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# Co-Constructed by Design: Knowledge Processes in a Fluid “Cloud Curriculum”

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## **Co-Constructed by Design: Knowledge Processes in a Fluid “Cloud Curriculum”**

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### **ABSTRACT**

Two concurrent trends converge in contemporary education: the first acknowledges educational activities as social and situated prompting us to imagine new roles for community in teaching and learning; the second attends to our abilities to differentiate and individualize activities, to be responsive to learner needs. Multiliteracies theorists contend that learning can be understood as a process of ‘weaving’ backward and forward across and between different pedagogical moves. Using ‘knowledge processes’ as a theoretical lens, we explore the pedagogical moves possible when we take an award winning curricular approach to teaching Shakespeare and work with it in the context of a dynamic ‘cloud’; a generative, flexible and participatory space where learners, educators and developers are integral to the process of ‘curriculum making’. We offer examples of the multiple opportunities for the pedagogies of ‘new teacher’ and ‘new learning’ to emerge when a space for invention is created.

### **Introduction:**

Advances in technologies and new media have unquestionably expanded our understanding of literacies and have transformed the pedagogies that can be used to respond to diverse 21<sup>st</sup> century needs of both teachers and students. These revolutionary changes have, however, coincided and collided with a standardization movement in education which has narrowed conceptualizations and enactments of curriculum and limited understandings of what constitutes valid assessment and evaluation practices. In a context of increased neoliberal and fiscal monitoring and surveillance, curricular design has privileged ‘top-down’ approaches

positioning teachers as “disseminators” rather than ‘discerners’ (Hibbert & Iannacci, 2005).

Surveillance, measuring and ranking of children, teachers and schools has become a core activity of educational institutions:

Measurement helps to control the complexity of government for it is through measurement that children’s lives can be reduced to the smallest number of characteristics in the shortest time available. Indeed, the measurement of children can operate in ways which deny individuals any identity whatsoever. (Billington, 2012, p. 26)

The limitations of this narrow view of children are experienced by educators who work with the complexities of students’ lives - comprised of diverse cultures, languages and abilities (Gollnick & Chinn, 2002). The disconnect between the *imperative for simplicity* desired by accountability regimes and an *imperative for acknowledging complexity* expressed by educators has prompted a call to view student diversity as an asset - rather than as a deficit in need of fixing, remediating and pathologizing (Heydon & Iannacci, 2008). For example, students who do not respond well to traditionally privileged forms of print literacy are often identified as “at risk”: signaling concern about their academic success. We have argued elsewhere that at-risk students need risk-taking teachers (Hibbert, Barker, and Ludwig, 2012), policy makers, and leaders who work with them to expand opportunities to engage in literacy—ways that enable students to construct identities as literacy learners.

The participatory culture (e.g., affiliations enabled through social media; expressions enabled through Web 2.0; collaborative problem solving; sharing) that has emerged over the past two decades expanded opportunities for teachers and learners to foster and further their agency, unique knowledge, skills, identities, and subjectivities in ways that produce knowledge, and shape pedagogical options and responses. Jenkins (2006) first described the participatory culture

as one “with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one’s creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices” (p.3). In this chapter, we bring a participatory sensibility to the curricular design process to examine how we can build from the four ‘knowledge processes’ (Kalantzis & Cope, 2005): experiencing, conceptualizing, analysing and applying to learn *What can curriculum become when its design is co-constructed by its participants?* We focus our inquiry in a nascent and flexible “cloud curriculum” (Hibbert, 2015) built upon the worldwide success of writing curricula developed by Lois Burdett.<sup>1</sup>

