr>
<td>8</td>
<td>1. Make own costume</td>
<td>8. Like acting 2. Play is fun</td>
</tr>
<tr>
<td>10</td>
<td>1. <em>Play--get to act out, helps remember history</em></td>
<td>10. The play</td>
</tr>
<tr>
<td>11</td>
<td>1. Fun--get to write plays and act them out 2. I love acting</td>
<td>11. <em>Like history now-fun acting</em> 2. Like writing plays and acting</td>
</tr>
</tbody>
</table>

*(table continues)*
<table>
<thead>
<tr>
<th>Coding Date: January 14, 2013</th>
<th>Students’ Attitudes/Emotions Towards Learning Through Theater Arts</th>
<th>Coding Date: January 14, 2013</th>
<th>Students’ Attitudes/Emotions Towards Learning Through Theater Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Number</td>
<td>Totals 5</td>
<td>Student Number</td>
<td>Totals 4</td>
</tr>
</tbody>
</table>

Note. N = 11.

By further examining the student and teacher interviews that relate to the students having theater arts as part of the summer camp, it is apparent that both the students and teachers felt the students were intrinsically motivated to learn the content through theater arts. Out of 11 students interviewed, 8 of them referenced theater arts as helping them learn the content at either the beginning or ending interviews. The theater arts instruction did not decrease student knowledge, but seemed to increase it. As some of the students said in both the beginning and ending interviews: “like learn history (here/now, look in past) through plays,” “learn and act together is fun,” “learn more social studies through theater,” “like learning new stuff in plays,” “like to write and learn through plays,” “love last play and learn history through doing it,” “compare own play to movie and see segregation in movie--didn’t realize was in movie until did plays,” “play--get to act out, helps remember history,” “after learn history, do plays to help remember,” “doing plays is fun, I like learning this way,” and “learning a lot of history.”

Both of the teachers interviewed stated that students learning content of the camp was positively influenced by the students’ participation in theater arts. The teacher interviews indicated that the students were intrinsically motivated to learn the content and achieve the learning goal of the camp through theater arts: “learn history and social skills through plays,” “relate history to modern-day events through play--more relevant to students, “not being
Both the pre- and post-test data (drawings and student scripted comments) and the student and teacher interviews demonstrate how theater arts impacted student learning of the Reconstruction Era during the summer camp. Students showed gains in accurate knowledge during the camp, from the pre- to post-test. Both the students and teachers indicated several times that learning the content through theater arts was beneficial and that theater arts instruction impacted learning the content.

Chapter Summary

The purpose of this chapter was to analyze the data collected from student pre- and post-test drawings and scripted comments, beginning and ending student interviews, beginning and ending teacher interviews, the daily checklist of student activity during the camp, and the students’ final theater performance. Analysis of the pre- and post-test drawings and scripted comments data indicate that students who participated in this study did not decrease in knowledge acquisition from the beginning to the end of the summer camp, but rather increased. The student and teacher interviews and checklist data also indicate that students learned the content through theater arts. The interview and checklist data, additionally, demonstrates that the students were able to write the script because they had a purpose for writing. The interview and final performance data suggests that the students enjoyed studying the content and were enthusiastic about studying it via theater arts instruction due to intrinsic motivation to achieve the learning goal of the program. Chapter 5 will summarize this study, discuss the implications of
the study, relate the findings of the study to existing literature, and provide suggestions for future research.
CHAPTER V
SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS

In the previous chapter the data collected through pre- and post-test drawings, beginning and ending student and teacher interviews, daily checklists, and the final theater performance were presented. This chapter relates the findings of this study to prior and existing research and discusses the study outcomes in terms of implications. Finally, this chapter provides recommendations for future research related to the topic of theaters arts integration into social studies instruction.

Study Summary

The purpose of this study was to investigate the effects that theater arts as the instructional method for teaching social studies had on fifth grade students’ learning of The U.S. Reconstruction Period. Based on the overarching question, “What are the effects of theater arts instruction of social studies content on fifth grade students’ learning of the U.S. Reconstruction Period?”, the research sub-questions for this study were as follows:

1. What factors contribute to students’ success in writing a historical script?
2. What factors contribute to students’ success in performing their own written play?
3. How does theatre arts instruction influence students’ accuracy of learning major characteristics of the historical concept of Reconstruction?

Qualitative and quantitative methods of data collection and analysis were utilized for this study (Creswell, 2007). The context for the study was a 4-week, half-day summer camp that 13
prospective fifth grade students in Coastal Georgia voluntarily signed up to participate in. Out of those 13 students, 11 of them participated in the data collection process. The students were taught the Reconstruction Era by two newly certified teachers via theater arts instruction only. This topic was chosen to meet a fifth grade teaching and learning standard:

\textbf{SS5H2 The student will analyze the effects of Reconstruction on American life. c. Explain how slavery was replaced by sharecropping and how African Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.} (Georgia Department of Education, 2008)

The demographics of the student participants for this study were as follows:

- 4 Caucasian females
- 5 African American females
- 1 African American male
- 1 African American/Caucasian female

Two other males (one Caucasian and one African American/Caucasian) participated in the summer camp but did not want to participate in the data collection process.

After approval from the Institutional Review Board (IRB), the researcher conducted the summer camp at a local elementary school. The researcher invited all the students in the summer camp (13) to participate and in the pre- and post-test drawings and scripted comments, beginning and ending student interviews, and final performance. Of those 13 students, 11 of them participated in the data collection. Both teachers agreed to participate in the beginning and ending teacher interviews.

All data for this study were coded by the primary researcher and a second coder as a means for accounting for validity and replicability (Neuendorf, 2002). The researcher selected pre- and post-test drawings and scripted comments as the primary data for examining student understanding and learning of the content taught in the summer camp. The pre- and post-test
drawings and scripted comments were initially coded by both coders via pre-assigned codes by the researcher, but then were coded again based on emerging themes from the student data, human rights and racial separation (Rose, 2007). The pre-test drawings and scripted comments were coded to see what students already knew about the Reconstruction Era. The post-test drawings and scripted comments were coded using the themes human, rights, racial separation, and difference between pre- and post-test drawings to analyze growth in accurate knowledge of the Reconstruction Era that occurred during the summer camp.

The teacher and student interviews were used as the primary source of data for discovering whether or not theater arts impacted student learning of the content (Creswell, 2007). This data also served to help triangulate pre- and post-test data in analyzing student gains in accuracy of content knowledge during the summer camp about the Reconstruction Era. The interview data for both the student and teacher interviews were coded by both coders using the themes racial separation, human rights, students’ attitudes/emotions toward content, and students’ attitudes/emotions towards theater arts as a method for analyzing students’ intrinsic motivation and how theater arts affected student learning during the camp.

A daily checklist, suggested by Rose (2007), of student activity was kept by the primary researcher throughout the summer camp to analyze what capacity students preferred to spend the majority of their time as they prepared for the final play. These data were reviewed by the researcher to see what factors contributed to students writing their own script.

The final theater arts performance was also data used in this study to triangulate pre- and post-test data and student and teacher interview data related to student gains in accuracy of content knowledge about the Reconstruction Era during the summer camp. The final play was also analyzed for student understanding of the concept of segregation, and the students’ ability to
connect a concept of history to a theater arts performance and successfully write it into a script (Rose, 2007). The final performance was also analyzed by both coders, using a checklist, to note number of times students exhibited excitement and enthusiasm for performing on stage. Both coders coded these data as well.

Relating Findings to Research Literature

Overarching Research Question: “What are the effects of theater arts instruction of social studies content on fifth grade students’ learning of the U.S. Reconstruction Period?” Based on analysis of the pre- and post-test data in chapter 4, the researcher found that seven students (64%) indicated growth in accurate knowledge on the drawings from pre- to post-test. Gains were also noted from pre- to post-test by counting frequencies of codings. An 11-point gain was made from pre- to post-test in the racial separation coding category and a 9-point gain was made from pre- to post-test in the human rights coding category.

According to the scripted comments data, eight of the 11 students (73%) of the students exhibited an increase in accuracy of knowledge related to the Reconstruction Era from pre- to post-test. By adding a third coding category, difference from pre- to post-test drawings, the researcher was able to further analyze a growth in students’ content knowledge about the Reconstruction Era. Out of the 11 students, 10 (91%) gave a content-based rationale for why they changed drawings from pre- to post-test, and the changes made exhibited a growth in student knowledge.

Finally, the coders examined the final performance as a way for measuring student growth in content during the summer camp. The students chose to write and perform a play
related to the overarching concept of segregation. From the student-written script 11 incidents were noted of direct connections to the concept of segregation.

Numerous studies in the literature exist as to the rationale for utilizing theater arts in social studies instruction for increasing student knowledge (Catterall, 2002; Eynde, & Turner, 2006; McLennan, 2008; Perry, 2000; Sanders, 2004; Wolf, 1999). Two specific studies related to the value of theater arts in teaching content to students. Maloy and LaRoche (2010), found that when students engaged in theater arts activities they were provided with an extensive array of activities such as staging crucial moments, re-enacting significant events, and conducting mock trials that contribute to dates, places, and facts in history. Maloy and LaRoche found that the historic information the students learned through the theater arts activities were more memorable for them because they felt a personal attachment to the theater arts portion of the lesson and activity.

A longitudinal study was conducted by Schiller (2005), in which 135 students in four public schools in South Australia were exposed to theater arts. In this study, the students did not participate in theater arts but were exposed to three theater arts performances. By the time the students had attended three theater performances, Schiller found that the students had already gained a deeper value for real life values, were more enthusiastic about the content of the theater arts performances, and related this art form to meaning-making methods for addressing their own concerns and resolving their own problems. The current study was different from Schiller’s in that the students in the current study engaged directly with one social studies concept through theater arts, in great depth. This study was unique in that it examined only one concept, and engaged students deeply with it through theater arts.
The goal of this current study was to also examine the effects theater arts have on student learning, as noted in the study by Maloy and LaRoche (2010). The researcher examined what students can learn from their involvement in theater arts, as well as the effects of theater arts, as the sole means for instruction on students’ learning about the Reconstruction Era. As Maloy and LaRoche found, the researcher of this study also found that students engaged with the content through intrinsic motivation because they felt a personal attachment to it when learning it through theater arts. This expansion of Maloy and LaRoche’s findings occurred specifically as students sought to act out the roles of slaves, plantation owners, Abraham Lincoln, Ku Klux Klan members, and John Wilkes Booth throughout the summer camp. The researcher found, beyond the research of Maloy and LaRoche, that the students gained accurate content knowledge about the Reconstruction Era from the beginning to the end of the summer camp while playing the roles of people in history. Since the content was taught solely through theater arts instruction, and based on the examination of previous research, it is believed that this gain in content knowledge resulted from the theater arts instruction. This gain in content knowledge expands upon the findings of Maloy and LaRoche’s research. The current study is unique in that theater arts was used as the sole tool for instruction in which students gained content knowledge, indicating that theater arts has the potential for the only instructional method necessary for teaching social studies.

The researcher also discovered that students use theater arts as a method for addressing specific content as Schiller (2005) did when studying 135 students’ reactions to watching three theater performances. In Schiller’s study the students related to the content and then used their knowledge to solve their own problems, by the time they finished watching the third theater performance. In the current study, which expands upon the findings of Schiller’s study in which
students watched theater performances and applied that to their own problem solving, the students learned the content knowledge related to the Reconstruction Era and then used that knowledge to create a play based on the concept of segregation. The students chose to do this because “this is a concept we are familiar with and can relate to.”

A hypothesis generated from this research question is that the arts do, indeed, benefit academic learning and should become part of the core curriculum in K-12 education. When core subjects (English/language arts, reading, mathematics, science, and social studies) are taught through the arts, learning occurs and students retain the knowledge much longer than what rote memorization provides them. Future research would need to focus on teaching a concept via theater arts alone in a typical classroom during the school year to see if the hypothesis is correct. Another hypothesis generated from this research question is that in an era of test-driven education, learning academics through the arts provides students with the ability to perform better on state-mandated assessments which are currently crucial to school success. Because students learn content on a deeper level through the arts and retain the knowledge, they are better equipped to learn material and remember it for testing, thus allowing for more time for learning throughout the school year and requiring less time for test review. Future research would have to focus on a control study in which, after teaching the content through theater arts to one group of students and through the traditional lecture-style to the other, they are given the state-mandated assessments and their test scores compared to see which are higher.

Research Question 1: What Factors Lead to Students’ Success in Writing a Historical Script?

The coders examined the student and teacher interviews, as well as a daily checklist kept throughout the summer camp, to address this question. Both the students and teachers indicated
that the students exhibited an interest in writing throughout the summer camp. The students indicated their interest in writing was a result of their having a purpose for writing. Their purpose in writing was the production of the final script. All of the 11 students interviewed (100%) associated writing the script with learning through theater arts. The teachers, however, indicated that the factor most influencing student writing in the summer camp had more to do with the process of writing the students were engaged in than the content of what they were writing. The students and teachers differed in their views of what specifically led to the students’ success in writing the historical script. Both the teachers and students did, however, connect the students’ success in writing the script to their enjoyment of writing about something they enjoyed learning.

The researcher kept a daily checklist to see what the students spent the most time and focus on in the summer camp. The checklist results indicate that students spent the most time (63%) working together to write the script, followed by 28% of time working sets and props, and then followed by students working on costumes 8% of the time.

In a recent study, Ediger (2000) found that having students write and perform their own plays lends to a natural process of writing for students. The more theater arts scripts students write, Ediger found, the more natural the writing becomes for students. Other factors Ediger associated with students’ writing as they progressed through writing theater scripts included brainstorming, respecting others’ ideas and opinions, problem solving, and gaining background knowledge about the social studies content being written about.

The current research study findings expands upon those of Ediger’s (2000) study in that both the students and teachers involved found that the students were engaged with the writing of the final theater script because they were writing for a purpose. Both the students and teachers involved in the current study stated that the students worked very well together in respecting the
ideas of everyone involved in coming up with script ideas for the final performance, accommodating all students in playing their desired characters in the final production, and that everyone respected the ideas of others as related to the script, props, sets, and backdrops. The students indicated this was because they were all working together to perform the “big play at the end” and it was performed “for everyone, not just our class.” This study is unique in that the students not only wrote their own play, and worked well together doing so, but performed the play for family, friends, and the community. Performing the play served to further reinforce the students’ desire to write the script since they knew they would get to perform it.

A hypothesis generated from this research question relates to students writing for a purpose. If, every time students were required to participate in writing, they were given the necessary time to write coupled with a specific purpose for writing, they would produce better writing. Future research would examine students’ writing for content and mechanics in two contexts and then compared to see which produces the better writing. These two contexts would be a writing prompt required to be written on within a time constraint and an unlimited amount of time to write about a topic chosen by the students and written for a purpose. A second hypothesis generated from this research is that when theater arts is used as the vehicle for writing, students exhibit better writing content and mechanics. Future research would be needed to examine if students consistently produce creative content and strong mechanics when writing historical scripts.

Research Question 2: What Factors Lead to Students’ Success in Performing Their Own Written Play?

To research this question, both coders watched a video of the final student performance. Data were coded into two categories, applying knowledge of the Reconstruction Era to a script
and student enthusiasm and excitement in performing on stage, and then tallied for occurrences. Both coders noted 39 incidents in which students applied knowledge of Reconstruction Era in their own written script and performance. From the written script in which there were 10 scenes, 11 quotes were found that indicated students were able to connect the content of the Reconstruction Era to their own written script. Student intrinsic motivation for performing on stage was noted by both coders 198 times throughout the final performance. The data suggest that student intrinsic motivation contributed more to student success in performing their own written play than the content itself, as suggested in Chapter II. This study did, however, also demonstrate the importance of and need for theater arts to be utilized as an instructional tool for teaching social studies in order to foster intrinsic motivation that leads students to content growth. When students were given academic freedom to engage in writing and performing the final play, they were motivated to learn the content and write and perform the final play based on their gained content knowledge.

In 2002, Okada and Olivier-Hirasawa conducted a study in which students created puppets, scenery, and a script, then performed the script using the puppets and scenery. They found that student excitement turned reluctant writers into enthusiastic authors. The students who were originally reluctant to write began to keep journals of play ideas, write more plays, and put on several performances.

The current study expands on the research of Okada and Olivier-Hirasawa (2002), in that the students not only wrote their own script, but also self-assigned roles and characters in the play, designed all the sets/props/costumes for the play, and performed the final play in front of an audience comprised of family, friends, and anyone from the community who wished to attend. There were 10 scenes in the play the students wrote and performed and both coders noted 19-20
instances in which students made connections to segregation, the concept being portrayed in the final performance. The current study parallels the research of Okada and Olivier-Hirasawa in examining student enthusiasm for the content. At the beginning of the camp, students wrote plays and performed them, but by the end of the camp, more enthusiasm was noted in students’ writing plays and performing them. In the final production, both coders noted that 19-20 incidents of students demonstrating accuracy of content knowledge occurred, while they each noted 99 occurrences of students exhibiting enthusiasm for the content.

