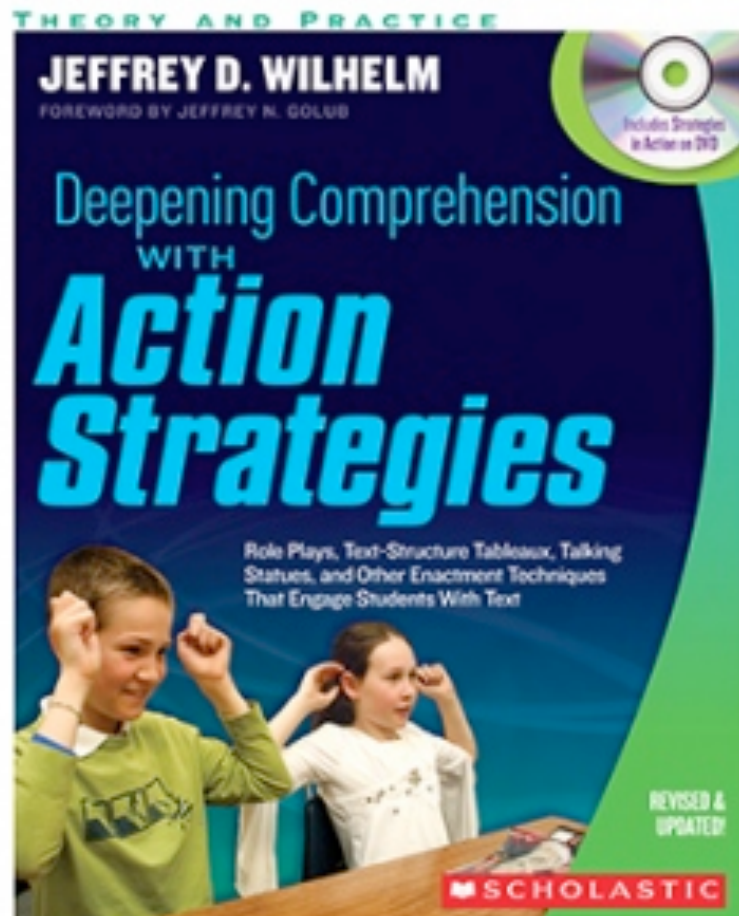
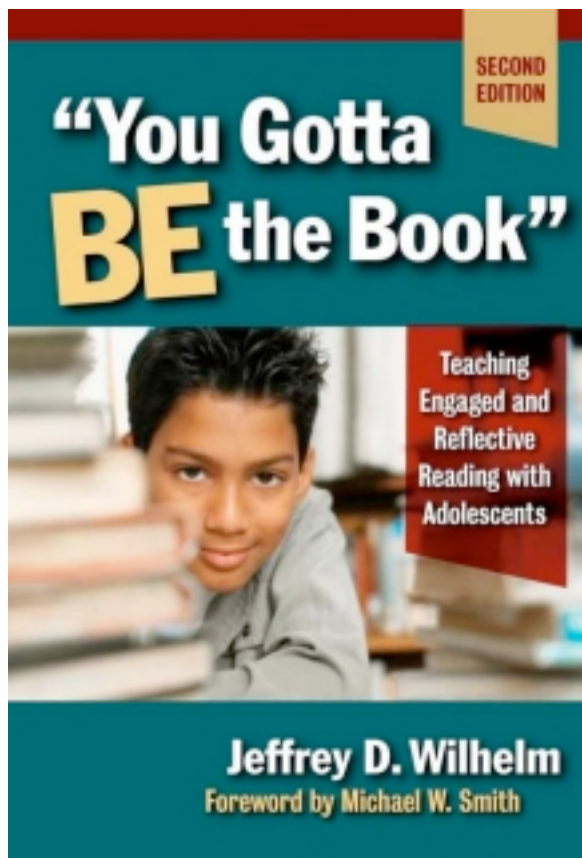


Action Strategies for Readers

Using frontloading, think alouds, drama in education and action strategies to deepen engagement and comprehension