## **Background**

### **The Standardization movement**

The ‘standardization movement’ as it has come to be known, was ushered in to schools across North America over the past two decades in response to an American report, *A Nation at Risk: The Imperative for Education Reform* (National Commission of Excellence in Education, 1983) that claimed students were ‘at risk’ and outperformed by their peers in other industrialized countries. In the neoliberal context, an emerging ‘knowledge economy’ was viewed as an untapped ‘market’. Influenced by *The Fraser Institute* (an “independent and non-partisan research organization based in Canada<sup>2</sup>”) and their uncritical belief in ‘standards-based’ accountability reforms, Ontario adopted standardized curriculum and provincial and electronic report cards. An annual standardized assessment process was introduced through a newly created “Education Quality and Accountability Office” (EQAO) in Grades three, six and nine followed

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<sup>1</sup> Burdett is author of the internationally acclaimed “Shakespeare Can Be Fun” series of books. She combined talents with Andrew Lester to form QWILL Media & Education, Inc. to develop a digital curriculum to accompany the books. QWILL partnered with Western University to allow researchers to use the curricula as a ‘digital sandbox’ to expand possibilities for 21<sup>st</sup> C Teaching and Learning. A “Material Transfer Agreement” is in place articulating that Western has no commercial interest or benefit from the project, and is free to conduct independent research.

<sup>2</sup> <http://www.fraserinstitute.org/about-us/overview.aspx>

by an “Ontario Secondary School Literacy Test” in Grade 10. At about the same time, the Ontario College of Teachers was established; complete with guidelines and surveillance mechanisms. These moves aligned well with the Frasier Institute’s mantra, “If it matters, measure it” (Carlson, 2012, np).

### **Assessment**

When the impetus for ‘evidence based’ combined with the imperative to ‘measure’ in systematized and systematic ways, what actually ‘counts’ became the kinds of things that can be counted. In the literacy field, what is easy to measure are largely what Rosenblatt referred to as the ‘efferent’ bits that relate to information acquisition. Those ‘bits’ could be gleaned more quickly and superficially than the more time intensive, messier work of meaning making in deep, ‘aesthetic’ ways. In order to control the ‘tests’, packages of paper booklets with precise instructions arrive at schools; all visual literacy supports in the classroom are removed, and students, pencils in hand, fill out the small circles, short answer and short essay questions. The “appearance of systemic process and the alignment of curricula, instructions and evaluation” appealed to a public who were led to believe that their children might fall behind (Kim, 2010, p.11). In an increasingly globalized and mobile world, where competition is viewed as universally ‘good’, attention to schools, teachers and student performance is intensified. Contrast this with Pink’s (2009) argument that what is needed to compete in the global economy is creativity and innovation – incommensurate with the current system which produces good followers. Too often, education remains largely content-driven and print-based, ignoring the social, cultural, situatedness of a student’s interpretation and response. The ‘marketization’ of education that spawned from this form of education hobbles both teachers and students (Hibbert & Iannacci, 2005) as it secures curriculum ‘alignment’ with products thus diminishing teachers’

abilities to create and perform responsive and engaging instruction that fosters their own decision making and creativity. It is within this commercial and standardizing context that private learning and tutoring centres flourished. Paradoxically, classrooms were growing increasingly diverse. Along with differences in culture, ethnicity, religion, and gender – to name a few - the ‘inclusive classroom’ model ensured students with identified learning needs remained in the ‘regular’ classroom. The “market” was ready for the sudden demand for products and services: kits, packages and programs and supplementary ‘teacher training’, often uncritically adopted by school boards and teachers, desperate to raise achievement levels and cope with increasing diversity.

### **“New Teacher Consumerism”**

The de-skilling of teachers was a disconcerting outcome of standardized curriculum and mass purchasing of programs produced to deliver a curriculum developed far from the unique and distinctive classrooms in a diverse, multicultural country like Canada. Within this context, educators began to see their new roles as ‘disseminators’ of the product (e.g., “I am a Four Blocks™ Teacher”). Our work as literacy teacher educators during this time became focused on ensuring that teachers remained “actively involved in the process of selecting and modifying materials for their students” (Hibbert & Iannacci, 2005, p716); in effect, we fostering their ability to become ‘critical consumers’.