Teaching through the arts is beneficial to students for academic reasons, as well as for student motivation (Nolan, 2007). Teaching art for arts’ sake is extremely important in that it gives the students a greater appreciation for creativity, expression, and passion for the arts (Nolan).

A hypothesis generated from this research question is that students will be more intrinsically motivated to connect with social studies content when learning it through the arts. Future research would need to compare students’ current feelings and beliefs about learning social studies content in the traditional lecture-style context as compared to being given choices to learn it through the arts. Future research would need to examine whether students are more motivated to learn social studies through goal-setting activities (that promote challenge, curiosity, and fantasy as referred to in the theoretical framework in chapter two) than they are in recall of material through the use of textbooks, PowerPoint presentations, and notetaking.

Research Question 3: How Does Theater Arts Instruction Influence Students’ Accuracy of Learning Major Characteristics of the Historical Concept of Reconstruction?

To examine how theater arts influenced students’ learning major characteristics of the Reconstruction Era, the researcher reviewed the student and teacher interviews. The interview
data revealed that both the students and teachers felt that the students learned the content through the use of theater arts. Out of 11 students interviewed, 8 (73%) of them referenced theater arts as helping them learn the content of the summer camp. Both of the teachers interviewed stated that students’ learning the content of the camp was directly influenced by the students’ participation in theater arts.

Several researchers have expressed that theater arts has held specific strong relationships with social studies education for several decades (Boal, 2002; Catterall, 2002; Ediger, 2000; Eynde, & Turner, 2006; Khasnavis, & Cain, 1979; McLennan, 2008; Sanders, 2004; Weisman, & Hansen, 2007; Wolf, 1999). The relationship between theater arts and social studies is extremely visible and strengthened when students write and perform their own plays (Wolf, 1999). When this direct connection occurs, students learn more about a specific historical event, major concept, or geographic location (Wolf). This current study is similar to Wolf’s research in that the relationship between theater arts and social studies is noted through the students’ gain in content knowledge about the Reconstruction Era from the beginning of the camp to the end of the camp. Out of the 11 students involved in the camp, 73% of them attributed the theater arts portion of the summer camp to helping them learn the content of the Reconstruction Era. As noted by Catterall (2002), the relationship between theater arts and social studies education is imperative for assisting students in learning facts, concepts, and ideas pertaining to social studies content. The current study expands on Catterall’s research in that the students learned facts and concepts about the Reconstruction Era, but also connected to the everyday lives of the people who lived during this time. As quoted by one student, “I like learning about what happened to people back then.” And one of the teachers stated “the students were shocked at what happened to Black people during Reconstruction.” As recognized by Eynde and Turner (2006), theater arts
is especially beneficial for students in learning social studies concepts by assisting students with connecting to the emotions of people in history. The current study expands on the findings of Eynde and Turner in that students focused on individual emotions and basic human rights that the African Americans were deprived of when completing their pre- and post-test drawings and when discussing them via scripted comments and student interviews. Without the theater arts, students demonstrated they would have lacked the intrinsic motivation to learn the content as they expressed that they “would have never learned this stuff in school.” Students also said that because of theater arts, they “will ace every test in fifth grade,” and “didn’t know all this stuff happened then.” Students also experimented with playing roles that traditionally belonged to other racial backgrounds during the Reconstruction era. For example, White students voluntarily played the roles of slaves and African American students were interested in playing roles as Ku Klux Klan members in an effort to understand what people in different traditional roles than their own were experiencing. A hypothesis generated from this research question relates to diversity and theater arts. This study suggests that theater arts serves as a vehicle for students to experiment with difficult diversity issues in a safe place such as a classroom that would address varying types of diversity such as social, socio-economic, racial, gender, and religious diversity. Future research would need to focus on specific types of diversity to see if students do indeed address them on a deeper level when engaging in theater arts in a safe, classroom setting.

Implications

Social studies has been endangered for some time, especially on the elementary level (Passe, 2006). Recent reform efforts, however, in social studies education in the United States have focused on the move from traditional, teacher-centered, and lecture-style instruction
methods to more hands-on, innovative, creative, student-centered, and inquiry-based teaching and learning (Doppen et al., 2008). Social studies education has been endangered for quite some time, but efforts to improve social studies at the elementary level have not coped well over the past several years (Olwell & Raphael, 2006).

In addition to social studies education being silenced in public school, the arts have been pushed out of public school education due to funding and time restraints (Manifold, 1995). Efforts are currently being made to re-instate the arts into public education via funding and curriculum (ArtsEdge, 2010). The arts provide meaning for student learning and are the building blocks to student attainment of a well-formed education (AACOS, 2006).

Evidence exists as to the benefits of both social studies education and the arts. This evidence, therefore, leads to the first implication of this study. There are numerous benefits of curriculum integration. According to Lee (2007), both teachers and students are more motivated to learn when curriculum is taught and learned through arts integration. In order to learn history more effectively, students need to learn it through historical fiction (Freeman & Levstik, 1998). Through theater arts, teachers can take their students back in time to recreate history so powerfully that students can imaginatively enter the past and explore issues of those who lived in the past (Freeman & Levstik). This can occur, through theater arts, in a time when budget cuts in education have eliminated many student field trips (Freeman & Levstik). Students also learn social studies more effectively through historical inquiry and aesthetic education (Sykes, 1982). This aesthetic education can be incorporated into a daily social studies curriculum through the use of theater arts (Sykes).

The second implication of this study is that while role-plays, reader’s theater, storypath, and simulations are all effective techniques for providing limited connections to social studies
concepts, theater arts is beneficial for connecting students to historical concepts, people, and emotions, while also relating historical events to current day happenings (Okada & Olivier-Hirasawa, 2002). Through 24 fourth and fifth grade students’ creation of puppets and using them in theater performances, Okada and Olivier-Hirasawa found that the students were extremely motivated about the puppetry and theater arts, learning the Asian culture, and reading and writing. Students make direct connections to the content of their own theater arts performances when engaged in them (Schiller, 2005). In his study with 135 students, Schiller found that theater arts assists in empowering students to express ideas in various ways and become active producers of culture through their participation in theater arts in new contexts. Theater arts cannot be underestimated in educating the whole child through a daily curriculum (Eynde & Turner, 2006). Theater arts has been shown to be particularly beneficial for students in learning social studies concepts through a brain-based learning method of recognizing emotions, which are both important and imperative for students to experience when studying social studies concepts (Eynde & Turner).

Social studies and theater arts, then, have a direct connection in helping students learn the content taught (Wolf, 1999). This third implication of the study demonstrates that the social studies and theater arts connection is imperative to students’ intrinsic motivation and aids in students’ learning facts, concepts, and ideas within the social studies genre that can help them relate history to current events (Catterall, 2002). Students have been shown to solve social problems through theater arts integration into social studies content (McLennan, 2008). Through theater arts integration into social studies instruction, students can learn and further develop skills such as collaboration, problem-solving, and engagement (Wolf, 1999).
A fourth implication of this study is that students further engage in writing through writing their own script and performing it. Ediger (2000) noted that students learn better writing skills when they write and perform their own social studies scripts. Writing their own plays also helps students learn to work together, show respect for others’ ideas, and value others’ opinions (Ediger). Learning social studies through writing historical scripts also has shown to be beneficial for varying groups of students. This benefit has been seen with English Language Learners, in understanding the social studies content and in writing historical scripts (Weisman and Hansen, 2007). Minority students benefit from this approach as well, benefitting the most in creative writing of a script and further developing better writing habits (Sanders, 2004).

Recommendations for Future Research

The most prominent recommendation for future research from this study is to recognize the limitation in this study of no control group. In future research, two groups of students participating in two different types of teaching, traditional textbook and lecture-style teaching and theater arts instruction of social studies, need to be utilized to investigate the effects of theater arts on student learning.

Future research also should evaluate what students and teachers deem as important in students’ writing of a historical script in order to identify what factors influence students’ success in writing a historical script. In this study, the students focused on the content of the writing and therefore attributed the content of their writing to the success of their script. The teachers, however, attributed the general process of writing to the students’ success in writing a script. Training for the teachers as to what are important factors in student writing might need to occur, in order to analyze what characteristics are important in student writing of a historical script.
Recommendations for future research include examination of whether or not students can learn about a historical era or event through theater arts and then write their own play, not copying a movie, and successfully relate it to the content learned through theater arts. The current study examined students’ ability to study a historical concept through theater arts, but the students wrote their own script based off a current-day movie. It would be interesting to see if students could learn social studies content through theater arts and then write their own script “from scratch” and relate it to the content learned.

Finally, future research would, of necessity, take this type of program and implement into a regular classroom to demonstrate the ease or difficulty level of implementing this theater arts approach to teaching social studies for teachers and students in the public education setting. This program could also be implemented into a regular classroom as a means for demonstrating how students are intrinsically motivated to learn and retain knowledge through theater arts. If this were to be conducted in a regular classroom, in which teachers are more likely to believe it can be utilized for teaching social studies, they might be more inclined to teach social studies this way and make social studies more interesting for students.
REFERENCES


http://www.Aep-arts.org. Website visited on 9/03/10

http://www.alsde.edu/html/doc_download.asp?id=1069&section=54. Website visited on 9/03/10

http://arts.endow.gov/grants/apply/Artsed.html. Website visited on 9/03/10

http://www.artside.kennedy-center.org. Website visited on 9/03/10


http://www.ed.gov/nclb/landing.jhtml. Website visited on 9/03/10

http://nces.ed.gov/surveys/frss/. Website visited on 9/03/10

http://www.doe.k12.ga.us/. Website visited on 11/12/10

http://www.georgiastandards.org. Website visited on 12/29/10

http://www.ccca.edu. Website visited on 2/17/11

http://www.teachingushistory.org. Website visited on 2/22/11


APPENDIX A

PRE-TEST AND POST-TEST
The pre-test and post-test will be administered in the exact same manner. Students in both classes will be given one sheet of blank white drawing paper and asked to draw a picture of an event in history that depicts the Reconstruction era in the United States. The researcher will clarify this for the students by further stating to draw an event in history that demonstrates a real time in history that shows African Americans being granted their freedom from slavery and then not being allowed to exercise those newly won freedoms.

Students will be supplied with various tools for constructing their art mediums. Crayons, colored and white chalk, colored pencils, regular pencils, and markers will be available for the students to use for both the pre-test and post-test drawings.

Immediately following the completion of their drawings on the dates of the pre-test and post-test, the researcher will script the students’ explanations on the back of the drawings. For further validity and reliability, the process of scripting the students’ explanations of their drawings on the pre-test will be audio taped.
APPENDIX B

STUDENT PRE-TEST QUESTIONS
1. What did you draw in your picture?
   
   b. Can you tell me more about that?
   
   c. Who or what is represented in your picture?
   
   d. Why is he, she, or that in your picture?

2. Is there anything else you want to tell me about your picture?
   
   a. Why did you feel it was important to draw this picture?
   
   b. What did you want us to know about this picture?
   
   c. What is the most important thing about this picture?
APPENDIX C

STUDENT POST-TEST QUESTIONS
1. What did you draw in your picture?
   
   b. Can you tell me more about that?
   
   c. Who or what is represented in your picture?
   
   d. Why is he, she, or that in your picture?

3. Is there anything else you want to tell me about your picture?
   
   a. Why did you feel it was important to draw this picture?
   
   b. What did you want us to know about this picture?
   
   c. What is the most important thing about this picture?

4. What did you draw in your picture this time that is different from your first picture?
   
   a. Did you include anything in your second picture that you didn’t have in your first picture?
   
   b. Did you change anything in your second picture from your first picture?
APPENDIX D

AN OVERVIEW OF THE LITERATURE APPLICABLE TO THIS STUDY
<table>
<thead>
<tr>
<th>Author/Date</th>
<th>Title</th>
<th>Research Questions</th>
<th>Methodology</th>
<th>Results/Conclusions</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapin/2006</td>
<td>Do elementary school students and their teachers really dislike social studies?</td>
<td>1. Do students usually look forward to social studies class? &lt;br&gt; 2. Are students afraid to ask question in social studies class? &lt;br&gt; 3. Do students see social studies as useful to their futures?</td>
<td>Survey of 25,000 public and private eighth-grade students</td>
<td>1. Students saw social studies as useless for their futures &lt;br&gt; 2. Teachers failed to convey importance of social studies to students &lt;br&gt; 3. Teachers used textbook-centered approach to teaching social studies</td>
<td>The intent of this study is to further examine students’ beliefs about social studies, but to do so during and after social studies is taught them utilizing a hands-on approach</td>
</tr>
<tr>
<td>Cole and McGuire/2001</td>
<td>Storypath: A cross cultural study of children’s construction of Social Studies understandings</td>
<td>What is the sequence of teaching and learning episodes in a unit?</td>
<td>A Seattle, Washington class of 17 students with seven ethnic groups represented compared to a Sydney, Australia class of 26 students with ten ethnic groups represented; Observation notes recorded</td>
<td>1. Students drew on own experiences of own neighborhoods to understand lessons presented in unit &lt;br&gt; 2. A sense of ownership seen through the Storypath approach was powerful approach for engaging students in learning activities at both sites</td>
<td>Students in my study will draw on own experiences with segregation and racial discrimination as engage in theater arts</td>
</tr>
<tr>
<td>Dow, Anderson, and Wenzel/2007</td>
<td>Using theater to teach clinical empathy: A pilot study</td>
<td>How can empathy skills be learned through theater arts?</td>
<td>20 medical residents from Departments of Internal Medicine and Theater at Virginia Commonwealth University in Richmond, Virginia engaged in four 90-minute classroom and</td>
<td>1. All residents improved interpersonal skills after attending sessions with theater arts department &lt;br&gt; 2. Theater arts helps students develop life skills &lt;br&gt; 3. Students empathy skills were improved</td>
<td>Students in my study will need empathy skills for the unit studied—racial discrimination and segregation</td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
<td>Research Question</td>
<td>Methodology</td>
<td>Findings</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-------</td>
<td>-------------------</td>
<td>-------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>Ediger/2000</td>
<td>Writing, the pupil, and social studies</td>
<td>How can charts help students in guiding their own writing?</td>
<td>Observation of a student teacher, cooperating teacher, and a group of first-grade students</td>
<td>1. When students created and acted out own plays in social studies, they developed creative behavior, sequence of content read and written, and highly-developed imaginations 2. Students were eager to share written and performed plays with others</td>
<td></td>
</tr>
<tr>
<td>Fry/2009</td>
<td>On borrowed time: How four elementary preservice teachers learned to teach social studies in the NCLB era</td>
<td>What innovative methods exist for teaching social studies?</td>
<td>Observations of four student teachers teaching in classrooms</td>
<td>1. The student teachers found innovative methods for teaching social studies, the arts, and music 2. They remembered their experiences while teaching these curricula and throughout the rest of the semester sought out ways to modify standardized curriculum to meet needs of students</td>
<td></td>
</tr>
<tr>
<td>Graves/2008</td>
<td>Is role-playing an effective teaching method?</td>
<td>1. Is role-playing an effective teaching method? 2. Does role-playing make learning more meaningful to students?</td>
<td>78 participants (seniors) in Southeastern Ohio; each student completed a survey, questionnaire, researched a presidential candidate and conducted a role-play interview with the candidate of choice</td>
<td>1. Most students scored 80% or better on the presentation 2. 67% of traditional students, 75% of accelerated students, and 83% of honors students said role-playing helped them retain information better than traditional styles of teaching 3. All students in this study</td>
<td></td>
</tr>
</tbody>
</table>