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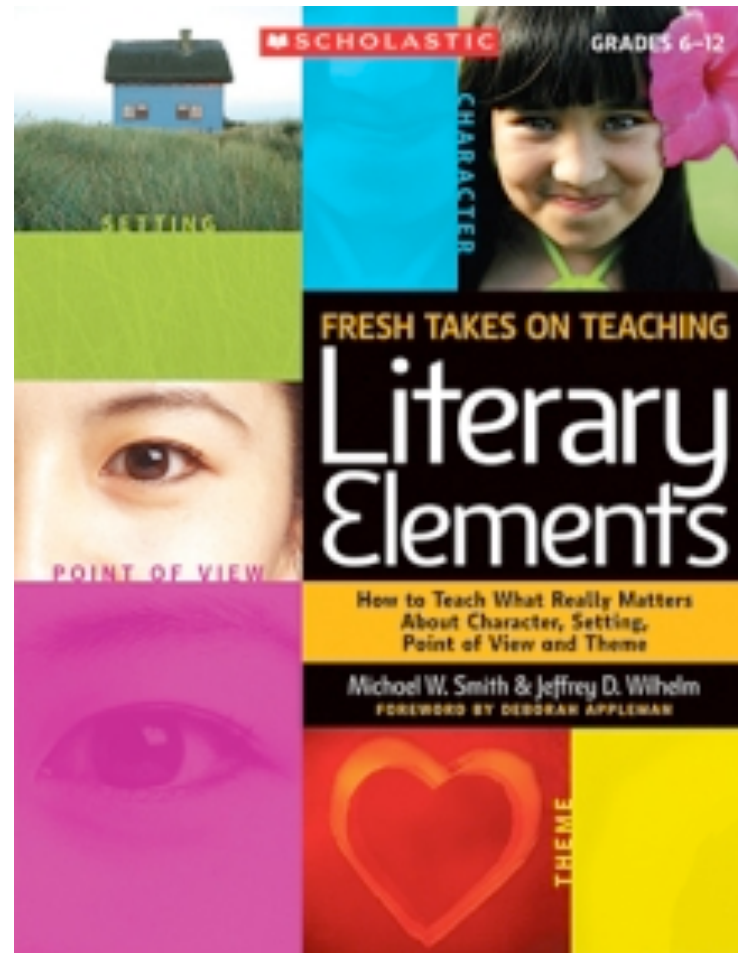
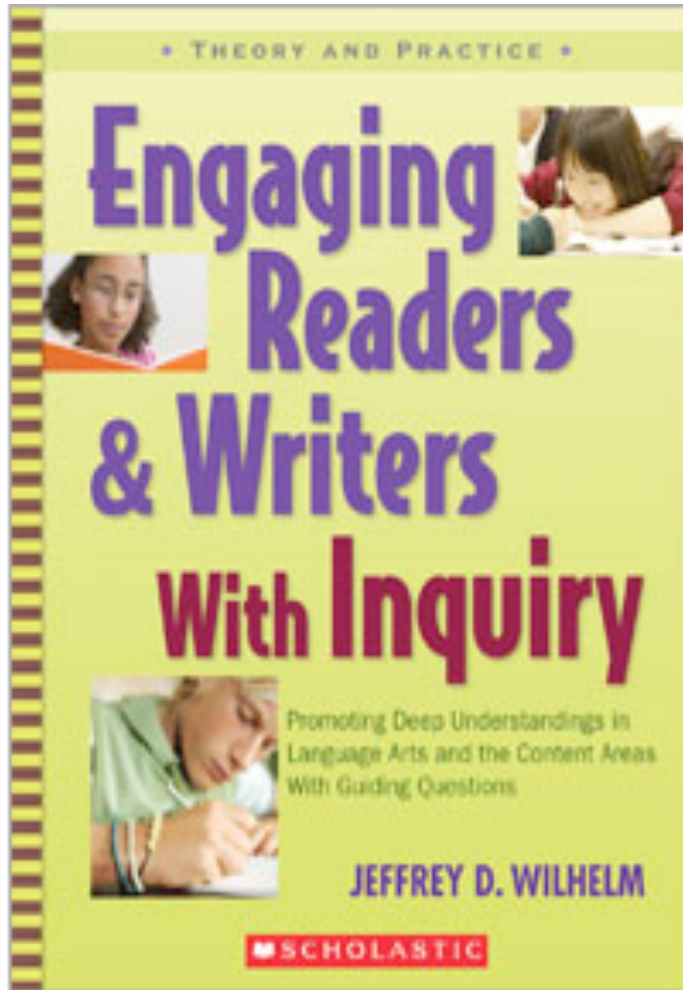
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Inquiry