### **Changing views of literacy**

In a (2002) resolution, UNESCO asserted,

Literacy policies and programmes today require going beyond the limited view of literacy that has dominated in the past ... In order to survive in today’s globalized world, it has

become necessary for everyone to learn new forms of literacy and to develop the ability to locate, evaluate and effectively use information in a variety of ways. (Np)

For years, literacy learning was largely influenced by research in psychology where the ability to learn (in this case, to read and write) was attributed to individual characteristics and skills, reducing children's lives into measurable components. Reading was simply encoding or decoding print and language was mastering vocabulary, forms or structures (Hawkins, 2013; Kalantzis & Cope, 2013). As literacy scholarship has undergone a 'social turn', researchers' attention has shifted to learning produced *through* human activities, interactions and practices (Larson & Marsh, 2005; Kadjer, 2010).

Anthropologist Michael Wesch has argued that in order to become knowledgeable, we must first become 'knowledge-able'; a practice he argues emerges from engaging in real problems with relevant others while harnessing important tools. We draw on Multiliteracies and 'new literacies' theories for their acknowledgement of the growing cultural and linguistic diversity in classrooms, and the multiplicity of 'texts' (e.g., written linguistic modes, visual, audio, gestural, tactile and spatial (Cope and Kalantzis, 2009)). Schools need to promote an "active, bottom-up citizenship in which people can take a self-governing role in the many divergent communities of their lives- the work teams, their professions, neighbourhoods, ethnic associations, environments, voluntary organizations and affinity groups" (p. 172). A Multiliteracies approach is a pedagogy for active citizenship. It positions learners as "agents in their own knowledge processes" (p. 172), and respects the fluid nature of learning.

### **Designing and Re-Designing**

Design, within a Multiliteracies framework is about meaning making. A *pedagogy of Multiliteracies* recognizes the active role of those engaged in teaching and learning, the cultural

and situational basis, and the reality of an ever-changing context. The goal is not to simply teach “structures, or forms or modalities” but to “design learning experiences through which learners develop strategies for reading the new and unfamiliar, in whatever form these may manifest themselves” (Cope & Kalantzis, 2009, p. 176-177).

[Insert Figure 12.1: The “What” of Multiliteracies – designs of meaning approximately here]

Becoming an effective “Multiliteracies teacher” requires that as educators, we become effective readers and writers of multimodal texts with the ability to negotiate discourse differences (Hibbert, 2013). It invites us to think about teaching as “changing participation” (Rogoff, 2003). Children have a natural ability to shift from one mode to another, however, “rather than build upon and extend these ... school literacy attempts to separate them” (Cope & Kalantzis, 2009, p. 179-180). An “artificially segregated mode” (e.g., print) tends to favour some types of learners over others. In fact, O’Brien (2001) argues that students can be considered capable and literate when viewed through the “perspective of Multiliteracies” (np). Learners need the freedom to explore meaning-making through multiple avenues in order to learn how to express themselves, find out what they are good at, and learn how their choice from amongst many communication options is received by various audiences. Their primary choice of mode and medium can form the basis to build additional forms, for different audiences, contexts and purposes, helping them to understand the value and significance of each.

### **Theoretical Framework**

Recognizing that our disciplinary ways of framing, selecting and highlighting valued practices within our respective social practices shape our theoretical approaches to scholarship and configure practice (Bezemer & Mayers, 2011), we draw on the four knowledge processes:



experiencing, conceptualizing, analyzing and applying as we review the first phase of a curriculum designed for participation. Specifically, we aim to identify those spaces where, through a Multiliteracies lens, we can weave new learning. It is an inclusive approach that embraces multiple ways of developing proficiency with various forms of text; accessing multiple modes and media that expand the communication options adopted and developed along the route to proficiency. At the heart of our choices for assessment lies our vision of schooling (Murphy, 1998). A Multiliteracies approach acknowledges the power and privilege associated with literacy, and explicitly aims to unpack the ways in which power functions within and across texts. In this way, learners can develop a critical frame that allows them to better advocate for their needs.

