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Literacy as a performing art: a phenomenological study of oral dramatic reading

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LITERACY AS A PERFORMING ART:
A PHENOMENOLOGICAL STUDY OF ORAL DRAMATIC READING

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Department of Curriculum and Instruction

by
Neva Virginia Cramer
B.S. Louisiana State University, 1977
M.A. Louisiana State University, 1994
May, 2003
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ABSTRACT

Based on semiotic, aesthetic response, reader response, and drama in education theories, this phenomenological study seeks to describe the literary experience of text through oral interpretation for middle to high SES, fourth and eighth grade students as compared to Low SES fourth and eighth grade students. Using the research methodology of Moustakas (1994) and data analysis of Teddlie (2000), this study proposes to describe and understand the relation of literary understanding and oral dramatic expression implicit in the descriptive paralinguistic and chronemic patternizations of the oral rendition of text and describe the act of reading as phenomenology.

Descriptions of the perceptions and reading experiences of Low Socioeconomic Status (SES) and Middle-High SES dramatic readers was obtained through multiple interviews and recorded readings. Rich descriptions were used as the basis for a reflective structural analysis. Ultimately, the goal was to determine the effect of the voice of interpretation on the perception of the reader and to determine the benefit of dramatization as a tool for comprehension across varied educational and experiential backgrounds.

Results reflected an across the board positive correlation between students’ perceptions of reading as a significant and meaningful learning experience and students’ use of dramatic interpretation through the indices of the voice. For oral dramatic readers, the purpose for reading was the process, not just the product. Dramatic readers see reading as something composed that must be performed. They are able to perform the “story” much like a musical score, backing for patterns, beats, and
rhythms. Literacy then is a performing art, by definition a form of aesthetic response that is autobiographical in essence, constructivist in nature, and a highly personal “phenomenon.”
CHAPTER 1 INTRODUCTION

“How do I know what I think till I see what I say?”

Alice in Wonderland

Research Problem and Rationale

The long battle for the recognition of drama as an integral and essential part of curriculum has culminated in the need for a new perspective on the word drama and an expanded view of literacy. In spite of the work of highly respected researchers and theorists in the field of drama in education, the term drama continues to be associated with theatrical performance, and has, therefore, often been historically dismissed as a theoretically sound impetus for literacy. However, the form of dramatization referred to in this study is not an adaptation for performance but the process of constructing literary meaning demonstrated through the interpretive oral performance of text.

Literacy as a performing art refers to the art of representing and interpreting text, the transforming of thought to oral interpretation. Dramatic oral expression is a form of creative drama, an improvisational, process-centered, non-exhibitionist form in which participants imagine, enact, and reflect upon the human experience (Davis & Behm, 1978). An artist, in this case the reader as a performing artist, is one who “discovers new ways of knowing, using innovative methods to explore meaning” and “focuses on the mental processes of imagining, seeing possibilities, and then expressing them in action” (Courtney, 1987, p 1). This does not seem to be the case in many of today’s reading classes. An anecdote related in Mosher (2001) concerning the response of children when asked what they do when they read is a disheartening testimony. When kindergarten
children were asked what they were doing during reading, most responded with “thinking”, but second graders answered the question with “sounding out words” (p. 91). Students are “enacting” upon a designated application of literacy technique rather than using imagination to enact text. To the lament of many teachers, reading is becoming a lost art.

Maybe reading is becoming a lost art because “elocution” has become a lost art. Historically, oral reading was viewed as a central measure of progress and achievement. Performance of reading using proper intonation, pitch, and emphasis was stressed. After the turn of the century, reading instruction relied on silent reading, restricting oral expression to primary grades. However, attention to rhetorical pauses, articulation, inflection, and paralinguistics leads to fluency and has the potential for naturally increasing awareness of grammatical and syntactic cues by grouping words into meaningful units (Chomsk, C., 1972; Rosenblatt, L., 1968; Stayter & Allington, 1991; Wolf, Edmiston, & Enciso, 1997). The rational of this study relies on this potential, the potential to “make sense of the text, to read it meaningfully, with the voice of interpretation” (Lemke, 1989, p 136).