- Is framing the curriculum/text as a problem to be solved
- Is the rigorous apprenticeship into expertise
- Drama/action strategies as tools of inquiry – of making meaning and figuring out HOW things come to communicate meaning

Figuring out how texts work to express meaning and effect



Drama, wherever it occurs

- People make it happen when they agree to “imagine to learn”
- Participants actively depict other people, forces, ideas
- In a tension to come, or is ‘happening’, or ‘has happened’
- And action and behavior is AS IF it is happening in the now of time
- However, the created context holds the elements of art, i.e. the narrative is more than just events; meaning is created through metaphor

Providing a situation or simulated context for learning

- “Recent investigations of learning challenge the separating of what is learned from how it is learned and used. The activity in which knowledge is developed and deployed, it is now argued, is not separate from nor ancillary to learning and cognition. Nor is it neutral. Rather, it is an integral part of what is learned. Situations might be said to co-produce knowledge through activity. Learning and cognition are fundamentally situated.”
- From Brown, Collins and DuGuid, “Situated Cognition and the Culture of Learning”
- ***The case of Learning to read versus Reading to learn***

Why Drama?

- It is Student-Centered: dramas begin and are driven by student interests, by what they find significant and socially relevant
- It is Socio-constructivist: participants construct meaning and understanding together
- It is Democratic: Every one has a voice and the voice must be attended to
- It is Liminal: it exists on the threshold between the imaginary and the real. Things can be said, done and manipulated in ways that are experimental

Why Drama?

- It is Substantive: Reasoning must be made visible, and knowledge made accountable. Hidden processes of reading and learning are made visible and available
- It is Inquiry: We go beyond facts to their causes, meaning, ramifications, to what could be different: ethnography, phenomenology, action research
- It is Fun and Playful: “In play, the child is always a head taller than herself” Vygotsky, Bloom, Lyons, psychology, neurophysiology, educational and cognitive research

The trajectory of Inquiry

- Moves from the factual (right there)
- To the interpretive/inferential (think and search – connecting the dots – playing the detective)
- To the critical/applicative
(critiquing/responding/applying/imaginatively rehearsing for application to life)

Why drama strategies for reading?

- Because every drama strategy is a strategy of reading
- And promotes strategies of reading and understanding
- Visualizing and participating in story worlds
- Understanding and entering characters
- Taking multiple perspectives
- Inferring and analyzing
- Filling story gaps
- And so much more!

Essential Questions for SUKEY

- How can we best deal with trouble?

Subquestions:

What resources do we have to deal with trouble?
(who and what can help us?)

What does a good friend do to help someone deal with trouble?

Could also work with a cultural journalism unit, civil rights unit, children's rights unit, friendship, community, etc.

Frontloading the Drama: Controversial Statements

1- You can almost always trust authorities to work in your best interest

2-It is important to directly address problems with those involved before going to a third party

3- Children need to have their civil rights more vigorously defended than those of any other group

Frontloading the Drama: Controversial Statements

- 1- A good friend will tell you when you are wrong about something
- 2-It is important to directly address problems with those involved before going to a third party like your teacher or a parent
- 3-The best way to deal with trouble is to ignore it if you can.
- 4- Trouble is something you learn from; you can't learn without trouble.

Revolving Role Play

- Count off by 2s: 1s are Sukey's friend; 2s are Sukey
- Question: What is Sukey's trouble? How do you know? (You will have to "think and search!" – literal vs. inferential meaning)
- 1s start the conversation – how will you start a conversation with a friend who is in trouble?
- 2s will respond – how will you respond to a friend asking you about your trouble?
- Talk back and forth to see what happens when you play at being these characters . . .

Forum Drama

- Teacher in role as the parent of one of Sukey's friends
- You are all friends of Sukey who have visited her
- What is going on with Sukey? What did you hear from her? What do we think is going on? What could we do to help her?

Revolving Role Play

- 1s become the friend's mom; 2s become Sukey's mom
- Question: How does the trouble get more complicated? Why?
- 1s start the conversation – how will you broach a sensitive topic like this with a friend who might be experiencing trouble?
- 2s – how will you respond to someone who is kind of snooping into your trouble?
- Converse to see what happens . . .

Forum drama

- Teacher in role – as parent of one of Sukey's friends
- We will all be parents of other kids Sukey went to school with (imagining the wider story world and connecting it to our world)
- What do we think are the problems of Sukey and her mom? Who can help us with Sukey's problems and her mom's problems?