### **“Cloud curriculum”**

The ‘cloud curriculum’ has been conceptualized as a generative space that requires teacher and student participation in its ongoing evolution. Its fluidity and flexibility hearken back to Vygotsky’s (1978) notion of mediated engagement with more experienced others. Like a ‘touchstone text’ (Calkins, 1994) or ‘mentor text’ (Ray, 2004; Gainer, 2013) the ‘cloud curriculum’ can, as a starting point, guide or inspire others who have been excluded from participating as curriculum ‘makers’. In this way, it becomes a “space of invention” (Lesnick, Cesaitis, Jagtiani, & Miller, 2004, p. 36) as well as an organically developed place for relational pedagogical documentation that goes well beyond observation and is comprised of submissions from both teachers and learners. The ability to build communities with other classrooms and teachers lends itself to being an organic space for professional growth and sharing of ideas. It positions all involved in the process as learners, seeking to continually progress and grow

through their knowledge and interaction with each other, their environment and the tools available to them.

### *A Midsummer Night's Dream*

One of the enduring ideas in Shakespeare's *A Midsummer Night's Dream* is that we have much to learn from one another. A research partnership was formalized between Western University (Hibbert) and a local start-up, QWILL Media and Education, Inc<sup>3</sup>. QWILL has developed a prototype digital curriculum based on the teaching and books by Canadian educator, Lois Burdett. Burdett is a world-renowned elementary school teacher, award-winning author, and international guest lecturer. Over the past 30 years she has established a language arts curriculum that has received international acclaim for its promotion of listening, speaking, reading, self-confidence, self-esteem, and quality writing. In many ways, this partnership brings our earlier notions of 'good teacher consumerism' to life.

In order to move beyond naïve past ideals of "purchased pedagogy" (Hibbert & Iannacci, 2005) and glorified online textbooks with this project, educators must participate fully as curriculum makers, weaving backward and forward through their emerging understanding of Multiliteracies theories. As curriculum scholar A.V. Kelly cautions, "teachers [need] to have a sound theoretical perspective as a defense against the imposition on them of policies framed by amateurs" (p.2).

The prototype, developed for Shakespeare's *A Midsummer Night's Dream*, [insert Figure 12.2 about here] has been created in the form of an 'e-magazine' with pages that flip and buttons

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<sup>3</sup> QWILL Media and Education Inc. is a company established by Lois Burdett and Andrew Lester. A 'Material Transfer Agreement' was put in place to protect the intellectual property of QWILL and ensure the independent research of Western. It also articulates that Western and its researchers have no financial interest or compensation from the relationship.

that help you navigate back and forth from the macro-organizational perspective of a chapter overview, through to the micro-views of individual lessons. Each of the 22 chapters designed for the play, consist of lessons that fall into one of two categories: ‘Exploring the Text’ lessons or “Quoting the Bard” lessons. In “Exploring the Text”, participants begin by working with an adapted version of Shakespeare’s work written by Burdett and designed to scaffold learners into Shakespeare’s linguistic world. In the “Quoting the Bard” lessons, participants work with Shakespeare’s original language to gain insight into the power of language, structures and purposes. Its core design includes those pieces that have traditionally been included in a standardized curriculum that would lend familiarity and reassurance: learning expectations, projectables (e.g., anchor charts and pre-writing models) and printables (e.g., active learning cards, assessment templates and ‘Blackline masters’). We reviewed the prototype to locate opportunities to enhance the pedagogical moves possible in this 21<sup>st</sup> century format.