The teachers in my study will use charts to teach with, as well as to record students’ comments on various open-ended questions; students will create and act out own play. My study uses theater arts as an innovative method for teaching standardized curriculum in Georgia. Participants in my study will be asked similar questions to these as to whether theater-arts integration helps in learning of history material taught them.
| Groth and Albert/1997 | Arts alive in the development of historical thinking | What is the importance of arts education in the social development of students and teachers? | Observations in an eighth-grade class at a magnet school for the creative and performing arts in Lexington, Kentucky | 'The arts:  
1. Create diversity and interest that capture students’ attention  
2. Provide opportunity for using various learning styles  
3. Provide for more teacher enthusiasm while teaching  
4. Offer students ownership of own learning  
5. Make civilizations unique and interesting  
6. Foster memorable learning  
7. Generate higher levels of thinking  
8. Increase students’ sense of worth when their work is displayed' | My data collection will be analyzed to see if students were brought to higher levels of thinking; students will have ownership of learning through construction of a play |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Heafner, Lipscomb, and Rock/2006</td>
<td>To test or not to test? The role of testing in elementary social studies, A collaborative study</td>
<td>What effect does testing have on elementary social studies?</td>
<td>Clinical field experience, 71 student teachers observed social studies lessons in school settings in a longitudinal North Carolina study; questionnaires, interviews, written reflections</td>
<td>‘When South Carolina began testing social studies five years ago, its instruction time per day and through the year increased’</td>
<td>Having limited time to teach social studies is the basis of my research</td>
</tr>
</tbody>
</table>
| Heafner, et. al/2007 | Fact or fiction: Is social studies “History” in North Carolina’s | Is social studies still important in North Carolina’s elementary schools? | Teacher interviews, classroom observations | ‘1. Students received social studies instruction two to three times per week  
2. Elementary teachers ranked social studies below’ | Teaching a few important aspects of social studies curriculum effectively, because |
<table>
<thead>
<tr>
<th>References</th>
<th>Field of Study</th>
<th>Research Question</th>
<th>Summary of Findings</th>
<th>Context of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hillman/2009</td>
<td>Arts and Juvenile Justice</td>
<td>How can theater arts help students deal with real-life issues?</td>
<td>An arts-in-juvenile-justice program studied delinquents discovered, through the arts, destruction caused by own behavior.</td>
<td>Students will deal with a difficult real-life issue in my study—racial discrimination.</td>
</tr>
<tr>
<td>Lee/2007</td>
<td>Arts and History and Social Studies</td>
<td>What does an integrative curriculum look like in a middle school setting?</td>
<td>27 students and seven teachers were the participants; classes were observed using a ready-to-use social studies unit on the American Revolution.</td>
<td>My study integrates theater arts and history.</td>
</tr>
<tr>
<td>Mason, Steedly, and Thormann/2005</td>
<td>Impact of Arts Integration on Voice, Choice, and Access</td>
<td>What is the impact of the arts in education for students with disabilities?</td>
<td>Two-year study across 16 states that involved 34 focus group interviews that were teacher-focused and investigated arts-based work.</td>
<td>Some of the participants in my study are students with varying disabilities.</td>
</tr>
<tr>
<td>McLennan/ 2008</td>
<td>The benefits of using sociodrama in the elementary classroom: Promoting caring relationships among educators and students</td>
<td>How do kindergarteners grasp concepts through sociodrama?</td>
<td>11 students and their teacher participated in twelve-session sociodrama workshop in Southern Ontario, Canada; field notes, teacher interviews, anecdotal records of student observations, students’ reflexive journal entries</td>
<td>1. Kindergarteners able to actively participate in sociodrama activities 2. Their involvement in sociodrama activities improved by end of workshop 3. They could find solutions to investigated topics 4. They enjoyed placing selves in roles different from own</td>
</tr>
<tr>
<td>Mills/ 1988</td>
<td>Elementary teachers’ views of the role of social studies education at the elementary level.</td>
<td>What is the role of social studies in the elementary school curriculum?</td>
<td>Student teacher interviews</td>
<td>1. Some of the pre-service teachers viewed social studies as a “non-subject” 2. Others viewed elementary social studies as secondary to reading and mathematics and did not have a set time for teaching social studies every day 3. When social studies was taught, it was only if it could be “fit in” into the already full day</td>
</tr>
<tr>
<td>Okada and Olivier-Hirasawa/ 2002</td>
<td>The spirit of Chinese shadow</td>
<td>How does shadow puppetry make a connection between theatre art and literature?</td>
<td>24 fourth- and fifth-grade students at Beacon Hill Elementary School in Seattle, Washington engaged in month-long</td>
<td>1. Theatre arts became centerpiece of project and got students excited about reading and writing 2. Students excited about creating puppets, scenery,</td>
</tr>
<tr>
<td>Authors</td>
<td>Title</td>
<td>Summary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-------</td>
<td>---------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sanders/ 2004</td>
<td>Urban odyssey: Theatre of the oppressed and talented minority youth</td>
<td>What activities help minority gifted youth think and act critically and write creatively? Nonresidential free three-week summer commuter program in July as part of Ohio Department of Education Summer Honors Institutes; gifted adolescents between 14 and 17 years old; qualitative study&lt;br&gt;1. Students learned from each other and developed opposing viewpoints&lt;br&gt;2. Integrating theater arts into education was powerful tool for creative use of language, examining oppression across genres, and relating individual differences as equals for responding to human differences&lt;br&gt;My data is collected via a summer camp; students will develop opposing viewpoints towards racial discrimination</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Schiller/ 2005</td>
<td>Children’s perceptions of live arts performances: A longitudinal study</td>
<td>How do children use play, multiple intelligences, multiple literacies, and their senses for meaning-making? Longitudinal study which included 135 students between five and twelve years old in four metropolitan public schools in South Australia&lt;br&gt;1. After attending three theater performances, students more positive towards cultural diversity&lt;br&gt;2. Students more enthusiastic to embark on arts projects that heightened understanding of individual identity and world around them&lt;br&gt;3. Enthusiasm for the arts sprang from their exposure to theater arts&lt;br&gt;The intent of my study is to expose students to theater arts and excite them about learning history content</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Serrano/ 2010</td>
<td>Student teachers at work</td>
<td>How do student teachers teach subject-centered curriculum? Case Study of one student teacher&lt;br&gt;1. John displayed a shift in planning teacher activities to planning activities geared for enhancing student&lt;br&gt;The curriculum in this study is being taught by two newly-graduated,</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### By end of practicum, John shifted from teaching history through didactic instruction to teaching with multiple opportunities for student participation

2. **Chapter Learning**

3. By end of practicum, John taught and students learned content via more open-ended ways

---

<table>
<thead>
<tr>
<th>Study</th>
<th>Research Question</th>
<th>Methodology</th>
<th>Findings</th>
<th>Implications</th>
</tr>
</thead>
<tbody>
<tr>
<td>VanSledright and Brophy/1992</td>
<td>Storytelling, imagination, and fanciful elaboration in children’s historical reconstructions</td>
<td>10 students from an elementary school in Michigan interviewed about various events in history</td>
<td>1. Eight students knew history referred to things that happened long ago 2. Most of them didn’t know they had their own personal history 3. They didn’t understand the work of historians</td>
<td>Students in my study will be focusing on a specific event in history</td>
</tr>
<tr>
<td>Wolf/1999</td>
<td>Why the arts matter in education or just what do children learn when they create an opera?</td>
<td>Qualitative, multi-year study of a program called Creating Original Opera; four classrooms examined and comparisons/contrasts made between students engaged and not engaged in operas</td>
<td>1. Students engaged in operas participated in class better than their peers who did not participate in opera (50% better for those who did vs. 33% for those who did not participate in opera) 2. Students engaged in opera had more choices and made more decisions 3. Responsibility and engagement of student involvement in creating theater art is vital to academic and life skill success</td>
<td>Students engaged in theater arts in my study will have to make choices and decisions in creating a theater arts production</td>
</tr>
<tr>
<td>Zhao and What 1</td>
<td>What are interviews of students 1. What are students' thoughts on social interaction?</td>
<td>Interviews of students</td>
<td>1. Students thought social interaction was important for academic and life skill success</td>
<td>The intent of my study...</td>
</tr>
<tr>
<td>Hoge/2005</td>
<td>elementary students and teachers say about social studies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>----------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>students’ favorite subjects in school?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. What are students beliefs concerning the importance of social studies?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. What is studied in social studies classes?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>in 3 school districts in Georgia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>studies was boring</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Social studies was reading a textbook and was not applicable to own lives</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Students liked subjects that were hands-on and thus classified them as exciting and challenging, unlike social studies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>study is to show teachers and students that social studies can be taught and learned via a hands-on technique such as through theater arts integration</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX E

STUDENT INTERVIEW ONE QUESTIONS
1. What have you learned so far about the Reconstruction era in the United States?
2. What can you tell me about the slaves gaining their freedom?
3. How were they prevented from using these freedoms after they had gained them?
4. Were the slaves able to act freely?
5. Are you enjoying learning history through the arts? Why or why not?
6. What is your favorite part of the summer camp so far? Why?
APPENDIX F

STUDENT INTERVIEW TWO QUESTIONS
1. What have you learned about the Reconstruction era in the United States?

2. What can you tell me about the slaves gaining their freedom?

3. How were they prevented from using these freedoms after they had gained them?

4. Were the slaves able to act freely?

5. Did you enjoy learning history through the arts? Why or why not?

6. What was your favorite part of the summer camp? Why?
APPENDIX G

TEACHER INTERVIEW ONE QUESTIONS
1. What have your students learned so far about the Reconstruction era in the United States?

2. How well do your students understand the process of writing a script?

3. What are your students doing to decide on their topic for the play?

4. How well are your students working together to develop characters and decide who will play which role?

5. How well are your students working together to construct sets and props, accurate to the time period?

6. Are your students enjoying learning history through the arts? Why or why not?
APPENDIX H

TEACHER INTERVIEW TWO QUESTIONS
1. What have your students learned about the Reconstruction era in the United States through this summer enrichment program?

2. How well do your students understand the process of writing a script?

3. What did your students do to decide on their topic for the play?

4. How well did your students work together to develop characters and decide who will play which role?

5. How well did your students work together to construct sets and props, accurate to the time period?

6. Did your students enjoy learning history through the arts? Why or why not?
APPENDIX I

STUDENT OBSERVATION CHECKLIST
<table>
<thead>
<tr>
<th>Student’s Name</th>
<th>Evidence of Student Trying to Work with Others to Decide on Characters’ Costumes</th>
<th>Evidence of Student Trying to Work with Others to Write the Script</th>
<th>Evidence of Student Trying to Work with Others to Design Sets and Props</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX J

FINAL THEATER PRODUCTION OBSERVATION CHECKLIST
<table>
<thead>
<tr>
<th>Categories</th>
<th>Evidence Tally Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conduct Further Research on the Reconstruction era and Apply Knowledge to Unique Script</td>
<td></td>
</tr>
<tr>
<td>Model Play after Specific Content Covered (SEGREGATION)</td>
<td></td>
</tr>
<tr>
<td>Accuracy of Content Knowledge</td>
<td></td>
</tr>
<tr>
<td>Students Exhibit Excitement/Enthusiasm of Performing on Stage</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX K

PAID APPLICATION FOR SUMMER ENRICHMENT PROGRAM
**Tuition:**

$300 per student, for the summer enrichment program. This cost covers four days per week, three and a half hours per day, for four weeks. Students will be provided with snacks and drinks daily. This fee also covers cost of all supplies necessary for the students throughout the summer enrichment program. The summer enrichment program will be held from June 6 through June 30, from 8:00—11:30 a.m., Monday through Thursday, weekly during this time.

**Refunds and Deposits:**

A $75 deposit is required in order for a student’s spot to be held in the summer enrichment program. Checks and cash are the only monetary forms accepted. Checks should be made payable to the College of Coastal Georgia. The full amount of the summer enrichment program should be paid by May 1, 2011. No refunds are available, unless the summer enrichment program is cancelled by the teachers or the researcher due to unforeseen circumstances.

**Production Day:**

Near the end of this summer enrichment program, the participating students of this program will showcase their work throughout the summer program via a theater production on Tuesday, June 28, 2011 at 6 p.m. We ask that you make plans now to attend this exciting production and support the students and teachers involved in this summer enrichment program.
<table>
<thead>
<tr>
<th><strong>Name of Child:</strong></th>
<th><strong>Birth date:</strong></th>
<th><strong>Today’s Date:</strong></th>
<th><strong>Age:</strong></th>
<th><strong>Race:</strong></th>
<th><strong>Gender:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Primary Address:</strong></td>
<td><strong>City:</strong></td>
<td><strong>GA</strong></td>
<td><strong>Zip Code:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Name of Mother/Guardian:</strong></td>
<td><strong>Address:</strong></td>
<td><strong>City:</strong></td>
<td><strong>GA</strong></td>
<td><strong>Zip Code:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Relationship to Student:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Is the Above Person Authorized to Pick-Up My Child at the End of Each Day or in the Event of an Emergency: circle Yes or No</strong></td>
<td><strong>Employer:</strong></td>
<td>(If unemployed, write “None”)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Home Phone:</strong></td>
<td><strong>Work Phone:</strong></td>
<td><strong>Cell Phone:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Name of Father/Guardian:</strong></td>
<td><strong>Address:</strong></td>
<td><strong>City:</strong></td>
<td><strong>GA</strong></td>
<td><strong>Zip Code:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Relationship to Student:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Is the Above Person Authorized to Pick-Up My Child at the End of Each Day or in the Event of an Emergency: circle Yes or No</strong></td>
<td><strong>Employer:</strong></td>
<td>(If unemployed, write “None”)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Home Phone:</strong></td>
<td><strong>Work Phone:</strong></td>
<td><strong>Cell Phone:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current Email Address:</strong></td>
<td><strong>Child’s Current School:</strong></td>
<td><strong>School Address:</strong></td>
<td></td>
<td><strong>GA</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Child’s Current Grade:</strong></td>
<td><strong>City:</strong></td>
<td></td>
<td><strong>Zip:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>School Phone:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Emergency Contact One Name:</strong></td>
<td><strong>Relationship to Student:</strong></td>
<td><strong>Home Phone:</strong></td>
<td><strong>Work Phone:</strong></td>
<td><strong>Cell Phone:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Is this Person Authorized to Pick-Up Child at the End of Each Day or in the Event of an Emergency: circle Yes or No</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Emergency Contact Two Name:</strong></td>
<td><strong>Relationship to Student:</strong></td>
<td><strong>Home Phone:</strong></td>
<td><strong>Work Phone:</strong></td>
<td><strong>Cell Phone:</strong></td>
<td></td>
</tr>
<tr>
<td>Emergency Contact Three Name:</td>
<td>Relationship to Student:</td>
<td>Home Phone:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>--------------------------</td>
<td>-------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is this Person Authorized to Pick-Up Child at the End of Each Day or in the Event of an Emergency: circle Yes or No</td>
<td></td>
<td>Work Phone:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cell Phone:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Additional Authorized Pick-Up Name:</td>
<td>Relationship to Student:</td>
<td>Home Phone:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Work Phone:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cell Phone:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Additional Authorized Pick-Up Name:</td>
<td>Relationship to Student:</td>
<td>Home Phone:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Work Phone:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cell Phone:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

All students MUST be picked up by persons authorized to do so on this application. For the safety of all those involved in the summer enrichment program, all persons picking up students must be able and willing to present picture I.D. to teachers before students will be released into their care.

Remember, your application will not be processed until the deposit check arrives.

Terms and Conditions of Full Enrollment in Summer Enrichment Program:

1. Deposit of $75 must be received before application can be processed; otherwise, student’s name will be placed on waiting list.

2. Full payment of $300 must be received by May 1, 2011 before student can be fully admitted into the summer enrichment program.

3. No refunds will granted for any reason, unless the researcher or teachers due to unforeseen circumstances beyond their control.

4. I hereby understand that the sole intention and purpose of this summer enrichment program is to gather data and collect research for a dissertation for the researcher’s PhD. I understand that my child’s name will not be used throughout any of the data collection procedures, processes, or in the dissertation itself. My child’s information will be kept confidential.

5. My child will be photographed, and possibly audiotaped during the summer enrichment program for the sole use of gathering and collecting data for research. These photographs and audio recordings will be kept confidential by the researcher and the teachers during the summer enrichment program and will be destroyed once the researcher has defended her dissertation and completed her PhD.
6. I have reviewed this application and found that all the information provided in it is true and accurate.

I accept ALL terms and conditions as listed on this application form.

Signature of Parent or Guardian: _______________________________________

(http://www.kieve.org; http://lsm.crt.state.la.us/education, 2010)
## Lesson Plan One

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 6, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Pre-test</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

### Georgia Performance Standard:
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

### Materials:
- Blank paper, crayons, markers, colored pencils, pencils, white chalk, colored chalk, video cameras, tripods, Reader’s Theater scripts, journals

### Essential Question:
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

### Objectives:
- Students will take the summer enrichment program’s pre-test today

### Procedures:
**Exploration/Introduction:**
- The teacher will give students the pre-test
- The teacher will pass out blank sheets of paper to students and ask them draw a picture of what they know about the Reconstruction era in the United States

**Development:**
- The researcher will individually interview students to accurately script the students’ responses onto the back of their drawings once they have completed them
- The students scripted responses will be audiotaped for validity and reliability

**Expansion:**
- Introduce students to the idea of them writing the script, designing sets/props/costumes and what those things are, and that they will create everything surrounding the theater production and then showcase it for their friends and family in a final production
- Define characters, script, setting, plot; introduce these ideas to students through samples of other skits; allow students to perform some of these as appropriate for their own understanding

**Assessment:**
- N/A

### Additional:
- Introduce students to the idea of them writing the script, designing sets/props/costumes and what those things are, and that they will create everything surrounding the theater production and then showcase it for their friends and family in a final production
- Define characters, script, setting, plot; introduce these ideas to students through samples of other skits; allow students to perform some of these as appropriate for their own understanding
Student Pre-Test Questions

1. What did you draw in your picture?
   a. Can you tell me more about that?
   b. Who or what is represented in your picture?
   c. Why is he, she, or that in your picture?