To view literacy as a performing art is to bring fresh revelation on how children construct knowledge. Dramatic oral expression in reading makes language both “a non verbal and verbal code for encapsulating and sharing experience – the currency for handling meaning” (Bolton, 1979, p. 119). Through the oral interpretation of dramatic reading, the reader is “conscious” of himself as a reader and as a negotiator and interactivist in making meaning.
Educational drama has been underestimated and misinterpreted as simply a useful teaching tool instead of being empirically supported as a profoundly effective process in the development of literacy and the construction of meaning. In order to transcend these imposed limitations, classroom drama must be viewed in light of the more recent shift in curriculum as “understanding”, something ironically advocated by John Dewey (1963) almost a hundred years ago. Educational drama has demonstrated the ability to transform the learner from a passive to active learner (Leland & Hurste, 1994), making literacy a “lived experience”. Research indicates empirical evidence to support a relationship of drama and improvement in literacy development such as comprehension, verbal capacity, metacognition, print imagery, and attitudes toward reading (Kelleher, 1997; McMaster, 1998; Podlozny, 2000; Stayter, F.Z. & Allington, R., 1991; Wilhelm, 1995).


Oral interpretation of text is the organization of what would otherwise be meaningless words into stories, just as most of our experiences and knowledge are
organized into story. According to Turner’s (1996) explanation of the literary mind, the predominant methodology of the human meaning making system is story. Turner describes story as “the mental activity essential to human thought” (p. 12). Stories are used to transform perceptual experience into images used in building concepts. Eisner (1981) also stresses the importance of the senses to form referents or images for words. Eisner (1981) describes it as the ability to “combine qualities we have encountered to form entities that never were but that might become; hence unicorns, helixes, ideals of perfection toward which we strive, and new tunes to whistle” (p. 49).

For a term to be meaningful, we must form a personal image of reality, an icon, for that term. The senses, however, are constraining. We can view with only a single focus. Once the image is in the imagination, it can be recalled and imaginatively manipulated (Eisner, 1981, Turner, 1996). It is this ability to maneuver ideas/images that allows us to take on the perspective of others, to empathize (Greene, 1995).

The psychology behind the use of story to make sense of our world and the experiences of daily life is regarded as necessary to a mature, healthy mentality. Turner (1996) cleverly reminds us of the Lost Boys of Peter Pan who are destined never to grow up because they don’t know any stories. Literacy in turn requires the ability to “get lost in a story”, to dramatize and interpret text as experience in order to create understanding whether fictional or expository. In this sense, literacy is an art, the art described by Pablo Picasso who claimed “A painter takes the sun and makes it into a yellow spot, an artist takes a yellow spot and makes it into a sun” (quoted in Eisner, 1981, p. 50).
The art of literacy produces engaged readers, readers who enter the literary world of story and imagination. The theory that dramatic expression provides for engaged reading, supports Berghoff’s (2000) view of literacy which explains how students make sense of their lived experience “using the full range of the human meaning making system”(p. 1). To quote Mark Turner (1996), “Out of syntactic structure, one builds up language, that out of language, one builds up narrative; that out of narrative, literary narrative is born as a special performance” (p. 168).

Based on recent statistics from the U.S. Department of Education (Campbell, Voelkl, & Donahue, 1997) and the research on engaged reading by Guthrie & Wigfield (2000), students who become engaged readers “provide themselves with self-generated learning opportunities that are equivalent to several years of education” (p. 404). Research indicates that engaged reading can overcome a low economic and low education background. It is this possibility of empowering our young students to bring meaning and success to their lives through reading that guides the purpose of this study.

**Purpose of the Study**

This study seeks to phenomenologically describe the “literacy experience” of children who are natural oral dramatic readers. Reading as a phenomenon is defined here as that which fills the space between the subject (reader) and object (text) and is manifested in meaning construction – the process of forming a perception based on the imagery, form, and languages of the text and the prior experience of the child as evidenced by the gestalt. It is based on the theory that dramatic expression, as the externalization of the imagined world, demonstrates evidence of the internal construction
of literary meaning as opposed to the exclusive use of fluency or decoding skills. Instead of conducting tests to measure the product of reading, this study seeks to observe students who “engage” in the experience of reading, performing the process of representing the meaning through the verbal art or arrangement of language, form, and imagery. The research is guided by, the following primary question:

Comparing low Socioeconomic Status (SES) students to middle-high SES students, how do oral dramatic readers perceive and describe the experience of reading?