[insert Figure 12.3 about here] Following Cope and Kalantzis (2005; 2009), we see a pedagogy of Multiliteracies as embracing a range of pedagogical moves including experiencing, conceptualizing, analysing and applying; where “meaning makers do not simply use what they have been given: they are fully makers and remakers of signs and transformers of meaning” (Cope & Kalantzis, 2009, p 175): a shift from working with *Available Designs* to *Designing* (Cope and Kalantzis, 2010). In this project, our focus would include attention to the *Redesigned*: “one person’s designing becomes a resource in another person’s *Available Designs*” (p. 177) where our inquiry produces a “map of the range of pedagogical moves that may prompt teachers [and in this case, QWILL designers] to extend their pedagogical repertoires” (Cope & Kalantzis, 2009, p. 186).

### **Discussion and Insights:**

It is perhaps important to recall that conceptually, as a ‘cloud curriculum’, the materials are by design a malleable and flexible set of curricular ‘texts’ ‘situated’ in various socio-political, cultural and historical contexts. It is thus comprised of a core set of materials grounded in solid research, years of pedagogical expertise and reflecting to some degree the accountability demands of particular school systems. In this way, it comprises what Cope and Kalantzis (2009) refer to as *Available Designs*. Interactivity built into the prototype are what afford participants multiple opportunities to *Design* in ways that draw on participants (teachers’ and students’) individual subjectivities, histories, knowledges and purposes. Working with designs, generating inspired new designs and activating the creativity and imagination of users are at the “centre of representation and thus learning” (p. 177). Opportunities to document, share, repurpose and build on those designs comprise the *Redesigned*: those “traces of transformation that are left in the social world” (p. 177). Using the *knowledge processes* of experiencing, conceptualizing, analysing and applying as an organizational frame, we map a range of pedagogical moves to illustrate *what is*, and then place it in the context of 21<sup>st</sup> Century literacies to imagine *what might be* as we leverage the affordances of the cloud. Just as we recognize that a single dominant form of literacy must give way to a changing literacy landscape, we also understand that dominant ‘stand-alone’ pedagogies are insufficient to enact the range of pedagogical moves that are required for deep and meaningful growth.

### **Experiencing:**

Educators have long understood the need to draw on students ‘funds of knowledge’ (Moll, Armanti, Neff, & Gonzalez, 1992) as a pedagogical starting point. There are multiple opportunities built in to this prototype to scaffold experiences of the known with experiences of

the new or less familiar. Burdett has rewritten Shakespeare's plays into accessible language for learners that allow them to become immersed in the story and make connections between the lives of the characters and their own. The activities in this curriculum promote active listening, speaking, reading, performing and writing in supported, multi-modal ways (e.g., role playing, inverted sentence game, shared reading). The *Available Designs* provided offer explicit guidance for the novice teacher, and include traditional forms of writing (e.g., writing a friendly letter).

"New learners" (Kalantzis & Cope, 2010) however, collaborate in authentic knowledge activities with their peers and are "comfortable player[s] in environments where intelligence is collective" (204-205). "New Teachers" become "purposeful learning designers" as they work with their students. To leverage the affordances of the 'cloud', we need to weave in lessons that reflect the lives of the participants. For example, teachers and students could bring in examples of the kinds of writing they engage in outside of school such as social media, blogs, video logs, and email. Drawing on the lessons from the core curriculum, they could compose, 'design' and share new or revised activities and models that reflect who they are and how they use language and literacy in their everyday lives. These new designs can be added to the repertoire of a defined community of users or promoted to all. Rather than all of the experiences being designed by others, in the 'cloud curriculum', mechanisms are built in that allow the users to engage with the quality materials in ways that inspire understanding and thinking.