Hotseating

- In the Hotseat: Sukey
- Behind the Hotseat: Sukey's inner voice telling us what she is really thinking
- What do we need to know to help Sukey? What questions would we ask her to find out?
How would we phrase those questions?
- Reflection: What did the teachers/mentors/counselors do well in the hotseat and inner voice?
- Let's try it in our groups!

Radio Call In Show

- Who do you know from the story, from other stories, from movies, from life who might be able to help Sukey?
- What advice do you think that person would give to Sukey and why? What option should Sukey choose and why?
- Call in to the radio show and tell the host what you think, in the voice and role of the person you chose to be.

Character Notes

- 1s are Sukey; 2s are Sukey's mom
- Sukey: write a note to your mom – what does she absolutely need to know about before you can come back? What do you need to say to her?
- Sukey's Mom: write a note to Sukey – what do you want her to know that you never got to tell her?

Choral Montage

- Exchange notes so that Sukey gets a note from mom, and mom from Sukey.
- Choose the best, most powerful lines, phrases or words from the note you receive. Circle them.
- Now we will put these lines or phrases into a poem

Tableau/Statue

- What does the story teach us about dealing with trouble? What do you think the main idea/theme of the story is?
- Create a statue with your bodies that “shows” what the story means
- You can tap figures in the statue “alive” so they can tell us what they mean or you can have someone be the sculptor and explain how you made the statue to mean what it means.
- You can even make a statue that turns into another statue.

The Work Drama Can Do for Readers

Before Reading:

- Activate Schema or Relevant Background Experiences, Connect to Related Texts
- Recruit prior interests and knowledge as resources for engagement and reading
- Build Schema
- Set Purposes
- Motivate Readers
- Prepare Students for Story Entry

Framing the drama work

- Revolving Role Play: **Framing**, Roles, Process, **Deliverable**
- 1s: Sukey's friend
- 2s: Sukey
- 1s will start conversation
- Must infer Sukey's problem and how you know about it.
- 2s will respond: must infer Sukey's problem, her feelings about it, what she would say to an old friend asking about this kind of sensitive problem
- Deliverable: be able to report out what is going on with Sukey: her problem, responses to it, needs, possible action plan, etc.

Then

- More Revolving Role Play – take on different character perspectives, including implied and silenced ones
- Forum dramas for large group discussion and reflection, uptake of ideas
- Hotseating/Inner Voice – entering various perspectives and inner worlds
- Radio Show – reviewing and connecting to other perspectives from the unit and the world

During Reading, the drama . . .

- Helps Evoke Textual World
- Sustains the Story World
- Enlivens Reading
- Enter Perspectives, Become Characters or Agents
- Connect Personally to Larger Issues: Connect Self to Other; Personal Relevance to Social Significance
- See Places, Actions, People
- Elaborate on the Story World

During Reading

- Infer; Fill in Story Gaps
- Connect our lives to literature
- Connect literature to our lives
- Engage the ethical imagination: ask what if?
- Manipulate the Story World - try out actions, provide opportunities to experiment with our lives
- Make the Reading Act Visible
- Assist Each Other's Reading Performance
- Share Ways of Reading and Making Meaning

After the reading

- Correspondence Drama/Choral Montage
- Tableaux Drama: thematic statues
- Mantle of the Expert follow up drama: short research studies and reports

After Reading

- Reflect on the Meaning of the Story World
- Reflect on Theme
- Reflect on the Constructedness of Story
- Reflect on our Participation in Constructing the Story World
- Pursue Inquiry into Issues Raised

CCSS/Next generation of standards

Meeting Anchor Standards for Reading

- 1: explicit codes and inferencing
- 2: determine central ideas and development; summarize
- 3: Analyze interactions
- 4: Interpret words and phrases and effect
- 5: Analyze structure, parts to whole
- 7: Multimodality
- 8: Delineate and evaluate claims and reasoning
- 9: How different texts treat the same issue
- 10: Wide reading and comprehension of complex texts