It is the purpose of the primary question to arrive at a comprehensive description of the experience, the phenomenon itself. These descriptions are to be used for the basis of a reflective structural analysis of the phenomena and may also be considered as a preliminary exploration to assist in the following questions that guide the overall purpose of this study:

In comparing low SES students to middle-high SES students:

1) How do children apply chronemics and paralinguistics in dramatic expression when reading orally?

2) What is the relationship between the oral expression of the text and the reading experience as perceived by the participant?

3) What are the differences in the literary meaning constructed for the same text across participants?

4) What are the differences in purpose and perspective of reading between participants based on interviews using descriptive questions?
Ultimately, the purpose of the study is to provide fresh insight, to use phenomenology as science to acquire knowledge through the voice of the student, an empirical evidence often ignored. The profuse testing of reading skills, advocated by educational bureaucracy, judges reading through the preconceived notions of “others” who determine what counts as success in reading. Phenomenology seeks knowledge as it appears in consciousness, “what one perceives, senses, and knows in one’s immediate awareness and experience (Kockelmans, 1967, quoted in Moustakas 1994, p. 26). The search is for perception. Without knowing the perception of the student, there is no primary source of knowledge. Our perceptions are indeed our realities. To discover the literary needs of our students, to motivate our students to read, to increase skills and ability, and to diagnose problems and deterrents to learning, we must first unveil the students’ perception of reading. In keeping with the traditional style of writing in phenomenological studies, I, as the researcher, will often present in first person representing personal perceptions as scientific evidences and as essential for analysis.

**Significance of the Study - The Call for Research**

According to Anne P. Sweet’s (1997) article in the *Handbook of Research on Teaching Literacy Through the Communicative and Visual Arts*, there is a call for future research that integrates an expanded view of literacy and the visual and communicative arts in order to generate new knowledge. This call recognizes the need for significant changes in methodology to include “research that is based on different kinds of research paradigms including qualitative, quantitative, experimental, and ethnographic methodologies” (p. 281). Although drama and literacy have been explored, the new
paradigm calls for fresh investigation. Dorothy Heathcote insightfully reminds us that, “the capacity for reflection brings about the capacity to re-meet experiences and make new discoveries” (Johnson & O’Neill, 1984).

Based on philosophies that include phenomenology, education can be grounded in experiential learning but can also be pragmatically instigated as a learning process that enables both teacher and student to construct knowledge through affective and cognitive means. Research in drama seeks to “prove” the values of the arts (Best, 1996) and calls for a framework within which to guide the questions and direction of research. I propose that a phenomenological study of student directed use of oral dramatic reading might supply revelation from which to generalize to a theory of dramatic expression as the evidence of the internal construction of literary meaning. According to Wagner (1998), most drama research is faulty in design and not well grounded theoretically. Since only 16 studies were done on educational drama as opposed to 7,776 dissertations on reading between 1994 - 1997, it would seem that “the time is right for drama research” (p.1).

Definitions

Wagner (1998) warns researchers in her meta-analysis and summary of research in drama that causal inferences is often indeterminable due to the variety of activities that came under the broad term, are educational drama. David Best (1996) in his keynote presentation to the Exeter Research Conference for Drama and Theater in Education called for objective proof of the educational implications of “our art form, in all its guises” (p. x). With final confirmation, Joyce Wilkinson (1996) who also spoke at Exeter, imperatively asked for a clear, meaningful and agreed upon definition of what we mean
by educational drama. Therefore, with much incentive the following applicable
definitions are supplied:

- **Educational drama** - Creative drama that is practiced for the purpose of understanding,
  reflecting, and gaining depth in a particular concept (Bolton 1979)
- **Creative drama** - an improvisational, process-centered, non exhibitional form in which
  participants imagine, enact, and reflect upon human experience (Davis & Behm, 1978)
- **Language** - A non verbal and verbal code for encapsulating and sharing experience - “a
  currency for handling meaning” (Bolton, 1979).
- **Oral dramatic expression** - playing with language using chronemic, phraseology, and
  paralinguistic cues in the sense of a child’s developmental capacity to create meaning

  **Descriptors:**
  1. Syllable intonation
  2. Inflection
  3. Word emphasis
  4. Variance in pitch, rate, and volume
  5. Word separation
  6. Word joining

- **Performing art** - performing as an externalization of a mental activity (Bolton, 1979) and
  art as the transformation of thought into the form of oral interpretation
- **Praxis** - the interaction of theory and everyday life
- **Print imagery** - the mental visualization of text from cognitive and affective
  interpretation
- **Gestalt** - the synthesis of experience and emotion, which produces an integrated vision
• Reading - the phenomena that fills the space between subject (reader) and object (text) and is manifested in meaning construction - the process of forming a perception based on the imagery, form, and language of the text translated through the experience of the reader.

The Pilot Study

Protocol

A pilot study was conducted for the purpose of determining an effective interview process and to test the reliability and competency of the fourth grade level participants to adequately describe their reading experience. Participants were those students who were characterized by their teachers and peers as being “dramatic readers” or readers who “read with a lot of expression”. I asked teachers to use this criterion only, ignoring grades, test scores, or levels of reading. The study included two boys and one girl from a middle SES elementary school. They met with me on five separate occasions over a period of three weeks. Each session varied in time between thirty minutes to an hour, total time equaling three and one half hours. The students were enthusiastic (and glad to get out of some less favorite electives like P.E.).

The students did not know me; therefore, we worked together in the first session just talking about what I was doing at L.S.U. and what I expected of them during these sessions. The rapport was high, and we got off to a great start. I felt that the children were relaxed and certainly seemed comfortable sharing their ideas with me and with each other. Even though we stayed together as each individual read, there was no apprehension or evidence of competition. They were very trusting and confidently expressed their
opinions with my assurance that there would be no tests, and that there were no right or wrong answers to my questions. I just wanted to know what they thought. We even made up “stage names” to “protect the innocent”. My young girl decided on Melody Matthews. The two boys decided on Mike Alexander and Patrick Evans.

Besides the narrative responses and interview questions, the oral rendition of the text by readers was transcribed and marked using transcription symbols devised by Gail Jefferson (Beach, 1989) and modified with my own additional symbols. The symbols are used to represent characteristics of dramatic expression, such as silence, voice intonation, word emphasis, and changes in rate, pitch and volume. See Appendix D for description and interpretation of symbols.

In response to readings, the students were asked to give a textual description (as described in Moustakas, 1994, p. 47), which included thoughts, feelings, examples, ideas, and situations that describe the experience of reading. This was accomplished through the following methods of data collection:

1) Reader’s journal response to literature
2) Oral response to questions given by the researcher in interview format
3) Written response to descriptive questions given by researcher that were recorded in students journals
4) Visual response to literature and questions in the form of artwork recorded in student journals.

Samples of Data Collection

After the ice breaking, I asked the students several descriptive questions and told them to draw a picture of a person reading. From recorded transcripts, the following comments are included as representatives of the combined responses to some of my questions:
Researcher: What do you think of when I say the word “reading”?  

Patrick: “When you read you need to get into the book. If you are not interested, there is no reason to read it”.

Mike: “It’s like when I know what’s going to happen next – just as if I am Encyclopedic Brown”.

Melody: “You get into it like a play. When you read you think of play it out – reading it like yourself – it might be like you but it won’t really”.

Patrick: “I think of a good book – good plot like when you compare C.S.Lewis to Tolkien – he is more descriptive – makes you imagine – visualize in your head”.

Melody: “It’s part of my life”.

Researcher: “When you read orally, why do you use expression?”

Melody: “People who are listening want to hear it the way it is supposed to be”

Mike: “It makes it interesting to people”

Patrick: “You describe things – show emotions – speak in a voice that expresses the feeling that they use”

Mike: “When you see an exclamation mark you say it really loud – or a question – you might say like WHAT?”