1. Is there anything else you want to tell me about your picture?
   a. Why did you feel it was important to draw this picture?
   b. What did you want us to know about this picture?
   c. What is the most important thing about this picture?
Lesson Plan Two

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 7, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Define Reconstruction era</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**

- SS5H2: The student will analyze the effects of Reconstruction on American life.
  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**

- Legos, journals, pencils

**Essential Question:**

- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**

- Students will define the Reconstruction era in the United States
- Students will engage in beginning interviews today
- Teachers will engage in beginning interviews today

**Procedures:**

**Exploration/Introduction:**

- Define Reconstruction first as looking at “construct”, or “to build” within word reconstruction; allow students to practice building a small structure out of Legos in pairs; have students take each other’s building apart and try to “reconstruct” it as partner created it

**Development:**

- Discuss with students the need to RE-construct the United States after the Civil War, or RE-build by comparing to the rebuilding of Japan after the devastation of the earthquakes and nuclear disaster (watch video news clips of devastation in Japan--http://www.cnn.com/video/#/video/education/2011/04/05/sn.0406.cnn)

**Expansion:**

- Discuss with students that the period in U.S. history when the South rejoined the Union, was called the Reconstruction era

- Demonstrate a play through a Reader’s Theater selection (Harriett Tubman—Appendix O)

- The researcher will individually interview students and accurately script the responses (see questions below)

- The researcher will individually interview teachers and accurately script the responses (see questions below)

- The students’ and teachers’ responses will be audiotaped for validity and reliability

**Assessment:**

N/A
| Additional: | Students will discover what it means to set the setting for the theater script they will be writing  
Teacher will review that setting includes time, place events occur and get students thinking about time and place in history |
Student Interview One Questions

1. What have you learned so far about the Reconstruction era in the United States?
2. What can you tell me about the slaves gaining their freedom?
3. How were they prevented from using these freedoms after they had gained them?
4. Were the slaves able to act freely?
5. Are you enjoying learning history through the arts? Why or why not?
6. What is your favorite part of the summer camp so far? Why?

Teacher Interview One Questions

1. What have your students learned so far about the Reconstruction era in the United States?
2. How well do your students understand the process of writing a script?
3. What are your students doing to decide on their topic for the play?
4. How well are your students working together to develop characters and decide who will play which role?
5. How well are your students working together to construct sets and props, accurate to the time period?
6. Are your students enjoying learning history through the arts? Why or why not?
## Lesson Plan Three

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 8, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Abraham Lincoln’s Assassination, Black Codes, Freedmen’s Bureau</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

### Georgia Performance Standard:

SS5H2: The student will analyze the effects of Reconstruction on American life.  
C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

### Materials:

- Journals, pencils, computer, SmartBoard, Internet access

### Essential Question:

- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

### Objectives:

- Students will learn what Black Codes were
- Students will learn the role of the Freedmen’s Bureau

### Procedures:

#### Exploration/Introduction:

- As a result of President Abraham Lincoln’s death, Black Codes put place by southern states to retaliate to Andrew Johnson’s abolishment of slavery; define Black Codes for students and look at 1865-1872 Road to Freedom at www.timeforkids.com

#### Development:

- Discuss Freedmen’s Bureau put in place by Congress to counteract Black Codes; examine contracts made with freedmen during this time at www.teachingushistory.org
- Students will write a short play (individually) and act it out

#### Expansion:

- Students will discover that the characters are who or what the theater script is about; will be challenged to begin thinking about different characters could include and thinking about the script from different angles
- Teacher will show students examples as to how to include various characters and at different angles

### Assessment:

N/A
# Lesson Plan Four

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 9, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Three New Amendments to the Constitution</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Georgia Performance Standard:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• SS5H2: The student will analyze the effects of Reconstruction on American life.</td>
<td></td>
</tr>
<tr>
<td>C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Materials:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Journals, pencils, computer</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Essential Question:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objectives:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• The teacher will define and discuss sharecropping</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Procedures:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Exploration/Introduction:</td>
<td></td>
</tr>
<tr>
<td>• Discuss that freedom not easy for African Americans as had to engage in sharecropping to make ends meet</td>
<td></td>
</tr>
<tr>
<td>Development:</td>
<td></td>
</tr>
<tr>
<td>• Teacher defines sharecropping; watch video on sharecropping on <a href="http://www.historyforkids.org">www.historyforkids.org</a></td>
<td></td>
</tr>
<tr>
<td>Expansion:</td>
<td></td>
</tr>
<tr>
<td>• Students will write a short play (individually) and act it out</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment:</th>
<th>N/A</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Additional:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Teacher will expose students to developing a plot for script writing; talk about interest of actors and audience, problem in script, solution to problem, and length of script</td>
<td></td>
</tr>
<tr>
<td>• Students will begin brainstorming (in journals) possible topics and plots of interest for script</td>
<td></td>
</tr>
</tbody>
</table>
Lesson Plan Five

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 13, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Freedom and Sharecropping</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**

- SS5H2: The student will analyze the effects of Reconstruction on American life.
  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**

- Chart paper, Sharpie pens, journals, pencils

**Essential Question:**

- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**

- The teacher will discuss who the Ku Klux Klan was and what its motives were
- The teacher will discuss this question with the students: Were there other secret organizations that mistreated other racial groups at the time?
- The teacher will discuss this question with the students: Does this level of racial discrimination exist today?

**Procedures:**

**Exploration/Introduction:**

- Discuss what racial discrimination means as whole class
- Discuss the Ku Klux Klan; compare this group to other groups that hurt minority groups by comparing on Venn Diagram (chart paper)

**Development:**

- Have whole class discussion about this question: Does this level of racial discrimination exist today?

**Expansion:**

- Students get into groups of 5 and write a short play together and then act it out for the class

**Assessment:**

N/A
### Additional:

**Students will begin, this week, working in groups to collaborate ideas about characters, setting, plot, sets/props of script**

- Students will spend time examining clothing worn during the time period, to begin thinking about appropriate costumes for the theater production; for example—African Americans during this time wore worn-out, torn-up clothing because they were poor.
- Students will also begin thinking about appropriate sets and props to have on stage during the theater production; will brainstorm different scenes to have in the script based on ideas of what the script should be about.
Lesson Plan Six

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 14, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Ku Klux Klan, Racial Discrimination</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

### Georgia Performance Standard:
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

### Materials:
- Candy treats, journals, pencils, purple pens

### Essential Question:
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

### Objectives:
- The students will learn how the Reconstruction era ended
- The teacher will discuss the fact that Rutherford B. Hayes ordered federal troops to leave the South
- The students will become familiar with what Jim Crow Laws were
- The students will learn that segregation is a forced separation of races
- The teacher will discuss how segregation became legal for hospitals, schools, cemeteries

### Procedures:

#### Exploration/Introduction:
- Discuss with students that those who have brown hair or are wearing glasses will get to have an extra snack and give to them now; continue with lesson as if nothing wrong

#### Development:
- Discuss Jim Crow Laws with students, ending of Reconstruction, ordering of troops to leave the South
- Discuss with students whether fair or not to give some extra snack based on hair color, wearing glasses, give the rest an extra snack

#### Expansion:
- Define segregation for students
- Discuss that African Americans were segregated and segregation became legalized for hospitals, schools, cemeteries
- Do a “segregation” activity with students—some of students given a purple pen, all those without purple pen not allowed to have candy treat; discuss this as “fair treatment” and give other portion of students their candy treats
- Students get into groups of 5 and write a short play together and then act it out for the class

<table>
<thead>
<tr>
<th>Assessment:</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Additional:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Students will continue to examine clothing worn during the time period, for appropriate costumes for the theater production</td>
</tr>
<tr>
<td></td>
<td>• Students will continue thinking about appropriate scenes for the script, and sets and props for the stage during the theater production</td>
</tr>
<tr>
<td></td>
<td>• Students will work in groups to begin writing a rough draft of the theater script</td>
</tr>
</tbody>
</table>
# Lesson Plan Seven

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 15, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Jim Crow Laws, Ending of Reconstruction</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

## Georgia Performance Standard:
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

## Materials:
- Journals, pencils, chart paper, Sharpie pens

## Essential Question:
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

## Objectives:
- Students write a script for practice about something related to the Reconstruction era

## Procedures:
- **Exploration/Introduction:**
  - Students will practice working together as a whole class to decide on a topic related to the Reconstruction era and write a script (brainstorm ideas on chart paper and write scripts in journals)
  - Students will volunteer for parts in the play
  - Students will act out the play for the teacher and the other class

- **Development:**

## Expansion:

## Assessment:
- N/A

## Additional:
- Students will continue to examine clothing worn during the time period, for appropriate costumes for the theater production
- Students will continue thinking about appropriate scenes for the script, and sets and props for the stage during the theater production
- Students will work in groups to continue writing a rough draft of the theater script
<table>
<thead>
<tr>
<th><strong>Lesson Plan Eight</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name:</strong></td>
</tr>
<tr>
<td><strong>Age/Grade Level:</strong> Rising 5th Graders</td>
</tr>
<tr>
<td><strong>Number of Students with IEP:</strong> Unknown</td>
</tr>
<tr>
<td><strong>English Language Learners:</strong> Unknown</td>
</tr>
<tr>
<td><strong>Subject:</strong> Social Science</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Georgia Performance Standard:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>SS5H2: The student will analyze the effects of Reconstruction on American life.</td>
</tr>
<tr>
<td>C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Materials:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Journals, pencils, chart paper, Sharpie pens</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Essential Question:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Objectives:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Students write a script for practice about something related to the Reconstruction era</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Procedures:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exploration/Introduction:</strong></td>
</tr>
<tr>
<td>Students will practice working together as a whole class to decide on a topic related to the Reconstruction era and write a script (brainstorm ideas on chart paper and write scripts in journals)</td>
</tr>
<tr>
<td>Students will volunteer for parts in the play</td>
</tr>
<tr>
<td>Students will act out the play for the teacher and the other class</td>
</tr>
<tr>
<td><strong>Development:</strong></td>
</tr>
<tr>
<td><strong>Expansion:</strong></td>
</tr>
<tr>
<td>Students will continue examining clothing worn during the time period, for appropriate costumes for the theater production</td>
</tr>
<tr>
<td>Students will continue thinking about appropriate scenes for the script, and sets and props for the stage during the theater production</td>
</tr>
<tr>
<td>Students will work in groups to continue writing a rough draft of the theater script</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Assessment:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Additional:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will continue examining clothing worn during the time period, for appropriate costumes for the theater production</td>
</tr>
<tr>
<td>Students will continue thinking about appropriate scenes for the script, and sets and props for the stage during the theater production</td>
</tr>
<tr>
<td>Students will work in groups to continue writing a rough draft of the theater script</td>
</tr>
<tr>
<td><strong>Lesson Plan Nine</strong></td>
</tr>
<tr>
<td>----------------------</td>
</tr>
<tr>
<td><strong>Name:</strong></td>
</tr>
<tr>
<td><strong>Age/Grade Level:</strong> Rising 5th Graders</td>
</tr>
<tr>
<td><strong>Number of Students with IEP:</strong> Unknown</td>
</tr>
<tr>
<td><strong>English Language Learners:</strong> Unknown</td>
</tr>
<tr>
<td><strong>Subject:</strong> Social Science</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**
- Chart paper, Sharpie pens, journals, pencils

**Essential Question:**
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**
- Students begin brainstorming on what to write for a performance script about something related to the Reconstruction era

**Procedures:**
**Exploration/Introduction:**
- Students will practice working together as a whole class to decide on a topic related to the Reconstruction era (brainstorm ideas on chart paper and write scripts in journals)

**Development:**
- Students will begin writing pieces of the script

**Expansion:**
- Students will finalize appropriate costumes for the theater production
- Students will finalize scenes for the script, and sets and props for the stage during the theater production
- Students will work in groups to work towards writing a final draft of the theater script

**Assessment:**
- N/A

**Additional:**
Lesson Plan Ten

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 21, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Focus Group Session One</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**
- Chart paper, Sharpie pens, journals, pencils

**Essential Question:**
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**
- Students continue brainstorming on what to write for a performance script about something related to the Reconstruction era

**Procedures:**

**Exploration/Introduction:**
- Students will practice working together as a whole class to decide on a topic related to the Reconstruction era (brainstorm ideas on chart paper and write scripts in journals)

**Development:**
- Students will continue writing pieces of the script

**Expansion:**

**Assessment:**
- N/A

**Additional:**
- N/A
Lesson Plan Eleven

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 22, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Booker T. Washington, Tuskegee Institute</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**
- Journals, pencils

**Essential Question:**
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**
- Students write the script for the final performance

**Procedures:**

**Exploration/Introduction:**
- Students will work together to write the script for the final performance

**Development:**

**Expansion:**

**Assessment:**
- N/A

**Additional:**
- Students will finalize appropriate costumes for the theater production
- Students will finalize scenes for the script, and sets and props for the stage during the theater production
- Students will work in groups to work towards writing a final draft of the theater script
### Lesson Plan Twelve

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 23, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: George Washington Carver</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

#### Georgia Performance Standard:
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

#### Materials:
- Journals, pencils

#### Essential Question:
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

#### Objectives:
- Students write the script for the final performance

#### Procedures:

<table>
<thead>
<tr>
<th>Exploration/Introduction:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will work together to write the script for the final performance</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Development:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Expansion:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Assessment:</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
</tr>
</tbody>
</table>

#### Additional:
- Students will finalize appropriate costumes for the theater production
- Students will finalize scenes for the script, and sets and props for the stage during the theater production
- Students will work in groups to work towards writing a final draft of the theater script
Lesson Plan Thirteen

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 27, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Theater Production Preparation and Rehearsal</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**
- Costumes, props, theater, sets, lighting, stage, written scripts (as needed), characters

**Essential Question:**
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**
- The students will prepare for theater production through rehearsal

**Procedures:**

**Exploration/Introduction:**
- Students will rehearse theater production with written scripts (as needed)

**Development:**
- Students will rehearse theater production without written scripts

**Expansion:**
- Students will engage in a theater production of their creation

**Assessment:**
- N/A

**Additional:**
- Students will review scripts to learn lines and specific jobs during theater production
# Lesson Plan Fourteen

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 28, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Theater Production Preparation and Rehearsal; Theater Production</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

| Georgia Performance Standard: | • SS5H2: The student will analyze the effects of Reconstruction on American life.  
C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials:</td>
<td>• Costumes, props, theater, sets, lighting, stage, written scripts (as needed), characters</td>
</tr>
<tr>
<td>Essential Question:</td>
<td>• During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?</td>
</tr>
<tr>
<td>Objectives:</td>
<td>• The students will prepare for theater production through rehearsal</td>
</tr>
</tbody>
</table>

## Procedures:

### Exploration/Introduction:

- Students will rehearse theater production with written scripts (as needed)

### Development:

- Students will rehearse theater production without written scripts

### Expansion:

- Students will engage in a theater production of their creation later this evening for their families and friends

<table>
<thead>
<tr>
<th>Assessment:</th>
<th>N/A</th>
</tr>
</thead>
</table>

| Additional: | • Students will review scripts to learn lines and specific jobs during theater production |

---

268
Lesson Plan Fifteen

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 29, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Post-test</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**
- Blank paper, crayons, markers, colored pencils, pencils, white chalk, colored chalk, video cameras, tripods, Reader’s Theater scripts, journals

**Essential Question:**
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**
- Students will take the summer enrichment program’s post-test today

**Procedures:**
**Exploration/Introduction:**
- The teacher will give students the post-test

**Development:**
- The teacher will pass out blank sheets of paper to students and ask them to draw a picture of what they know about the Reconstruction era in the United States

**Expansion:**
- The researcher will individually interview students to accurately script the students’ responses onto the back of their drawings once they have completed them
- The students scripted responses will be videotaped for validity and reliability

**Assessment:**
- N/A

**Additional:**
- N/A
Student Post-Test Questions

1. What did you draw in your picture?
   a. Can you tell me more about that?
   b. Who or what is represented in your picture?
   c. Why is he, she, or that in your picture?

2. Is there anything else you want to tell me about your picture?
   a. Why did you feel it was important to draw this picture?
   b. What did you want us to know about this picture?
   c. What is the most important thing about this picture?

3. What did you draw in your picture this time that is different from your first picture?
   a. Did you include anything in your second picture that you didn’t have in your first picture?
   b. Did you change anything in your second picture from your first picture?
Lesson Plan Sixteen

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 30, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Pre-test</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**
- Video Cameras, tripods, notepad, pens

**Essential Question:**
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**
- Students will engage in ending individual interviews today
- Teachers will engage in ending interviews today

**Procedures:**

**Exploration/Introduction:**
- The researcher will individually interview students and accurately script the responses (see questions below)

**Development:**
- The researcher will individually interview teachers and accurately script the responses (see questions below)

**Expansion:**
- The students’ and teachers’ responses will be audiotaped for validity and reliability

**Assessment:**
- N/A

**Additional:**
- N/A
**Student Interview Two Questions**

1. What have you learned about the Reconstruction era in the United States?
2. What can you tell me about the slaves gaining their freedom?
3. How were they prevented from using these freedoms after they had gained them?
4. Were the slaves able to act freely?
5. Did you enjoy learning history through the arts? Why or why not?
6. What was your favorite part of the summer camp? Why?

**Teacher Interview Two Questions**

1. What have your students learned about the Reconstruction era in the United States through this summer enrichment program?
2. How well do your students understand the process of writing a script?
3. What did your students do to decide on their topic for the play?
4. How well did your students work together to develop characters and decide who will play which role?
5. How well did your students work together to construct sets and props, accurate to the time period?
6. Did your students enjoy learning history through the arts? Why or why not?
Post-test

Students in both classes will be given one sheet of blank white drawing paper and asked to draw a picture of an event in history that depicts the Reconstruction era in the United States. The researcher will clarify this for the students by further stating to draw an event in history that demonstrates a real time in history that shows African Americans being granted their freedom from slavery and then not being allowed to exercise those newly won freedoms.