### **Conceptualizing**

Although not named as such, there are multiple elements in the prototype curriculum that would lead teachers and learners to become active conceptualizers: "making the tacit explicit and generalizing from the particular". The 22 chapters are replete with models that function as schematics for thinking, planning, writing, and interpreting. In addition, students have

opportunities to see models or frameworks that others build (e.g., Literacy Cabaret) and to use and create graphic organizers. There are many opportunities to leverage the affordances of the cloud in this context. To begin with, the models, charts and activities could be promoted as documents that can be easily tailored to the unique characteristics of each class (adapting the language, the vocabulary, the instructions and the activities). Models of scenes could be included using podcasts and video; comparative interpretations could be included to show the influence of a director; teachers and students could record their own interpretations and models and share them with others, extending the all-important audience for this type of activity. Rating systems (e.g., Digg, Reddit) could be devised and applied. Participants could select and build an individualized program with software that functions like Pinterest or creating an individual ‘playlist’. The prototype has been carefully crafted to create a bridge between the strength of traditional literacy pedagogies and the affordances opened up in the new literacies pedagogies.

### **Analysing**

The models that are provided in the core curriculum include an activity that explicitly invites the participants to analyse their features. [insert Figure 12.4 about here] There are multiple opportunities to give and receive feedback (e.g., partner share), assessments (writing conferences, rubrics, self-assessment checklists). Analysis and assessment in a cloud curriculum has enormous potential to weave bi-directionally (Cope & Kalantzis, 2009). “New Learners” Kalantzis & Cope, (2010) remind us, “critically self-assess and reflect on their learning” (204). They give feedback “in social networking interactions, learning in recursive feedback loops involving parents, experts and invited critical friends, as well as teachers” (204). In this context, participants are knowledge producers and assessment of a collective intelligence must be captured and documented in new ways. It will not always be possible to predict what the

outcomes will be, and where new learning will take us. This necessitates a new professional identity for teachers: “less of a talking profession and more ...documenting... Creates and implements ubiquitous assessment ‘for learning’ not just end-of-program assessment ‘of learning’ (204). At the same time, teachers create and apply “evaluation protocols to measure the effectiveness of pedagogies and programs”. Opportunities for students and teachers to Design or Re-Design their own organizers, storyboards, models where they begin to understand critically the texts that they are working with and the purposes of those texts lends meaning to the process of engaging with the curriculum as active participants. In this way, recognizing, documenting, and sharing the learning along the way becomes as important, if not more, than summative assessments.

### **Applying**

Opportunities to apply learning are consistently woven in and out of the lessons. For example, a regular feature entitled “Extension Cords: Connecting the curriculum” invites participants to consider dilemmas the characters face in the context of their own lives. They are also invited to speculate and create new ways to deal with situations in the modern world, design and create their own labyrinths, develop empathy, see the ‘familiar’ in new ways through an exercise of pantomime. In this way, “new learners” (Kalantzis & Cope, 2010) “belong in their learning, connecting their identity, subjectivity and agency in their learning” and bring their “experience, interests and voice to the learning task at hand” (204). Similarly, “new teachers” “harness lateral knowledge-making energies amongst learners” (204). In a cloud curriculum, we can take advantage of the numerous ‘plug-ins’ that are being used in schools to support learners’ abilities to apply their learning in multimodal ways. For example, students may want to create a scene that they have been studying using ‘Animoto’; or have a dialogue of what characters might

have said in different circumstances using ‘Audacity’. They might opt to share a lesson design or performance on YouTube or Instagram embedding opportunities for students to share their work with others locally, regionally or internationally. They can share their progress, written and spoken, in ways that make accountability visible [insert Figure 12.5 about here]. The ability to tailor the application to their particular interests allows them to innovate, “take intellectual risks”, apply what they have learned to new contexts, pose new problems and “translate knowledge into a different mix of ‘modes’ of meaning” (Van Haren, <http://newlearningonline.com/learning-by-design/the-knowledge-processes>). Moreover, ongoing feedback can be gathered, collated and fed back into the development cycles to continually improve on flexibility, advances in technology and user experiences.