Patrick: “You put it in mimic – you add imitation – the voice you think – the tone of voice – like express your anger”.

Researcher: Why do you like to read dramatically?

Melody: “Like Corduroy – everyone should be loved whether your are ugly or pretty – people will love me because of how I read this book”
Researcher: What do you do when you read?

Patrick: “You go from a whisper to silent – the expression goes inside”

Mike: “You read aloud – to others”

Melody: “You hear voices – my pictures are different from theirs”.

At the last session, each student was presented with a notebook and colored pen to match (of their choice of course). Students also chose a book from which to read. The books were selections included in the school’s Accelerated Readers Program and ranged from a 4.0 reading level to a 4.6 determined by an automated Flesch Kincaid reading index. The choices presented were written by well known children’s authors, story lines were interesting, and protagonists varied in ethnic background and gender.

The 2nd session began with a written response to my instructions to write down words that describe reading. The following examples were taken from the student responses:

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<thead>
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<th>Melody</th>
<th>Patrick</th>
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<tr>
<td>Splendid</td>
<td>Life</td>
</tr>
<tr>
<td>Drama</td>
<td>Adventure</td>
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<tr>
<td>Learning life</td>
<td>Mystery</td>
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<tr>
<td>Messages</td>
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<td>Schoolwork</td>
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<td>Color/remembering</td>
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<td>Problems/thoughts</td>
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The final session included the task of completing the following sentence:

For me, reading is ________________________________
March 6, 2002

For me, reading is:
Drama
Fun
Life
Work
Actions
Color

Reading is like life. Not like a babydoll that comes to life. But life is mostly found in a book. Fiction or action or science fiction or just plain book. Color sometimes come to my eyes when I read because I have time to think. Its fun to read because you do something like that.

March 6, 2002

For me reading is fun. I can’t get out of a good book. I just have to read. I read my thoughts in my mind all day. I just read, read, read, and read. Reading is 10% work and 100% fun.

Response to Contender

I did things like this to express everything. My feelings are released on a book.
**Results/Implications for Research**

In order to obtain authentic phenomenological data, participants must have personally experienced the phenomenon. To the degree that oral dramatic expression is a strong indicator of students who “experience” reading, the study was a success. The participants chosen by the teachers were certainly dramatic expressive and performed cold readings of literature with characterization and vivid expression. Response to literature and interview data also strongly supported my theory that these students chosen as oral dramatic readers were very personally involved in the reading experience using such descriptors as “getting into the book” “visualize in your head” and “life” to illustrate their reading experiences.

Results gave a positive indication of the descriptive capabilities of the students and provided a basis for an interview format to be utilized in further studies. Students were expressive both in oral reading renditions and in response to readings. Although the ability to analyze their use of oral expression was limited, their ability to reflect on their reading experience was authentic and uninhibited.

The expressive cold readings were indicative of the obvious abilities of the students to comprehend the text. This raises questions for me concerning the need for teaching elocutionary skills. Although the literature supports the view of reading as the construction of meaning, poor elocution in reading, what Stayter and Allington (1991) refer to as dysfluency, is usually blamed on poor decoding skills, but research indicates that “oral reading fluency is more directly limited to text comprehension processes” (p. 143).
Historically, elocution was once considered a standard part of reading instruction. Performance of reading was an indication of literacy as illustrated in Venezky’s (1987) *A History of the American Reading Textbook*. Efferent reading, which is prompted in the basal reading classroom, relies heavily on extracting information with little attention to aesthetic reading. Oral interpretation promotes personal interest in reading, and gives a reason for injecting self in the story creating a learning atmosphere where comprehension is relevant to the student. Collins and Cheek (1999) refer to the debate over silent reading instruction versus oral reading instruction as ongoing, but they remind us that both forms must be taught and reading diagnosis certainly relies on administering oral reading texts.

Eisner (1981) has long argued that “the arts are cognitive activities, guided by human intelligence, that make unique forms of meaning possible” (p. 48). Arts as “qualitative intelligence in action” (p. 6) certainly qualifies as phenomenology. Eisner (1981) defines cognition as a process that enables us to be aware, to be conscious of something. Consciousness would include taking notice, recognizing, and perceiving. This is similar to the concept of intentionality in phenomenology based on Husserl’s studies (Moustakas, 1994).