Students will be supplied with various tools for constructing their art mediums. Crayons, colored and white chalk, colored pencils, regular pencils, and markers will be available for the students to use for the post-test drawings.

Immediately following the completion of their drawings on the dates of the post-test, the researcher will script the students’ explanations on the back of the drawings. For further validity and reliability, the process of scripting the students’ explanations of their drawings on the post-test will be video-recorded.
Student Post-Test Questions

1. What did you draw in your picture?
   a. Can you tell me more about that?
   b. Who or what is represented in your picture?
   c. Why is he, she, or that in your picture?

2. Is there anything else you want to tell me about your picture?
   a. Why did you feel it was important to draw this picture?
   b. What did you want us to know about this picture?
   c. What is the most important thing about this picture?

3. What did you draw in your picture this time that is different from your first picture?
APPENDIX M

LESSON PLANS
Lesson Plan One

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 6, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Pre-test</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**

- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**

- Blank paper, crayons, markers, colored pencils, pencils, white chalk, colored chalk, video cameras, tripods, Reader’s Theater scripts, journals

**Essential Question:**

- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**

- Students will take the summer enrichment program’s pre-test today

**Procedures:**

**Exploration/Introduction:**

**Development:**

- The teacher will give students the pre-test
- The teacher will pass out blank sheets of paper to students and ask them draw a picture of what they know about the Reconstruction era in the United States

**Expansion:**

- The researcher will individually interview students to accurately script the students’ responses onto the back of their drawings once they have completed them
- The students scripted responses will be audiotaped for validity and reliability

**Assessment:**

- N/A

**Additional:**

- Introduce students to the idea of them writing the script, designing sets/props/costumes and what those things are, and that they will create everything surrounding the theater production and then showcase it for their friends and family in a final production
- Define characters, script, setting, plot; introduce these ideas to students through samples of other skits; allow students to perform some of these as appropriate for their own understanding
Student Pre-Test Questions

1. What did you draw in your picture?
   a. Can you tell me more about that?
   b. Who or what is represented in your picture?
   c. Why is he, she, or that in your picture?

2. Is there anything else you want to tell me about your picture?
   a. Why did you feel it was important to draw this picture?
   b. What did you want us to know about this picture?
   c. What is the most important thing about this picture?
# Lesson Plan Two

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 7, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Define Reconstruction era</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

## Georgia Performance Standard:
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

## Materials:
- Legos, journals, pencils

## Essential Question:
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

## Objectives:
- Students will define the Reconstruction era in the United States
- Students will engage in beginning interviews today
- Teachers will engage in beginning interviews today

## Procedures:
### Exploration/Introduction:
- Define Reconstruction first as looking at “construct”, or “to build” within word *reconstruction*; allow students to practice building a small structure out of Legos in pairs; have students take each other’s building apart and try to “reconstruct” it as partner created it

### Development:
- Discuss with students the need to RE-construct the United States after the Civil War, or RE-build by comparing to the rebuilding of Japan after the devastation of the earthquakes and nuclear disaster (watch video news clips of devastation in Japan—http://www.cnn.com/video/#/video/education/2011/04/05/sn.0406.cnn)

### Expansion:
- Discuss with students that the period in U.S. history when the South rejoined the Union, was called the Reconstruction era
- Demonstrate a play through a Reader’s Theater selection (Harriett Tubman—Appendix O)
- The researcher will individually interview students and accurately script the responses (see questions below)
- The researcher will individually interview teachers and accurately script the responses (see questions below)
- The students’ and teachers’ responses will be audiotaped for validity and reliability

## Assessment:
N/A

## Additional:
- Students will discover what it means to set the setting for the theater script they will be writing
- Teacher will review that setting includes time, place events occur and get students thinking about time and place in history
Student Interview One Questions

1. What have you learned so far about the Reconstruction era in the United States?
2. What can you tell me about the slaves gaining their freedom?
3. How were they prevented from using these freedoms after they had gained them?
4. Were the slaves able to act freely?
5. Are you enjoying learning history through the arts? Why or why not?
6. What is your favorite part of the summer camp so far? Why?

Teacher Interview One Questions

1. What have your students learned so far about the Reconstruction era in the United States?
2. How well do your students understand the process of writing a script?
3. What are your students doing to decide on their topic for the play?
4. How well are your students working together to develop characters and decide who will play which role?
5. How well are your students working together to construct sets and props, accurate to the time period?
6. Are your students enjoying learning history through the arts? Why or why not?
Lesson Plan Three

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 8, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Abraham Lincoln’s Assassination, Black Codes, Freedmen’s Bureau</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**

SS5H2: The student will analyze the effects of Reconstruction on American life.

C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**

- Journals, pencils, computer, SmartBoard, Internet access

**Essential Question:**

- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**

- Students will learn what Black Codes were
- Students will learn the role of the Freedmen’s Bureau

**Procedures:**

**Exploration/Introduction:**

- As a result of President Abraham Lincoln’s death, Black Codes put place by southern states to retaliate to Andrew Johnson’s abolishment of slavery; define Black Codes for students and look at 1865-1872 Road to Freedom at www.timeforkids.com

**Development:**

- Discuss Freedmen’s Bureau put in place by Congress to counteract Black Codes; examine contracts made with freedmen during this time at www.teachingushistory.org

**Expansion:**

- Students will write a short play (individually) and act it out

**Assessment:**

N/A

**Additional:**

- Students will discover that the characters are who or what the theater script is about; will be challenged to begin thinking about different characters could include and thinking about the script from different angles
- Teacher will show students examples as to how to include various characters and at different angles
## Lesson Plan Four

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 9, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Three New Amendments to the Constitution</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

### Georgia Performance Standard:

- SS5H2: The student will analyze the effects of Reconstruction on American life.
  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

### Materials:

- Journals, pencils, computer

### Essential Question:

- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

### Objectives:

- The teacher will define and discuss sharecropping

### Procedures:

#### Exploration/Introduction:

- Discuss that freedom not easy for African Americans as had to engage in sharecropping to make ends meet

#### Development:

- Teacher defines sharecropping; watch video on sharecropping on [www.historyforkids.org](http://www.historyforkids.org)

#### Expansion:

- Students will write a short play (individually) and act it out

### Assessment:

- N/A

### Additional:

- Teacher will expose students to developing a plot for script writing; talk about interest of actors and audience, problem in script, solution to problem, and length of script
- Students will begin brainstorming (in journals) possible topics and plots of interest for script
Lesson Plan Five

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 13, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Freedom and Sharecropping</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**
- Chart paper, Sharpie pens, journals, pencils

**Essential Question:**
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**
- The teacher will discuss who the Ku Klux Klan was and what its motives were
- The teacher will discuss this question with the students: Were there other secret organizations that mistreated other racial groups at the time?
- The teacher will discuss this question with the students: Does this level of racial discrimination exist today?

**Procedures:**

**Exploration/Introduction:**
- Discuss what racial discrimination means as whole class
- Discuss the Ku Klux Klan; compare this group to other groups that hurt minority groups by comparing on Venn Diagram (chart paper)

**Development:**
- Have whole class discussion about this question: Does this level of racial discrimination exist today?

**Expansion:**
- Students get into groups of 5 and write a short play together and then act it out for the class

**Assessment:**
- N/A

**Additional:**
- Students will begin this week, working in groups to collaborate ideas about characters, setting, plot, sets/props of script
- Students will spend time examining clothing worn during the time period, to begin thinking about appropriate costumes for the theater production; for example—African Americans during this time wore worn-out, torn-up clothing because they were poor
- Students will also begin thinking about appropriate sets and props to have on stage during the theater production; will brainstorm different scenes to have in the script based on ideas of what the script should be about
# Lesson Plan Six

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 14, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Ku Klux Klan, Racial Discrimination</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

### Georgia Performance Standard:

- SS5H2: The student will analyze the effects of Reconstruction on American life.
  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

### Materials:

- Candy treats, journals, pencils, purple pens

### Essential Question:

- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

### Objectives:

- The students will learn how the Reconstruction era ended
- The teacher will discuss the fact that Rutherford B. Hayes ordered federal troops to leave the South
- The students will become familiar with what Jim Crow Laws were
- The students will learn that segregation is a forced separation of races
- The teacher will discuss how segregation became legal for hospitals, schools, cemeteries

### Procedures:

#### Exploration/Introduction:

- Discuss with students that those who have brown hair or are wearing glasses will get to have an extra snack and give to them now; continue with lesson as if nothing wrong

#### Development:

- Discuss Jim Crow Laws with students, ending of Reconstruction, ordering of troops to leave the South

#### Expansion:

- Discuss with students whether fair or not to give some extra snack based on hair color, wearing glasses, give the rest an extra snack
- Define segregation for students
- Discuss that African Americans were segregated and segregation became legalized for hospitals, schools, cemeteries
- Do a “segregation” activity with students—some of students given a purple pen, all those without purple pen not allowed to have candy treat; discuss this as “fair treatment” and give other portion of students their candy treats
- Students get into groups of 5 and write a short play together and then act it out for the class

### Assessment:

N/A
| Additional:         | Students will continue to examine clothing worn during the time period, for appropriate costumes for the theater production  
|                   | Students will continue thinking about appropriate scenes for the script, and sets and props for the stage during the theater production  
<p>|                   | Students will work in groups to begin writing a rough draft of the theater script |</p>
<table>
<thead>
<tr>
<th>Georgia Performance Standard:</th>
<th>• SS5H2: The student will analyze the effects of Reconstruction on American life. C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials:</td>
<td>• Journals, pencils, chart paper, Sharpie pens</td>
</tr>
<tr>
<td>Essential Question:</td>
<td>• During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?</td>
</tr>
<tr>
<td>Objectives:</td>
<td>• Students write a script for practice about something related to the Reconstruction era</td>
</tr>
<tr>
<td>Procedures: Exploration/Introduction:</td>
<td>• Students will practice working together as a whole class to decide on a topic related to the Reconstruction era and write a script (brainstorm ideas on chart paper and write scripts in journals)</td>
</tr>
<tr>
<td></td>
<td>• Students will volunteer for parts in the play</td>
</tr>
<tr>
<td></td>
<td>• Students will act out the play for the teacher and the other class</td>
</tr>
<tr>
<td>Development:</td>
<td></td>
</tr>
<tr>
<td>Expansion:</td>
<td></td>
</tr>
<tr>
<td>Assessment:</td>
<td>N/A</td>
</tr>
<tr>
<td>Additional:</td>
<td>• Students will continue to examine clothing worn during the time period, for appropriate costumes for the theater production</td>
</tr>
<tr>
<td></td>
<td>• Students will continue thinking about appropriate scenes for the script, and sets and props for the stage during the theater production</td>
</tr>
<tr>
<td></td>
<td>• Students will work in groups to continue writing a rough draft of the theater script</td>
</tr>
</tbody>
</table>
**Lesson Plan Eight**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 16, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Segregation Legalized</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**

- SS5H2: The student will analyze the effects of Reconstruction on American life.
  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**

- Journals, pencils, chart paper, Sharpie pens

**Essential Question:**

- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**

- Students write a script for practice about something related to the Reconstruction era

**Procedures:**

**Exploration/Introduction:**

- Students will practice working together as a whole class to decide on a topic related to the Reconstruction era and write a script (brainstorm ideas on chart paper and write scripts in journals)

**Development:**

- Students will volunteer for parts in the play
- Students will act out the play for the teacher and the other class

**Expansion:**

- Students will continue to examine clothing worn during the time period, for appropriate costumes for the theater production
- Students will continue thinking about appropriate scenes for the script, and sets and props for the stage during the theater production
- Students will work in groups to continue writing a rough draft of the theater script

**Assessment:**

N/A

**Additional:**

- Students will continue to examine clothing worn during the time period, for appropriate costumes for the theater production
- Students will continue thinking about appropriate scenes for the script, and sets and props for the stage during the theater production
- Students will work in groups to continue writing a rough draft of the theater script
## Lesson Plan Nine

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 20, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: African Americans Focused on Brighter Future</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

### Georgia Performance Standard:
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

### Materials:
- Chart paper, Sharpie pens, journals, pencils

### Essential Question:
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

### Objectives:
- Students begin brainstorming on what to write for a performance script about something related to the Reconstruction era

### Procedures:

#### Exploration/Introduction:
- Students will practice working together as a whole class to decide on a topic related to the Reconstruction era (brainstorm ideas on chart paper and write scripts in journals)

#### Development:
- Students will begin writing pieces of the script

### Expansion:

### Assessment:
N/A

### Additional:
- Students will finalize appropriate costumes for the theater production
- Students will finalize scenes for the script, and sets and props for the stage during the theater production
- Students will work in groups to work towards writing a final draft of the theater script
### Lesson Plan Ten

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 21, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Focus Group Session One</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**
- Chart paper, Sharpie pens, journals, pencils

**Essential Question:**
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**
- Students continue brainstorming on what to write for a performance script about something related to the Reconstruction era

**Procedures: Exploration/Introduction:**
- Students will practice working together as a whole class to decide on a topic related to the Reconstruction era (brainstorm ideas on chart paper and write scripts in journals)

**Development:**
- Students will continue writing pieces of the script

**Assessment:**
N/A

**Additional:**
N/A
**Lesson Plan Eleven**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 22, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Booker T. Washington, Tuskegee Institute</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

**Georgia Performance Standard:**
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

**Materials:**
- Journals, pencils

**Essential Question:**
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

**Objectives:**
- Students write the script for the final performance

**Procedures:**

**Exploration/Introduction:**
- Students will work together to write the script for the final performance

**Development:**

**Expansion:**

**Assessment:**
- N/A

**Additional:**
- Students will finalize appropriate costumes for the theater production
- Students will finalize scenes for the script, and sets and props for the stage during the theater production
- Students will work in groups to work towards writing a final draft of the theater script
Lesson Plan Twelve

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 23, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: George Washington Carver</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

| Georgia Performance Standard: | • SS5H2: The student will analyze the effects of Reconstruction on American life.  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs. |

| Materials: | • Journals, pencils |
| Essential Question: | • During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery? |

| Objectives: | • Students write the script for the final performance |

| Procedures: | Exploration/Introduction: • Students will work together to write the script for the final performance |
| Development: | |
| Expansion: | |
| Assessment: | N/A |
| Additional: | • Students will finalize appropriate costumes for the theater production  
• Students will finalize scenes for the script, and sets and props for the stage during the theater production  
• Students will work in groups to work towards writing a final draft of the theater script |
Lesson Plan Thirteen

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 27, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Theater Production Preparation and Rehearsal</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

Georgia Performance Standard:
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  - C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

Materials:
- Costumes, props, theater, sets, lighting, stage, written scripts (as needed), characters

Essential Question:
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

Objectives:
- The students will prepare for theater production through rehearsal

Procedures:

<table>
<thead>
<tr>
<th>Exploration/Introduction:</th>
<th>Development:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will rehearse theater production with written scripts (as needed)</td>
<td>Students will rehearse theater production without written scripts</td>
</tr>
</tbody>
</table>

Expansion:
- Students will engage in a theater production of their creation

Assessment:
- N/A

Additional:
- Students will review scripts to learn lines and specific jobs during theater production
# Lesson Plan Fourteen

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 28, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Theater Production Preparation and Rehearsal; Theater Production</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

## Georgia Performance Standard:
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

## Materials:
- Costumes, props, theater, sets, lighting, stage, written scripts (as needed), characters

## Essential Question:
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

## Objectives:
- The students will prepare for theater production through rehearsal

## Procedures:
- **Exploration/Introduction:** Students will rehearse theater production with written scripts (as needed)
- **Development:** Students will rehearse theater production without written scripts
- **Expansion:** Students will engage in a theater production of their creation later this evening for their families and friends

## Assessment:
- N/A

## Additional:
- Students will review scripts to learn lines and specific jobs during theater production
## Lesson Plan Fifteen

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 29, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Post-test</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

### Georgia Performance Standard:
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

### Materials:
- Blank paper, crayons, markers, colored pencils, pencils, white chalk, colored chalk, video cameras, tripods, Reader’s Theater scripts, journals

### Essential Question:
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

### Objectives:
- Students will take the summer enrichment program’s post-test today

### Procedures:

**Exploration/Introduction:**
- The teacher will give students the post-test

**Development:**
- The teacher will pass out blank sheets of paper to students and ask them to draw a picture of what they know about the Reconstruction era in the United States

**Expansion:**
- The researcher will individually interview students to accurately script the students’ responses onto the back of their drawings once they have completed them
- The students scripted responses will be videotaped for validity and reliability

### Assessment:
- N/A

### Additional:
- N/A
Student Post-Test Questions

1. What did you draw in your picture?
   a. Can you tell me more about that?
   b. Who or what is represented in your picture?
   c. Why is he, she, or that in your picture?