### **Conclusions:**

What we've attempted to offer here is one tangible and concrete alternative to the dominant and problematic standardized/commercialized context that we have been and currently are experiencing. In a Web 2.0 era, the boxed sets are disappearing and the ‘Available Designs’ are online. The ‘new teacher’ needs to be both a critical designer and a wise consumer. The ‘cloud’ curriculum we’ve explored directly contradicts unresponsive and inflexible curricula that are a result of accountability (defined narrowly) measures that have essentially positioned learners, teachers, schools and education in general as deficient and in need of being narrowed in ways that deaden creativity and active, critical participation. The ‘cloud’ curriculum as it has been experienced conceptualized, analyzed and applied allows us to clearly see possibilities reflective of Multiliteracies perspectives and pedagogies and to envision how they can enable schools to become transformational spaces where curricula is dynamic, fluid and reflective of those who negotiate and co-construct it, thus becoming places that allow democratic citizenship



to flourish. We wholeheartedly agree with Gilbert K. Chesterton who stated that “There are no rules of architecture for a castle in the clouds” (p. 135). What we offer is neither prescriptive nor rule bound, but rather what has been made possible by a teacher committed to building castles in clouds with her students. It signals the urgency to weave or map the pedagogical moves needed to meet the diversity of student needs. It helps us work critically with Available Designs, by offering the framework of the ‘knowledge processes’ to think through alternative ways to conduct ourselves. Beyond the traditional textbook, a ‘Redesigned’ pedagogy opened up in the ‘cloud curriculum’ affords the creativity, collaboration and community that people have come to expect from a digital platform. In this context, the “new teacher” is a leader in a dynamic, knowledge producing community... [and] a practitioner-researcher, building and interpreting the evidence base of pedagogical inputs in relation to learner outcomes (Kalantzis & Cope, 2010, 205). The emerging design of this innovative curriculum honours and respects the knowledge, experiences and identities of the “new teacher” and the “new learner” by building an innovative, responsive curriculum that features the best of both worlds.

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Figure 12.1: The “What” of Multiliteracies – designs of meaning

The “What” of multiliteracies—designs of meaning	
Available designs	Found and findable resources for meaning: culture, context and purpose-specific patterns and conventions of meaning making.
Designing	The act of meaning: work performed on/with Available Designs in representing the world or other’s representations of it, to oneself or others.
The redesigned	The world transformed, in the form of new Available Designs, or the meaning designer who, through the very act of Designing, has transformed themselves (learning).

From Cope & Kalantzis, 2009, p. 176

Figure 12.2: “Seeing it my way”