Considering Eisner’s (1991) experience and writing in the arts, his view on qualitative inquiry were much considered in light of my own goal to “discover” how participants use the arts to “represent and shape their experience”. In the data analysis of this study, the quality of textual descriptions will rely on the art of language to “do justice to what has been seen, help readers come to know” (p. 4).

To view literacy as a performing art is to view literacy in phenomenological terms – as an experience and the discovery of the essence of that experience. Performing a
literary work using dramatic expression as you read demands more than decoding and comprehending; it requires an interpretation that comes from experiencing the text. Oral expression allows the reader to “use language to reveal what paradoxically, words can never say” (Eisner, 1991 p. 3). The complicated cognitive and creative and imaginative acts required to produce an oral interpretation of a cold reading is art. It is art as a way of knowing, a tenet of Eisner’s (1991) argument for qualitative inquiry for the enhancement of educational practice.

Using Dewey (1934) for support, Eisner (1991) states that “art is fundamentally a special quality of experience, and that the process through which art is lived is dependent on the use of qualitative thinking. This mode of thinking constitutes one of the ways in which human intelligence is manifested” (p. 16). The art of qualitative thinking that must relate to experience is represented in this project through the voice as evidenced in Patrick’s cold reading of The Contender included in the pilot study.

In the following example, as Patrick approached the dialogue, he changed the pitch of his voice to represent another character:

“You the only one working and you got paid today,” said Major.

“What you got”?

“Gave it to my aunt”, said Alford. (changes pitch to indicate another character)

“Gave it my aunt”, mimicked Major. (whining in a mocking tone)

“You such a good sweet boy”.

Note that “stage directions” to mimic follow the first line of Major’s dialogue. Patrick had to read ahead cognitively and respond verbally to this first line in order to portray a mimicking tone. When I asked him how he accomplished this feat, he
responded, “My brother and I mimic each other and we make fun of each other – like a
dork. So I knew when he mimicked Alfred, it was kind-of rude”.

If we do not continue to model and exercise elocution and oral interpretation, we
will lose this art. There are pragmatics of conversation that demand the recognition of
cues and important words in syntax. In conversational analysis, we recognize the goals of
the speaker by pragmatics. The expressive conventions create and define the speech act.
(Nofsinger, 1999, Searle 1969) Why is reading any different? Is it not just the
internalization of a conversation with text? Doesn’t the text ask questions, relay
information, and try to illicit a response from the reader? The reader must be able to
interpret, not just decode. We use drama as a convention to experience the reading – it is
the pragmatics behind the interpretation.
CHAPTER 2 REVIEW OF THE LITERATURE

Historical Perspective of Drama in Reading Education and Issues for the Future

This literature review is a “phenomenological” study of the intertextuality of the research on educational drama and literacy. As such, it will not be a study confined to the syllogistic relationship of drama research and literacy skills, although the most recent research on the impact of drama on literacy will be discussed briefly. Instead, the focus is on the essence of the event, or rather the epistemology of drama as a means of knowing, and literacy as a dramatic process. For as Louis Rosenblatt reminds us, “We accept the fact that the actor infuses his own voice, his own body, his own gestures – in short his own interpretation – into the words of the text. Is he not simply carrying to its ultimate manifestation what each of us as readers of the text must do?” (1978, p.13).

When Elliot Eisner (1991) wrote his book *The Enlightened Eye: Qualitative Inquiry and the Enhancement of Educational Practice*, his aim was to help others “see and understand what they did not see and understand before” (p. 3). This is the goal of this review. I align myself with Eisner (1991) who believes that we must “broaden our views of what it means to know” (p. 2). Multiple ways of knowing open up the door for understanding reading as a dramatic process and ultimately redefining what it means to be literate. We must “dramatize” so that we may “use language to reveal what, paradoxically, words can never say” (p.3). This is the aesthetic phenomenon which occurs when my students exclaim, “I understand it when you read it!”