2. Is there anything else you want to tell me about your picture?
   a. Why did you feel it was important to draw this picture?
   b. What did you want us to know about this picture?
   c. What is the most important thing about this picture?

3. What did you draw in your picture this time that is different from your first picture?
   a. Did you include anything in your second picture that you didn’t have in your first picture?
   b. Did you change anything in your second picture from your first picture?
# Lesson Plan Sixteen

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date: June 30, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Rising 5th Graders</td>
<td>Number of Students: 40 (20 each class)</td>
</tr>
<tr>
<td>Number of Students with IEP: Unknown</td>
<td>Number of Gifted Students: Unknown</td>
</tr>
<tr>
<td>English Language Learners: Unknown</td>
<td>Unit/Lesson Title: Pre-test</td>
</tr>
<tr>
<td>Subject: Social Science</td>
<td>Lesson Length: 45 minutes</td>
</tr>
</tbody>
</table>

## Georgia Performance Standard:
- SS5H2: The student will analyze the effects of Reconstruction on American life.
  
  C. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs.

## Materials:
- Video Cameras, tripods, notepad, pens

## Essential Question:
- During the Reconstruction era in the United States, did the African Americans truly gain their freedoms from slavery?

## Objectives:
- Students will engage in ending individual interviews today
- Teachers will engage in ending interviews today

## Procedures:
### Exploration/Introduction:
- The researcher will individually interview students and accurately script the responses (see questions below)

### Development:
- The researcher will individually interview teachers and accurately script the responses (see questions below)

### Expansion:
- The students’ and teachers’ responses will be audiotaped for validity and reliability

## Assessment:
- N/A

## Additional:
- N/A
**Student Interview Two Questions**

1. What have you learned about the Reconstruction era in the United States?
2. What can you tell me about the slaves gaining their freedom?
3. How were they prevented from using these freedoms after they had gained them?
4. Were the slaves able to act freely?
5. Did you enjoy learning history through the arts? Why or why not?
6. What was your favorite part of the summer camp? Why?

**Teacher Interview Two Questions**

7. What have your students learned about the Reconstruction era in the United States through this summer enrichment program?
8. How well do your students understand the process of writing a script?
9. What did your students do to decide on their topic for the play?
10. How well did your students work together to develop characters and decide who will play which role?
11. How well did your students work together to construct sets and props, accurate to the time period?
12. Did your students enjoy learning history through the arts? Why or why not?
Harriet Tubman and the Road to Freedom

The Teacher Store

**Hitler Youth**

$19.95
Hardcover Book | Grades 7-Up

**Guided Reading Set:**

**Level P - When Marian Sang**

Customize your guided reading program with these best-selling titles - in Guided Reading six book sets. Ideal for small group guided reading instruction. Each set has 6 copies of the title - at a great low price!

$25.00 You save: 30%
Paperback Book Collection | Grades 3-5
Use this multiple-role reader's theater script to learn about Harriet Tubman, an American hero, and to learn about a challenging time period in American History. Find out more about *The Underground Railroad*.

<table>
<thead>
<tr>
<th>Roles:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. *Narrator 1</td>
</tr>
<tr>
<td>2. *Narrator 2</td>
</tr>
<tr>
<td>3. *Harriet Tubman, a slave</td>
</tr>
<tr>
<td>4. *Ma, Harriet's mother</td>
</tr>
<tr>
<td>5. *Pa, Harriet's father</td>
</tr>
<tr>
<td>6. Overseer, the person in charge of field slaves</td>
</tr>
<tr>
<td>7. Runaway slave</td>
</tr>
<tr>
<td>8. Benjie, Harriet's brother</td>
</tr>
<tr>
<td>9. John, Harriet's brother</td>
</tr>
<tr>
<td>10. William, Harriet's brother</td>
</tr>
<tr>
<td>11. Catherine, William's wife</td>
</tr>
<tr>
<td>12. Ezekiel (ee-ZEEK-ee-il) Hunn, a Quaker who helped runaway slaves</td>
</tr>
<tr>
<td>13. Eliza Hunn, Ezekiel's wife</td>
</tr>
<tr>
<td>14. William Still, secretary of the Anti-Slavery Society in Pennsylvania</td>
</tr>
<tr>
<td>15. Doe Thompson, Harriet's old master</td>
</tr>
</tbody>
</table>

*starred names are major roles

**SCENE I**

NARRATOR 1: Harriet Tubman is a slave in Maryland who will grow up to lead more than 300 people out of bondage over the course of her life.

NARRATOR 2: As a teenager in the 1830s, Harriet hates her cruel master and dreams of freedom.

She also discovers that she has a special talent for sensing danger.

NARRATOR 1: Harriet is working with other slaves to harvest corn one autumn evening, when she notices that one slave has stopped working. She knows something is up.

Runaway slave: (Whispering)

Tonight is my night. While y'all are busy with the harvest, I'll make a break for it.

NARRATOR 2: Harriet admires his bravery, but she senses grave danger. She sees the overseer follow him. She hides herself in the corn field and follows too.
RUNAWAY SLAVE: He's after me - but I can hide in the general store at the crossroads.

NARRATOR 1: Harriet and the overseer both follow him into the store.

Overseer: You, girl! Help me, catch this runaway!

NARRATOR 2: Instead, Harriet stands in the doorway as the runaway dashes out. She blocks the entrance so the overseer can't chase him.

OVERSEER: I'll get you!

NARRATOR 1: The overseer picks up a heavy weight and throws it with all his might at the escaping slave. He misses him - but it hits Harriet in the forehead. She has a huge wound.

MA: Oh, my God. Can our girl survive this?

PA: She's strong. She'll make it.

SCENE 2

NARRATOR 2: Harriet does not wake up for weeks, but her father is right. She survives.

NARRATOR 1: For the rest of her life, Harriet has a dent in her skull from the injury. She often wears scarves on her head to conceal it.

NARRATOR 2: Harriet does not forget the slave who got away that day. Like him, she yearns for freedom. She learns about the Underground Railroad, which is neither underground nor a railroad. It is a secret network of people, black and white who help slaves in the South escape to the North.

NARRATOR 1: When she is in her 20s, Harriet successfully makes it all the way to Pennsylvania. She is a free woman, at last. But somehow her freedom does not seem so sweet. She is alone.

NARRATOR 2: Harriet knows she won't be happy until her family is also free. She hears her brothers are about to be sold to a plantation in the Deep South.

She has to act fast. Harriet risks her freedom and her life by going back to Maryland.

SCENE 3
NARRATOR 1: After a long and dangerous trip, Harriet arrives at her brothers' cabins. William's wife, Catherine, is there too.

JOHN: Harriet! You've come back!

HARRIET: I've come to bring you with me to the land of freedom. We have to leave soon.

BENJIE: Harriet, it's freezing cold outside!

CATHERINE: And Master will surely hunt us down.

WILLIAM: We can't make it all the way North.

HARRIET: I've done it myself, and now I have friends along the way who can help us.

BENJIE: We're supposed to be having dinner with Ma and Pa. They'll be wondering about us.

HARRIET: We can't tell Ma about our plan. She'll start crying and screaming, and then everybody will know I've come for you.

JOHN: Why can't Ma and Pa come with us?

HARRIET: They are very old and can't move quickly. I will come back for them when I can get a horse and a wagon.

CATHERINE: You mean we're going to walk all the way to the North?

HARRIET: We will go however we can. We will run through the forest, sleep in bushes, eat berries. But we have to leave before tomorrow morning.

BENJIE: Harriet, we have to let our parents know that we are running away.

HARRIET: Let's go hide in the shed, and then we'll get word to Pa.

Scene 4

NARRATOR 2: Ma and Pa are in their cabin, waiting.
MA: Where are my boys? Why haven't they come for supper? Have they been sent South already?

PA: I don't know, Ma.

MA: It breaks my heart they are not here. What if they ran off and got caught?

PA: Let's hope they are safe.

NARRATOR 1: A friend knocks at the door and whispers to Pa. They sneak away from Pa's cabin and arrive at the shed.

NARRATOR 2: Pa ties a handkerchief around his eyes.

HARRIET: Pa, it's me, Harriet!

NARRATOR 1: He grabs his daughter and holds her tight.

PA: Children, I'll come back with some food for you. Can I bring your mother to see you?

HARRIET: It's better for her if she doesn't know where we are.

WILLIAM: Pa, why in the world are you blindfolded?

PA: You know I don't ever tell any lies. When the Master comes and asks me if I know where my boys went, I can honestly say, "I did not see them."

NARRATOR 2: Pa squeezes Harriet's hand.

HARRIET: Pa, I promise I'll come back soon for you and Ma.

Scene 5

NARRATOR 1: It is late at night. Harriet leads the group through the woods.

CATHERINE: Harriet, it's so dark. How do you know where we're going?

HARRIET: Look up there in the sky. That's the North Star. We can use that star to guide us.
NARRATOR 2: After walking all night, with no rest and little food, they arrive at a house with green shutters.

NARRATOR 1: The group hides in the bushes. Harriet knocks on the door.

EZEKIEL: Who is it?

NARRATOR 2: Harriet says the secret password.

HARRIET: "A friend with friends."

EZEKIEL: Please come in.

NARRATOR 1: The group steps into the Hunns' warm kitchen.

ELIZA: You must be tired from your long journey. We have food for you, and a place to lie down.

CATHERINE: We are so tired. Thank you for your kindness.

ELIZA: You can rest here all day. It's too dangerous to travel during daylight.

NARRATOR 2: As soon as night falls, Ezekiel loads the group into his wagon.

NARRATOR 1: He covers them with blankets and piles fruits and vegetables on top to hide them. He drives until it is almost light.

EZEKIEL: I must turn back here. Men are watching me, too. If you follow this road you can reach the next stop in two nights. Best of luck to you all.

Scene 6

NARRATOR 2: Hours later, they are walking next to the road. Harriet senses that they are in danger.

HARRIET: We must stop here and cross the river.

JOHN: That's the wrong direction!

CATHERINE: I won't get in the freezing water. You're crazy!
HARRIET: You can't go back. None of you. They will whip you and make you tell them how we got away and who we stayed with. You will put everyone in jeopardy!

WILLIAM: She's right, Catherine. We have to stay together.

HARRIET: Come on. Follow me.

NARRATOR 1: Harriet starts to walk into the river. The water rises to her ankles, then her knees. Soon it's above her waist.

NARRATOR 2: Harriet keeps going. The others stand on the bank watching in disbelief.

BENJIE: Harriet, we're going to drown if we follow you!

NARRATOR 1: But Harriet has faith. Even when the water reaches her chin, she continues. At last, the river becomes shallow again.

NARRATOR 2: She reaches the other side, and the others step into the river to join her.

HARRIET: We'll be safe over here. Let's sleep for a few hours in the tall grass.

NARRATOR 1: The next morning, they find a path that leads them back to the road they were on the day before.

HARRIET: Look, the patrollers have been here looking for us.

BENJIE: How can you tell?

WILLIAM: The grass has been trampled by horses.

JOHN: And look at these cigar butts.

CATHERINE: Harriet, if we hadn't crossed the river when we did, we would have been caught!

Scene 7

NARRATOR 2: After traveling for weeks, Harriet's group arrives in Pennsylvania. They go straight to the Anti-Slavery Society.
STILL: Welcome to Philadelphia.

WILLIAM: We are mighty happy to be here.

STILL I'm sorry to say that even though you are in a free state, you are not yet free.

BENJIE: Why is that?

HARRIET: Because the Fugitive Slave Law has been passed. Any runaway slave who is caught, even up North, can be arrested and sent back South.

JOHN: Where can we go to be truly free?

HARRIET: I will lead you all the way to Canada.

NARRATOR 1: Harriet brings her family safely to Canada, where they live the rest of their lives as free people.

Scene 8

NARRATOR 2: Harriet becomes a conductor on the Underground Railroad.

NARRATOR 1: She repeatedly sneaks back to the South to lead groups of slaves to freedom.

NARRATOR 2: Slaveholders, angry that their slaves keep escaping, offer $40,000 for Harriet's capture, dead or alive. That's equal to $800,000 today.

NARRATOR 1: But Harriet is not afraid. Even though her parents are old and feeble, she is determined to bring them North.

NARRATOR 2: She sneaks back once again to the plantation in Maryland.

NARRATOR 1: A large sun bonnet hides her face, and she walks hunched over.

NARRATOR 2: Suddenly, she sees Doc Thompson, her old master, coming toward her.

NARRATOR 1: Harriet quickly lets go of the chickens she is holding. They start fluttering and squawking.
NARRATOR 2: Doc Thompson starts laughing.

DOC THOMPSON: Old woman, you best get your chickens rounded up.

NARRATOR 1: He doesn't even recognize her!

NARRATOR 2: Harriet breathes a sigh of relief and approaches her parents' house.

MA: Who is it?

HARRIET: It's Harriet.

MA: I didn't think I'd ever see you again!

HARRIET: I've come to take you and Pa up North.

MA: I don't know how we'll do it. My knees and my back are aching all the time. I can't walk so well.

HARRIET: Where's Pa?

MA: He's locked up in the chicken coop for helping another slave escape.

HARRIET: Don't you worry, I'll get him loose.

**Scene 9**

NARRATOR 1: Harriet waits until nightfall and sneaks over to the chicken coop. She pries open the door.

HARRIET: Pa, I've come for you.

PA: Oh, thank you, my Harriet. I don't know what the master was going to do to me.

HARRIET: Quickly, we need to get a horse.

PA: Old Dollie Mae was put out to pasture. Let's take her.

HARRIET: I saw an old board by the cabin. We can rig up some wheels to it.

NARRATOR 2: Harriet and her father build a makeshift carriage.
MA: This is too dangerous, Harriet. We are sure to get caught.

HARRIET: We have to try. Don't you want to be free?

MA: That I do.

PA: Then climb aboard.

NARRATOR 1: Harriet drapes a shawl over her head and rides with her parents to the railroad station.

MA: Harriet, how are we going to get onto the train?

HARRIET: We walk right onto it and act like we're supposed to be there. Maybe they'll think we are free already.

PA: What will we do if people are suspicious?

HARRIET: Then we get off and head South for a while. No one will look for escaped slaves on a train heading South. Don't fret and worry, I've done this many times before.

MA: Harriet, I've never met a soul as brave as you.

Epilogue

NARRATOR 2: Harriet brought her parents safely North. But her bravery didn't end there.

NARRATOR 1: Harriet was one of the few women to fight in the Civil War. She carried a rifle and commanded a band of nine men who were all spies for the Union Army.

NARRATOR 2: After the Civil War, when slaves were free, Harriet founded several schools for ex-slaves in New York. She died in 1913, at the age of 92.
APPENDIX O

SUMMER ENRICHMENT PROGRAM ADVERTISEMENT FLYER
Reconstructing History through Theater Arts!

Learn about the turning point that made American history after the civil war ended! Witness how African Americans gained their freedoms from slavery; See how a nation struggled with racial discriminations; and Experience it all through a unique discovery of your own written script, creation of sets, props, and costumes, and performance of a theater production!

**SUMMER ENRICHMENT CAMP**

**JUNE 6—JUNE 30, 2011**

**MONDAY—THURSDAY**

8:00—11:30 A.M.

**For: 5th Grade Students in the 2011-2012 Academic Year**

Direction and Coordination By:

_Sarah Hartman_
 _The University of Alabama_
 _Tuscaloosa, Alabama_

With Classroom Instruction Provided By:

_Two Graduates from the School of Education and Teacher Preparation_
 _College of Coastal Georgia_
 _Brunswick, Georgia_

Located at:

_Glyndale Elementary School_
_1785 Old Jesup Road_
_Brunswick, Georgia 31525_

$75 Non-Refundable Deposit AND
$100 Tuition Fee Per Student Due First Day of Summer Camp
For a Scholarship Application, Please Call (912) 279-5988. Must Meet Eligibility Criteria.
GLYNN COUNTY SCHOOLS
REQUEST FOR SPECIAL INSTRUCTIONAL ACTIVITY

The following application is to be submitted by any individuals, groups, civic organizations, and government agencies (1) requesting students' participation in contests, (2) requesting permission to distribute free instructional materials, or (3) asking that students take information home about activities in the community. All requests should be submitted in writing on this form at least 60 days prior to the event for evaluation by Instructional Services. This includes requests approved in prior years.
The Assistant Superintendent for Student Achievement will notify principals of such approval; however, it is the responsibility of the sponsor to disseminate materials in an appropriate and timely manner.
Name of individual, group, organization, agency: Sarah Hartman; dissertation research for PhD obtained from The University of Alabama in Elementary Education with foci in Research, Teacher Training, and Social Studies.
Address: To be held at: Glyndale Elementary School 1785 Old Jesup Road Brunswick, GA 31525
(912) 264-8740; Sarah Hartman's address: 143 Glyndale Circle Brunswick, GA 31520
Contact Person: Sarah Hartman
Telephone Number: (912) 279-5988; (912) 322-3345 Fax Number: (912) 279-5847
Description of Activity: This is a Summer Enrichment Camp in which students will learn about the Reconstruction Era in the history of the United States through theater arts integration. Students will be taught history components every day for 45 minutes and then work on theater arts components for two hours daily. Students will present the performance to family and friends at the end of the summer camp.
Explanation of how this activity will enhance instruction: Students will learn a fifth grade history standard before their fifth grade school year begins. They will also discover that learning history can be exciting, fulfilling, and extremely important for their futures as global and American citizens. Students will learn methods for retaining valuable historical content by learning this history standard via theater arts. Students will also learn how to tie the importance of events in history to current-day and see the value and importance of doing so through making real-world connections.
Dates of activity: June 6—June 30, 2011
Grade levels eligible: Rising fifth grade students in the 2011-2012 school year
Materials to be provided to students: Students will be provided with a daily snack and drink. Students will be supplied with a journal and pencil for daily journaling. All materials used for constructing costumes, sets, and props for theater use will be provided to the students through this workshop.
Attach sample brochures, flyers, etc. Return this form along with any sample brochures, flyers, etc to:
Office of the Assistant Superintendent for Student Achievement.
Glynn County Schools
1313 Egmont St.
Brunswick, GA 31520
Fax: 912-280-6754 or email to: sandieiles@glynn.k12.ga.us

3/11
Email Stating Approval from Glynn County Schools for Summer Enrichment Program Flyer to be Distributed to Elementary Schools:

Received on 03/04/11

Ms. Hartman: Attached please find the approved flyer. I have notified the elementary school principals, but you will be responsible for distributing the flyer material to each school. If you have any further questions or concerns, please do not hesitate to call me. Thanks!