Figure 12.3: The Course of True Love

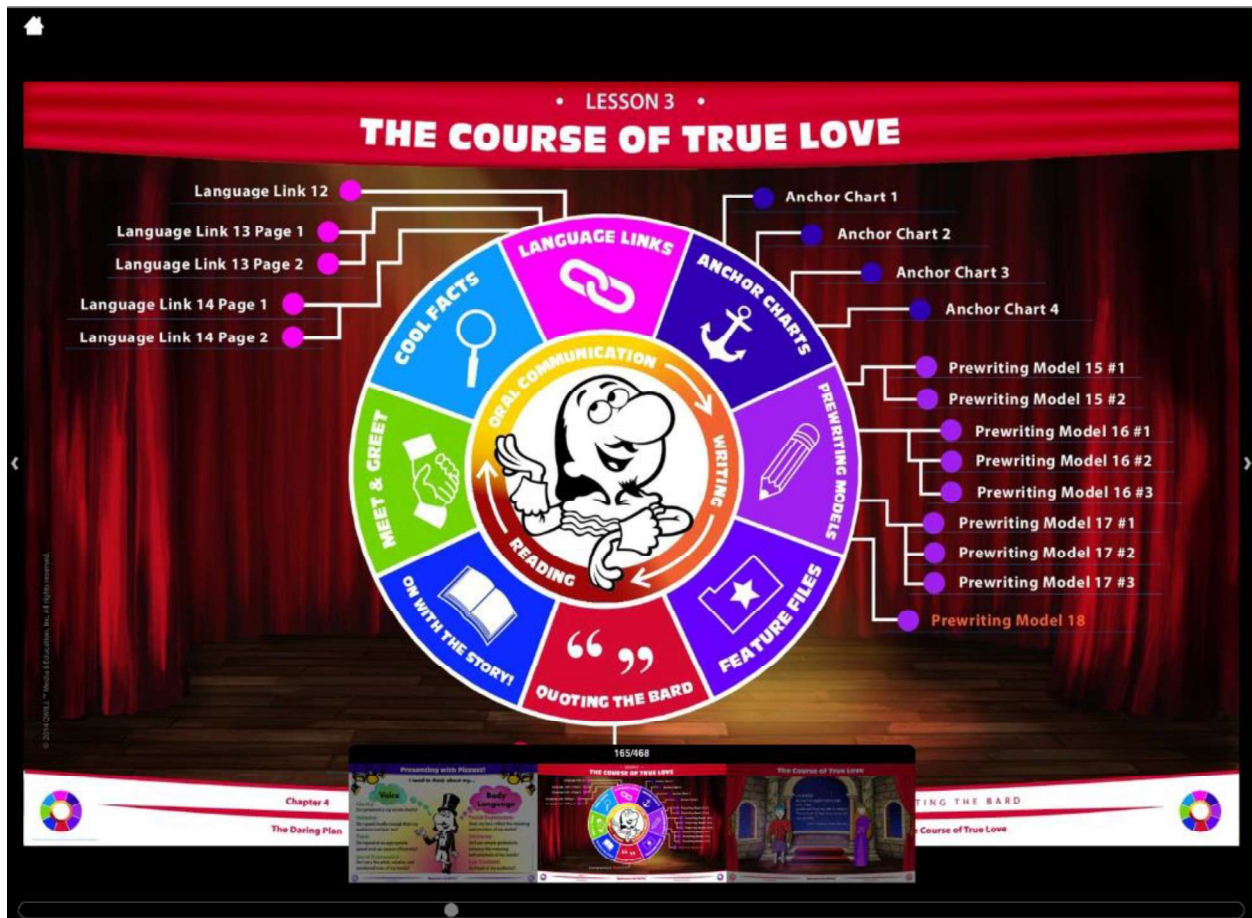
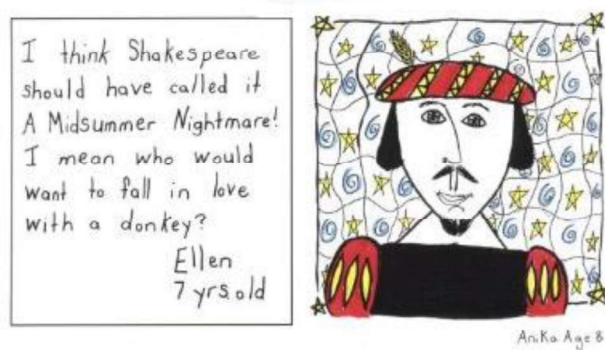


Figure 12.4: Midsummer Nightmare



From Burdett, L. (1997). A Midsummer Night's Dream for Kids. Buffalo, NY: Firefly Books.

Figure 12.5: Stu: Seven years old

# WRITING SAMPLES

BEFORE AND AFTER

STU (7 YEARS OLD)

## Before the Program

Stu story September  
this summer  
I went to the sim  
plex. It was fun!  
It haad a wateslid.

## After studying *Romeo & Juliet for Kids*

Stu  
7 years old  
The Importint Leson  
Shakespeare spreads secrets all  
over the world. The leson I think  
Shakespeare was trying to tell  
us is prejudice is horable. Prejudice  
is like killing someones spirit on  
purpus and it's not yours to break.  
In fact if you go too far  
someone may even be killed. I wish  
that there was serenity all  
over the world, for it's whats  
inside that counts. Just imagine  
what a lovely world that would  
be. I solumly sware to never  
be prejudiced!



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Student Success

Shakespeare Can Be Fun!

A Midsummer Night's Dream for Kids

Literacy Program