CCSS/Next generation of standards

Meeting Anchor Standards for Writing

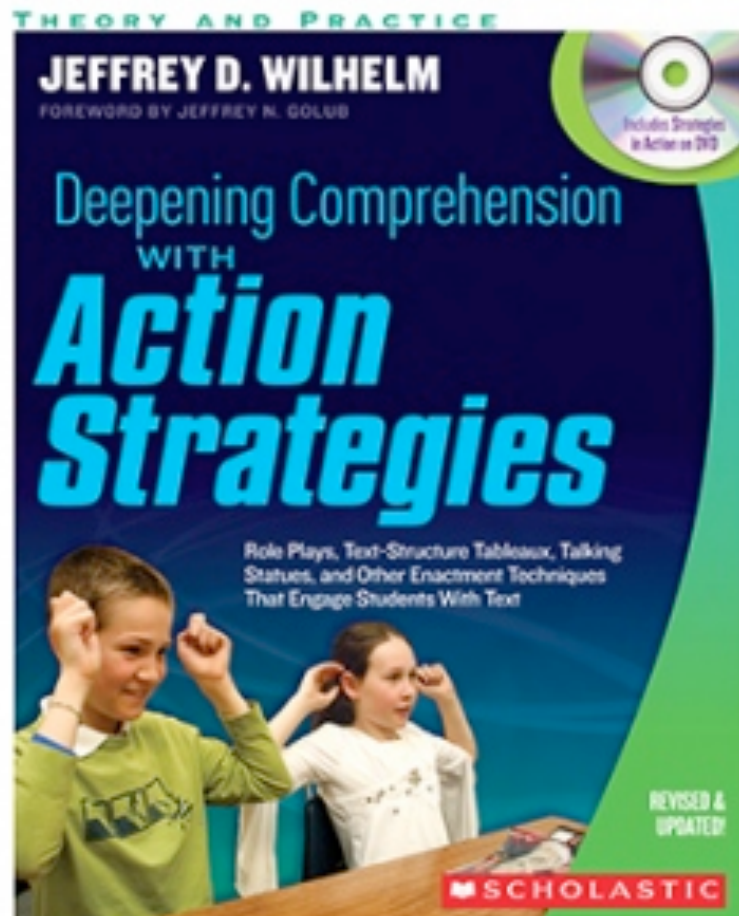
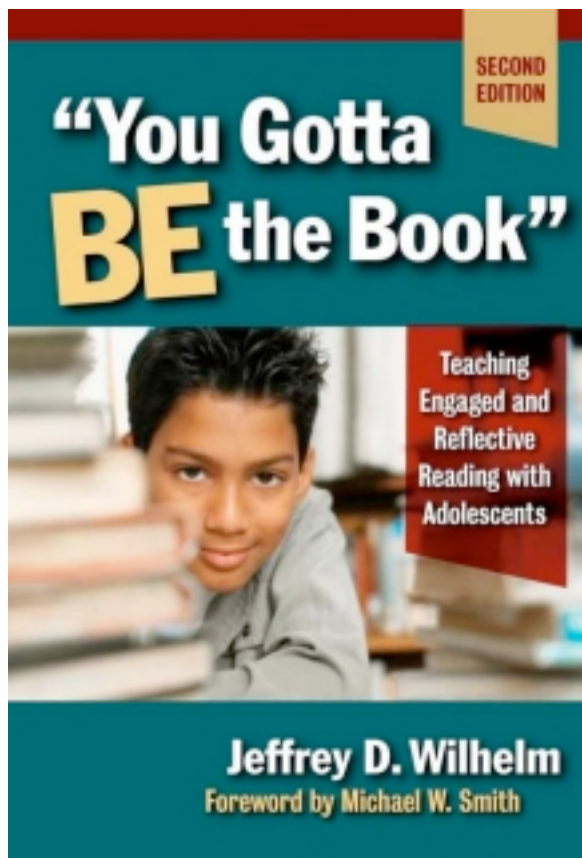
- 1-3: narrative, informational, argument
- 4: Production
- 5: Planning
- 6: Multimodality; collaboration
- 7: Short research
- 9: Evidentiary reasoning
- 10: Compose routinely in different genres, including short informal composing

Drama/Action Strategies, situated motivation and “Flow”

- Meaningful context of inquiry
- Clear macro and micro-purposes
- Social and collaborative
- Assistance to make meaning/learn new strategies - leading to competence
- Making and doing: immediate functionality
- Laughter and Fun

Drama and Flow

- Move from personal relevance to social significance
- Exportability and transfer
- Short - immediate sense of accomplishment
- Voice and Choice: competence and control
- Making your own meaning/staking your own identify/demonstrating your own strengths



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