Sandi Liles
Interim Secretary to Ricky Rentz
Assistant Superintendent for Student Achievement
Glynn County Board of Education
1313 Egmont Street
Brunswick, GA 31520
(912) 267-4100 x 1511   email: sandi.liles@glynn.k12.ga.us
APPENDIX P

SUMMER ENRICHMENT PROGRAM SCHOLARSHIP APPLICATION
This summer enrichment scholarship program is available to students who will be in the fifth grade during the 2011-2012 school year and who meet the special criteria. It is our sincere desire that no child be denied the opportunity to attend this camp because of financial difficulties.

If you feel your child qualifies for a camp scholarship, please fill out the application below for your child and include a letter of recommendation from your child’s teacher. Please submit your application by May 30th, 2011 to: Sarah Hartman 143 Glyndale Circle Brunswick, GA 31520.

<table>
<thead>
<tr>
<th>Name of Child:</th>
<th>Birth date:</th>
<th>Today’s Date:</th>
<th>Age:</th>
<th>Race:</th>
<th>Gender:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Address:</td>
<td>City: GA</td>
<td>Zip Code:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of Mother/Guardian:</th>
<th>Address:</th>
<th>City: GA</th>
<th>Zip Code:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationship to Student:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Home Phone:</th>
<th>Work Phone:</th>
<th>Employer:</th>
<th>Cell Phone:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Name of Father/Guardian:</th>
<th>Address:</th>
<th>City: GA</th>
<th>Zip Code:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationship to Student:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Home Phone:</th>
<th>Work Phone:</th>
<th>Employer:</th>
<th>Cell Phone:</th>
</tr>
</thead>
</table>

| Total number of individuals in household: | |

| Gross Annual Household Income (Before taxes): | |

<table>
<thead>
<tr>
<th>Name of School Child Attends:</th>
<th>Annual Household Income (After taxes):</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Name of child’s current teacher:</th>
<th>School Address:</th>
<th>School Phone:</th>
</tr>
</thead>
<tbody>
<tr>
<td>City: GA</td>
<td>Zip: GA</td>
<td></td>
</tr>
</tbody>
</table>

Application continued on back.
Please tell us why you think your child is an ideal candidate for the summer camp scholarship program.

| Please affix a letter of recommendation from your child’s classroom teacher nominating your child for the summer camp scholarship program. |
| If awarded a financial scholarship I agree to have my child write/create a thank you for the generous donations received towards the summer camp scholarship. |
| Parent/Guardian Signature: | Date: |
| Please print name: | |

(Douglas-Hart Nature Center, 2010)
APPENDIX Q

TRAINING PROTOCOL OF TWO SUMMER ENRICHMENT PROGRAM TEACHERS
After I choose the two summer enrichment teachers, I will meet with them every Tuesday in May (as seen in the chart below) in my office. I will initially introduce the overall standard we will be focusing on during the summer enrichment camp to the teachers, which is

SS5H2 The student will analyze the effects of Reconstruction on American life. Explain how slavery was replaced by sharecropping and how African-Americans were prevented from exercising their newly won rights; include a discussion of Jim Crow laws and customs (Georgia Performance Standards, 2008).

Once the teachers understand the overarching standard, I will show them my general ideas for what I would like them to teach on a daily basis throughout the summer enrichment program. I would like for the teachers to develop the lesson plans by incorporating some of their own ideas into the curriculum, but I, as the researcher, want to present a general timeline of what I’d like them to teach on specific days in the summer enrichment program.

I will also train the teachers as to how to incorporate theater arts education into the history unit on the Reconstruction era in the United States, specifically focusing on the time period when the African Americans gained their freedom from slavery. I will show them how to help their students understand how to research the time period being studied to develop accurate props, costumes, characters, and sets while ultimately helping them understand how to allow the students to write the script and produce the theater arts piece themselves. I will also assist the teachers in how to work with the students to ask them higher order thinking questions about the lessons and unit being studied through modeling sample lessons for the teachers in some of our meetings in May.
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 3, 2011</td>
<td>1:00—4:00 p.m.</td>
</tr>
<tr>
<td>May 10, 2011</td>
<td>1:00—4:00 p.m.</td>
</tr>
<tr>
<td>May 17, 2011</td>
<td>1:00—4:00 p.m.</td>
</tr>
<tr>
<td>May 24, 2011</td>
<td>1:00—4:00 p.m.</td>
</tr>
<tr>
<td>May 31, 2011</td>
<td>1:00—4:00 p.m.</td>
</tr>
</tbody>
</table>
APPENDIX R

PREPARATION BY SCHEDULE AND TOPIC FOR REVIEW WITH SUMMER ENRICHMENT PROGRAM TEACHERS
### Student Daily Schedule by Events for Summer Enrichment Program

<table>
<thead>
<tr>
<th>Student Daily Schedule:</th>
<th>Student Daily Activities:</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00—8:45 a.m.</td>
<td>History Lesson (History lessons will be during this time period until 6/15/11, at which point students will then begin writing scripts for the final performance)</td>
</tr>
<tr>
<td>8:45—9:30 a.m.</td>
<td>Work on Costumes of the Time Period</td>
</tr>
<tr>
<td>9:30—10:00 a.m.</td>
<td>Snack/Restroom Break</td>
</tr>
<tr>
<td>10:00—10:45 a.m.</td>
<td>Writing and Performing Scripts (for the first week of the summer enrichment program the focus will generally be on developing characters, plot, and setting since the summer enrichment program will have just started and the history unit will not be well developed as of yet)</td>
</tr>
<tr>
<td>10:45—11:30 a.m.</td>
<td>Sets/Props (will write and practice performance skits during this time period, until 6/20/11). Beginning 6/21/11, students will work on designing specific sets for the final performance</td>
</tr>
<tr>
<td>Date:</td>
<td>Lesson Plan/Activity:</td>
</tr>
<tr>
<td>-------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>June 6, 2011</td>
<td>Pre-test/Student Drawings; Individual Student Interviews/Scripted Responses by Researcher and Videotaped for Validity and Reliability</td>
</tr>
<tr>
<td>June 7, 2011</td>
<td>Briefly define Reconstruction era in United States by comparing to devastation and rebuilding in Japan; Demonstrate a play through Reader’s Theater</td>
</tr>
<tr>
<td>June 8, 2011</td>
<td>Black Codes; Freedmen’s Bureau; Students write a short play (individually) and act it out</td>
</tr>
<tr>
<td>June 9, 2011</td>
<td>Sharecropping; Students write a short play (individually) and act it out</td>
</tr>
<tr>
<td>June 13, 2011</td>
<td>Ku Klux Klan; Does this level of racial discrimination exist today?; Students get into groups of 5 and write a short play together and then act it out for the class</td>
</tr>
<tr>
<td>June 14, 2011</td>
<td>Jim Crow Laws/Reconstruction ended; Segregation became legal for hospitals, schools, cemeteries; Forced separation of races; Students get into groups of 5 and write a short play together and then act it out for the class</td>
</tr>
<tr>
<td>June 15, 2011</td>
<td>Students practice writing a script as a whole class, assign roles, and then act it out</td>
</tr>
<tr>
<td>June 16, 2011</td>
<td>Students practice writing a script as a whole class, assign roles, and then act it out</td>
</tr>
<tr>
<td>June 20, 2011</td>
<td>Students begin brainstorming on what to write the script about and begin writing the script</td>
</tr>
<tr>
<td>June 21, 2011</td>
<td>Focus Group Session One with Student Groups and Researcher; Observation via Videotape for Validity and Reliability; Note-taking by Researcher</td>
</tr>
<tr>
<td>June 22, 2011</td>
<td>Students work together to construct the script for the play</td>
</tr>
<tr>
<td>June 23, 2011</td>
<td>Students work together to construct the script for the play</td>
</tr>
<tr>
<td>June 27, 2011</td>
<td>Theater Production Preparation and Rehearsal</td>
</tr>
<tr>
<td>June 28, 2011</td>
<td>Theater Production Preparation and Rehearsal; Theater Production in the Evening 6 p.m.</td>
</tr>
<tr>
<td>June 29, 2011</td>
<td>Post-test/Student Drawings; Individual Student Interviews/Scripted Responses by Researcher and Videotaped for Validity and Reliability</td>
</tr>
<tr>
<td>June 30, 2011</td>
<td>Focus Group Session Two with Student Groups and Researcher; Observation via Videotape for Validity and Reliability; Note-taking by Researcher</td>
</tr>
<tr>
<td>Date</td>
<td>Meeting Times with Summer Enrichment Program Teachers:</td>
</tr>
<tr>
<td>--------------</td>
<td>------------------------------------------------------</td>
</tr>
<tr>
<td>May 3, 2011</td>
<td>1:00—4:00 p.m.</td>
</tr>
<tr>
<td>May 10, 2011</td>
<td>1:00—4:00 p.m.</td>
</tr>
<tr>
<td>May 17, 2011</td>
<td>1:00—4:00 p.m.</td>
</tr>
<tr>
<td>May 24, 2011</td>
<td>1:00—4:00 p.m.</td>
</tr>
<tr>
<td>May 31, 2011</td>
<td>1:00—4:00 p.m.</td>
</tr>
</tbody>
</table>
APPENDIX S

NOVICE TEACHER TRAINING SESSIONS
**Introduction** This summer enrichment camp serves as a basis for the researcher to collect data for her doctoral dissertation. The goal is to examine an alternative teaching method, theater arts, as a beneficial tool for teaching a history concept to rising fifth grade students.

**Rationale** I chose to focus my research on a history concept, because social studies is a subject that is currently being “left behind” due to testing mandates; yet is a necessary genre that needs to be developed within students, if they are to become productive, useful, and global citizens in our local communities, nation, and world.

I chose to use the alternative teaching method, theater arts, as a beneficial tool for teaching for two reasons. One, the arts is an academic arena that has also been pushed aside to make way for reading and mathematics testing requirements. Second, social studies is a subject that students have often perceived as “boring” through the years, as many of them have merely been taught a list of dates or a compilation of facts. As a result of this perception, it is my goal to present social studies in a more interesting and fun way to students; thus, my rationale for presenting it to them through theater arts.

I want, additionally, to show you and the students that it is possible to teach and learn social studies daily, through a fun, engaging method that can keep everyone engaged and wanting to learn more. This method of teaching and learning social studies could currently be beneficial to both the students and you as the teachers, especially in an era of reading and mathematics testing mandates, and the time constraints that accompany them.

**Teacher Expectations** You are expected to attend the weekly training sessions in May. These will occur May 3, 10, 17, 24, and 31, 2011. Each week we will meet together from 1:00 to 4:00 p.m. to discuss specific agenda items.

On May 3, 2011, we will review the summer enrichment program schedule, which includes the daily schedule, weekly schedule, and the whole four-week schedule overview. We will also review the pre-test and post-test procedures, so you are familiar with how those will work, as well as the focus group interviews’ procedures. We will review the data collection processes and your roles in these. I will also review the process with you for students being dropped off and picked up from the summer enrichment program, as well as the guardian sign-in and sign-out procedures for doing both of these.

On May 10 and May 17, 2011, we will review the daily lesson plans so that you are familiar with what you will be teaching each day. On May 10, 2011, we will review the first eight lesson plans in detail and I will familiarize you with the daily objectives to be taught as well as the procedures for teaching the daily lesson plans. On May 17, 2011, we will review the second eight lesson plans in detail and I will familiarize you with the daily objectives to be taught as well as the procedures for teaching the daily lesson plans. You will have 45 minutes of daily classroom instruction time, which is to be focused exclusively on the specific history concept for each particular day. Both of you are to teach the same things, in the same manner and style, to your classes. You will both have the same amount of students in your classroom.

On May 24 and May 31, 2011, we will spend our training sessions engaged in specifically looking at how to incorporate theater arts education into the history unit. We will examine methods for getting students thinking about the history unit being studied and then applying this knowledge to begin writing a theater script, considering how to get students thinking about characters to put in the script, and contemplating with students what time-period props, sets, and costumes are. As I work with you on how to do this, we need to consider how we
will frame these ideas for the students, but then allow them to further develop these concepts through working with their peers, constructing their own ideas for a written script, complete with characters, sets, costumes, and props.

For the first week of the summer enrichment program, all students will spend the whole morning in their classrooms becoming familiar with how to design costumes of the time period, writing the script, while correctly developing the characters, plot, and setting, and then correctly designing sets and props according to lighting and movement. Because we will have forty students involved, beginning with the second week of the summer enrichment program and continuing through the end of the program, we will need to break the students into committees so that everyone is actively engaged in an area of their interest.

The committees will be: Script writing, costumes, props, sets, characters. From 8:45 to 9:30 a.m. daily, both classes will come together to allow students to collaborate on their committees. At 9:30, students will go back to their classrooms for 45 minutes for a snack and restroom break. Then from 10:00 to 11:30, students will collaborate again across classrooms to work in committees of interest. You will both need to choose which two, one of you will need to supervise three, committees you will supervise during this collaboration time.

**Demonstration** I will demonstrate lessons as the need arises for you. I will also be available to answer any questions you may have about teaching techniques, student concerns, and classroom management practices after a session has ended or before one has begun. I cannot intervene during a daily session, as this could easily confuse the data and muddle the findings of my research. We will meet daily, briefly, after students are dismissed at 11:30 a.m. to address any concerns and answer any questions you may have. We will prepare for our lessons a week in advance, and set up for each day the afternoon before. I will be on the premises and observing student interactions during each daily session and for the entire duration of each, and so I will be available if you need me for any emergency situation or have pressing concerns.

**Preparation** All preparation for the summer enrichment program will occur outside of the class sessions. You are to keep the students fully engaged in the lessons to be taught during the scheduled time, at all times, of the scheduled daily sessions, in order to avoid any classroom management problems. As a result, all lesson planning and preparation will be completed prior to the daily sessions. I will prepare all lesson plans prior to the summer enrichment camp. We will review all of these during your training sessions in May. You will help me prepare for each day’s lesson, along with collecting all of its necessary materials, after 11:30 a.m. and before 12:00 p.m., of the previous day.

**Answer Questions and Address Concerns**
APPENDIX T

CANDIDATE OBSERVATION INSTRUMENT FOR INTERNSHIP
DEPARTMENT OF EDUCATION AND TEACHER PREPARATION
Teacher Candidate: ____________________________________________

Dates: Spring _______ to Spring _______

School: ____________________________________________________________

Subject(s):________________________________________________________

Grade:_______

Setting: Whole Class       Small Group       Tutoring 1-2       Individual

Evaluator: ___ Mentor Teacher   ___ College Supervisor   ___ Principal or AP   ___ Teacher Candidate

Name: ____________________________________________________________

[Note: Observation comments should be attached to the back of this form.]

[Rubric Definitions: NE=not evident; EM1=emerging, evident at least once; EM2=emerging, evident at least twice; EM3=emerging, evident at least three times; PR3 = proficient, evident consistently; EX=exemplary, evident beyond the norm.]

### Teacher Candidate Outcomes and Proficiencies

<table>
<thead>
<tr>
<th>I. Planning: Creates and designs instruction appropriate for all learners.</th>
<th>Performance Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Lesson Plans (CP 1.2, 2.2, 2.3, AL 1.2, P 1.2)</strong></td>
<td>Holistic Score</td>
</tr>
<tr>
<td></td>
<td>NE</td>
</tr>
<tr>
<td>Date</td>
<td>Observe 1</td>
</tr>
<tr>
<td>Lesson plans lack clear organization and sequence; GPS not evident or clearly stated; standards-based framework weak or not present; assessment to measure student progress not present</td>
<td>NE</td>
</tr>
<tr>
<td>Lesson plan is logically organized and sequenced but GPS and attention to standards-based framework is weak; assessments to measure student progress weak</td>
<td>EM1</td>
</tr>
<tr>
<td>Lesson plan is logically organized and sequenced; GPS and standards-based framework are clearly present as well as assessments to measure student progress</td>
<td>EM2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Instructional Resources (CP 1.1, 1.2, 2.1, SBI 1.5)</th>
<th>Holistic Score</th>
<th>Holistic Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>NE</td>
<td>EM</td>
</tr>
<tr>
<td>Date</td>
<td>Observe 1</td>
<td>Observe 2</td>
</tr>
<tr>
<td>Lesson plan lacks inclusion of state and district curriculum guides, scope and sequence materials, and other resources including technology</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Lesson plan reflects limited, but not clear use of state and district curriculum guides, scope and sequence materials, and other readily available resources including the integration of technology</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>Lesson plan reflects use of state and district curriculum guides, scope and sequence materials, other readily available resources, and integration of appropriate technology</td>
<td>EM2</td>
<td>EM2</td>
</tr>
</tbody>
</table>
### II. Instruction: Implements effective instruction that positively impacts the learning of all students.

#### A. Content Knowledge (CP 1.1)

<table>
<thead>
<tr>
<th>Date</th>
<th>Holistic Score</th>
<th>Holistic Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Observe 1</td>
<td>Observe 2</td>
</tr>
<tr>
<td></td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Significant uncorrected teacher content; concept errors; uncorrected student errors</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Shows partial content mastery; weak explanations of concepts; board work and verbal examples weak</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>Understands content and concepts being taught, but is unable to explain clearly for students</td>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>Accurate content and concepts presented clearly to students; helps students recognize and correct errors</td>
<td>EM3</td>
<td>EM3</td>
</tr>
<tr>
<td>P3</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>EX</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

#### B. Connections to the Real World (CP 1.3, SBI 1.1)

<table>
<thead>
<tr>
<th>Date</th>
<th>Holistic Score</th>
<th>Holistic Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Observe 1</td>
<td>Observe 2</td>
</tr>
<tr>
<td></td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Little or no evidence of making connections to other subjects and to students’ everyday lives; provide no scaffolding</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Makes some connections to other subjects and/or students’ everyday lives; connection explanations not clear to students</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>Makes interesting and understandable connections to other subjects and clear connections to students’ lives; scaffolds new learning to students’ prior knowledge; encourages student input to connections</td>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>P3</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>EX</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

#### C. Research-Based Strategies (SBI 1.1, 1.5, 2.2, SA 1.1, 1.2, CP 1.1)

<table>
<thead>
<tr>
<th>Date</th>
<th>Holistic Score</th>
<th>Holistic Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Observe 1</td>
<td>Observe 2</td>
</tr>
<tr>
<td></td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Inappropriate or no instructional strategies are used to engage and support learning; strategies inappropriate for subject matter; lesson plans/standards-based framework not followed; unclear whether all students learned content</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Lesson plan/standards-based framework does not adequately engage learners; teaching occurs but students unable to complete guided activity after teaching without extensive re-teaching or review</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>Instructional strategies engage all learners; are appropriate for subject matter; provides multiple perspectives on key concepts; standards-based framework followed; technology integrated where appropriate; all students brought to high levels of learning</td>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>P3</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>EX</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

#### D. Higher Order Thinking Skills (SBI 1.1, 1.2)

<table>
<thead>
<tr>
<th>Date</th>
<th>Holistic Score</th>
<th>Holistic Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Observe 1</td>
<td>Observe 2</td>
</tr>
<tr>
<td></td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Rigid adherence to textbook questions; no engagement of discussions or questions to facilitate critical and higher order thinking</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Some higher level questions and discussions, but inconsistently so; extraneous questions not sufficiently planned to effectively engage students in higher order thinking skills</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>Uses a variety of questioning and probing strategies to engage students in critical and higher order thinking; teacher probes exceed textbook guidelines</td>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>P3</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>EX</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>
### E. Flexible Grouping (SBI 1.1, 1.4, AL 1.1, 1.2)

<table>
<thead>
<tr>
<th>Date</th>
<th>Holistic Score</th>
<th>Holistic Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Observe 1</td>
<td>Observe 2</td>
</tr>
<tr>
<td>Does not use grouping for instruction where it could be effective;</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>does not employ grouping as an instructional strategy despite</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>instructional framework recommendations</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Employs grouping strategies, but unsuccessfully so; strategies for</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>grouping unclear; grouping inappropriate for content being taught;</td>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>is unable to manage multiple groups simultaneously</td>
<td>EM3</td>
<td>EM3</td>
</tr>
<tr>
<td>Employs flexible grouping practice across activities and subjects</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>based on ongoing diagnostic and formative assessment; effectively</td>
<td>EX</td>
<td>EX</td>
</tr>
<tr>
<td>manages multiple groups simultaneously</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

### F. Monitors, Adjusts, Differentiates (SBI 1.1, 1.3, AL 1.2, P 1.2, 1.3)

<table>
<thead>
<tr>
<th>Date</th>
<th>Holistic Score</th>
<th>Holistic Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Observe 1</td>
<td>Observe 2</td>
</tr>
<tr>
<td>Does not monitor lesson or students; does not sense students are not</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>understanding; does not differentiate based on student ability; does</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>not attend to student questions; does not probe sufficiently</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Monitoring is inconsistent or happenchance; follows lesson plan so</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>rigidly that emphasis on learning is compromised; differentiated</td>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>instruction with some, but not all who need it; pacing is erratic</td>
<td>EM3</td>
<td>EM3</td>
</tr>
<tr>
<td>Monitors lesson; makes appropriate modifications to instructional</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>plans during the lesson to address students’ needs; probes for</td>
<td>EX</td>
<td>EX</td>
</tr>
<tr>
<td>understanding; uses students' questions to direct instruction</td>
<td>EX</td>
<td>EX</td>
</tr>
<tr>
<td>Constantly monitors lesson and provides constructive and ongoing</td>
<td>EM3</td>
<td>EM3</td>
</tr>
<tr>
<td>feedback to all students; consistently adjusts instruction based on</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>student performance; differentiates instruction according to student</td>
<td>EX</td>
<td>EX</td>
</tr>
<tr>
<td>need and ability; appropriate pacing for content and overall student</td>
<td>EX</td>
<td>EX</td>
</tr>
<tr>
<td>ability</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

### G. Resources and Technology (SBI 1.3, 1.5, CP 2.1)

<table>
<thead>
<tr>
<th>Date</th>
<th>Holistic Score</th>
<th>Holistic Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Observe 1</td>
<td>Observe 2</td>
</tr>
<tr>
<td>Little evidence of using resources and materials other than assigned</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>textbook and/or worksheets; technology could enhance student</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>learning but is not used; technology could be used as a tool to</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>enhance instruction, but not</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Makes use of some resources and materials other than assigned</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>textbook and/or worksheets; uses technology superficially or as a</td>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>reward</td>
<td>EM3</td>
<td>EM3</td>
</tr>
<tr>
<td>Consistently uses a variety of resources to enhance instruction for</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>all students; resources used to differentiate for students; and uses</td>
<td>EX</td>
<td>EX</td>
</tr>
<tr>
<td>technology to enhance student learning and/or instruction</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

### III. Assessment: Uses the results of formative and summative
assessments to guide and improve instruction for all learners.

#### A. Diagnostic Assessment (AL 1.1, CP 2.1, 2.3)

<table>
<thead>
<tr>
<th>Holistic Score</th>
<th>Holistic Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observe 1</td>
<td>Observe 2</td>
</tr>
<tr>
<td>Observe 3</td>
<td>Observe 4</td>
</tr>
<tr>
<td>Other</td>
<td>Other</td>
</tr>
<tr>
<td>Date</td>
<td>1</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>---</td>
</tr>
<tr>
<td>Knowledge of diagnostic assessment instruments weak or unclear; use of diagnostic information not observed</td>
<td>NE</td>
</tr>
<tr>
<td>Uses some diagnostic assessment instruments but does not consistently make use of diagnostic assessment information to support students or inform planning</td>
<td>EM1</td>
</tr>
<tr>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>Exhibits knowledge of and use of diagnostic instruments to identify individual and class strengths, misconceptions, and areas of weakness to inform planning</td>
<td>EM3</td>
</tr>
<tr>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

**B. Formative Assessment (AL 1.1.1.2, CP 2.1, 2.3, SBI 1.3, 2.3)**

<table>
<thead>
<tr>
<th>Date</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge of formative assessment strategies weak or unclear; use of formative assessment information not observed</td>
<td>NE</td>
<td>NE</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Uses some formative assessment strategies that align with objectives and outcomes, but does not consistently make use of formative assessment information to adjust instruction or to maximize learning</td>
<td>EM1</td>
<td>EM1</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>EM2</td>
<td>EM2</td>
<td>EM2</td>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>Exhibits knowledge and use of formative assessment strategies to monitor student progress and learning to adjust instruction and to maximize learning and to enhance performance on the GPS</td>
<td>EM3</td>
<td>EM3</td>
<td>EM3</td>
<td>EM3</td>
</tr>
<tr>
<td>P3</td>
<td>P3</td>
<td>P3</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>EX</td>
<td>EX</td>
<td>EX</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

**C. Summative Assessment (AL 1.3)**

<table>
<thead>
<tr>
<th>Date</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge of summative assessment strategies weak or unclear; use of summative assessment strategies not observed</td>
<td>NE</td>
<td>NE</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Uses some summative assessment strategies but does not consistently make use of formative assessment strategies to evaluate student status relative to the GPS</td>
<td>EM1</td>
<td>EM1</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>EM2</td>
<td>EM2</td>
<td>EM2</td>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>Exhibits knowledge and use of summative assessment strategies to evaluate student status relative to the GPS</td>
<td>EM3</td>
<td>EM3</td>
<td>EM3</td>
<td>EM3</td>
</tr>
<tr>
<td>P3</td>
<td>P3</td>
<td>P3</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>EX</td>
<td>EX</td>
<td>EX</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

**D. Systematic Use of Assessment (AL 2.1, SBI 1.5)**

<table>
<thead>
<tr>
<th>Date</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does not understand the concept of systematic use of assessment data</td>
<td>NE</td>
<td>NE</td>
<td>NE</td>
<td>NE</td>
</tr>
<tr>
<td>Exhibits surface level understanding of systematic use of assessment data but is unable to effectively analyze assessment data for improvement</td>
<td>EM1</td>
<td>EM1</td>
<td>EM1</td>
<td>EM1</td>
</tr>
<tr>
<td>EM2</td>
<td>EM2</td>
<td>EM2</td>
<td>EM2</td>
<td>EM2</td>
</tr>
<tr>
<td>Uses assessment data in a timely and systematic manner to design and implement appropriate interventions that enable continuous improvement for all students; uses assessment data to self-evaluate teaching effectiveness to improve future instruction; uses technology to collect, manage, and organize data</td>
<td>EM3</td>
<td>EM3</td>
<td>EM3</td>
<td>EM3</td>
</tr>
<tr>
<td>P3</td>
<td>P3</td>
<td>P3</td>
<td>P3</td>
<td>P3</td>
</tr>
<tr>
<td>EX</td>
<td>EX</td>
<td>EX</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

**IV. Learning Environment: Creates an effective learning environment that reflects high expectations for all students.**

**A. Responsive to Students (P 1.1.1.3, 1.4)**

<table>
<thead>
<tr>
<th>Date</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holistic Score NE EM P EX</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holistic Score NE EM P EX</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Date

| Not responsive to the intellectual, social, physical, and personal developmental need of all students; does not foster a sense of community and belonging by acknowledging diversity, achievements, and accomplishments of all students | NE | NE | NE | NE | NE |
| Responsive to some, but not all students’ developmental needs; response to some aspects of the intellectual, social, physical, and personal developmental needs of diverse learners; sense of community developing, but not clearly established | EM1 | EM1 | EM1 | EM1 | EM1 |
| Consistently sensitive, alert, and responsive to the specific intellectual, social, physical, and personal developmental needs of all students; strong sense of community and belonging established | EM3 | EM3 | EM3 | EM3 | EM3 |

### B. Student Responsibility (SBI 2.1, P 1.4)

| Little or no evidence for students taking responsibility for their own behavior and learning; high expectations by teacher candidate not evident | NE | NE | NE | NE | NE |
| Evidence that students are taking responsibility for their own behavior and learning; high expectations for all students evident | EM3 | EM3 | EM3 | EM3 | EM3 |

### C. Time and Resource Management (SBI 1.5, P 1.1, 1.2)

| Inefficient management of time, space, and resources for instruction; all students not actively engaged | NE | NE | NE | NE | NE |
| Inconsistent management of time, space, and resources for instruction; too many students off task or not paying attention | EM1 | EM1 | EM1 | EM1 | EM1 |
| Efficient and appropriate use of time, space, and resources for instruction; all students actively engaged; technology integrated where appropriate | EM3 | EM3 | EM3 | EM3 | EM3 |

### D. Classroom and Behavior Management (P 1.1)

| Unable to use current classroom management system effectively; cannot establish adequate control of the classroom; inconsistent and/or inappropriate response to student behavior | NE | NE | NE | NE | NE |
| Classroom management skills developing adequately; teacher candidate accepting constructive criticism and working to improve | EM1 | EM1 | EM1 | EM1 | EM1 |
| Consistently and successfully follows and adheres to the current classroom management system; proactive classroom management style; fair, equitable, and respectful to all students | EM3 | EM3 | EM3 | EM3 | EM3 |

---

330
### E. Effective Communication (SBI 2.2, 2.3)

<table>
<thead>
<tr>
<th>Date</th>
<th>Holistic Score</th>
<th>Holistic Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Observe 1 NE</td>
<td>Observe 2 EM</td>
</tr>
<tr>
<td></td>
<td>Observe 3 EM</td>
<td>Observe 4 P</td>
</tr>
<tr>
<td>Other</td>
<td>EX</td>
<td>EX</td>
</tr>
</tbody>
</table>

#### Language used for delivery of instruction and/or directions is unclear; standards-based or strategy language not used; feedback regarding student performances is inadequate; culturally sensitive language not utilized

- Observe 1: NE
- Observe 2: NE
- Observe 3: NE
- Observe 4: NE
- Other: NE

#### Language used for delivery of instruction sometime clear, sometimes not; use of standards-based language is inconsistent; feedback regarding student performances is inconsistent or unclear; limited use of culturally sensitive language

- Observe 1: EM1
- Observe 2: EM1
- Observe 3: EM1
- Observe 4: EM1

#### Language used for delivery of instruction and directions is clear; reflects strategy and standard-based language; provide effective feedback on student performances; use of culturally sensitive language to communicate effectively

- Observe 1: EM3
- Observe 2: EM3
- Observe 3: EM3
- Observe 4: EM3
- Other: EM3

10.06.10 kl&vm
APPENDIX U

STUDENT PRE- AND POST-TEST DRAWINGS
Figure 1. Student Thirteen, Pre-test Drawing.

Figure 2. Student Six, Pre-test Drawing.
Figure 3. Student Three, Post-test Drawing.

Figure 4. Student Seven, Pre-test Drawing.
Figure 5. Student Eight, Pre-test Drawing.

Figure 6. Student Nine, Pre-test Drawing.
Figure 7. Student Two, Pre-test Drawing.

Figure 8. Student One, Pre-test Drawing.
Figure 9. Student Three, Pre-test Drawing.

Figure 10. Student One, Post-test Drawing.
Figure 11. Student Fourteen, Pre-test Drawing

Figure 12. Student Two, Post-test Drawing.
Figure 13. Student Ten, Pre-test Drawing.

Figure 14. Student Ten, Post-test Drawing.
Figure 15. Student Thirteen, Post-test Drawing.

Figure 16. Student Nine, Post-test Drawing.
Figure 17. Student Fourteen, Post-test Drawing

Figure 18. Student Six, Post-test Drawing.
Figure 19. Student Seven, Post-test Drawing.

Figure 20. Student Eight, Post-test Drawing.
Figure 21. Student Eleven, Pre-test Drawing.

Figure 22. Student Eleven, Post-test Drawing.
APPENDIX V

IRB APPROVAL
August 8, 2012

Sarah Hartman
143 Glyndale Circle
Brunswick, GA 31520

Re: IRB#: 11-ÖR-189-R1 “Theater Arts Integration Into Fifth Grade History Components of Elementary Social Studies Education”

Dear Ms. Hartman:

The University of Alabama Institutional Review Board has granted approval for your renewal application.

Your protocol has been given expedited approval according to 45 CFR part 46. Approval has been given under expedited review category 7 as outlined below:

(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies

Your application will expire on August 7, 2013. If your research will continue beyond this date, complete the relevant portions of the IRB Renewal Application. If you wish to modify the application, complete the Modification of an Approved Protocol Form. Changes in this study cannot be initiated without IRB approval, except when necessary to eliminate apparent immediate hazards to participants. When the study closes, complete the appropriate portions of the IRB Request for Study Closure Form.

Should you need to submit any further correspondence regarding this proposal, please include the above application number.

Good luck with your research.