The reason for such contingent introductory remarks is to point out that for the most part, literacy research has been limited by the definition of literacy, a definition
attempted through process analysis, comparison contrast, cause and effect, exclusion, and a host of expository methodologies. Even now as we explore new epistemologies within postmodern paradigms, we find reading comprehension defined as “the ability to understand and retain the details, sequence, and meaning from written material” (Rose, Parks, Andrews & McMahon, 2000, p.55). Therefore, for the time being, we have entrapped ourselves to view literacy research in the light of traditional curriculum.

Maxine Greene (1975) reminds us in her chapter on “Curriculum and Consciousness” that “Curriculum, from the learner’s standpoint, ordinarily represents little more than an arrangement of subjects, a structure of socially prescribed knowledge, or a complex system of meanings which may or may not fall within his grasp. Rarely does it signify possibility for him as an existing person, mainly concerned with making sense of his own life world” (in Pinar, 1975, p.299).

The same is true of literacy or “reading.” Reading has remained a subject in spite of Green’s comments over 15 years ago. It is my ambition to render the goals of pursuing, uncovering, and exploring drama research as an Excalibur to free literacy from the stone of “traditional educational curriculum.” As such, it may be a quixotic journey, but a worthwhile one, for myself and the many children who discovered that through the art of drama, reading is indeed a Camelot.

A major source of information for this review is provided by Betty Wagner’s *Educational Drama and Language Arts: What Research Shows* (1998). In her opening remarks, Wagner extends a hearty welcome to “doctoral students and others who are jumping into the icy waters of research on drama” (p.1). With a sigh of relief, I wade
through the oceans of articles and books all intended to put drama on the map of institutional curriculum. I must heed the following warning of John Somer (1996), editor of *Drama and Theatre in Education*:

As teachers of drama education, “we often do not design and conduct our research in ways which build systematically on our community’s acquired knowledge. We are not fully aware of the day-to-day incremental advances in knowledge or the inspirational leaps of understanding, with the result that much of the hard-won enlightenment is as ephemeral as the drama process that generated it” (Quoted in Wagner, 1998, pg. 2).

The studies enlisted in this review begin with historical complications in defining literacy and drama and proceed to include theoretical works and works that entail the use of “drama in education” and creative drama for the purpose of enhancing literacy. The issues of theory, practice, and research will be addressed in hopes of expanding the audience for literacy as a performing art and for drama as a means of educating.

**Defining Literacy – A Dramatic Experience**

Should we not assume that the “scientists” have thoroughly and positivistically defined this simple phenomenon we call reading? Turning to Scientific Studies of Reading for revelation, an article on constructing meaning during reading by Zwaan & Graesser (1988) opens with the following quote: “An eventual understanding of reading will clearly require, as an important component, an understanding of how discourse is represented and how this representation is constructed. However, we feel that our understanding of discourse processing has progressed little beyond that of the man or
woman in the street, and we are not optimistic that any breakthroughs are lurking around the corner. We hope we are wrong,” (Rayner & Pollatsek, 1989, p. 321). Zwaan & Graesser (1988) do believe this prophecy to be incorrect. They acknowledge the progress made in understanding the processes of comprehension. Readers do activate prior knowledge systematically and construct meaning representations using a situation model representing the text (Graesser, Millis, & Zwaan, 1997; Lorch & van den Broek, 1997; Zwaan & Radvansky, 1998). However, Zwaan & Graesser point out that several areas of research on the construction of meaning during reading are still “converging.”

*The Handbook of Reading Research* (2000) attempts to analyze trends in reading research in an article by Gaffney and Anderson who note that it is the changing assumption about the nature of knowledge that seems to be causing all the trouble, “We are struck by the contrasting kinds of knowledge that are endorsed as ‘truth’. The shifts from behaviorism to cognitivism to socioculturalism reflect an increasingly complex picture of literacy, which surely must be closer to the ‘truth’, in some sense of the word” (p. 72). Ah, well.

Looking back over the research on literacy of the last few decades, the number of case studies, observations, and examples of experimental research are countless. The acquisition of decoding, the emergence of oral and written language, and response to literature have been explored in depth. However, with all the power of the scientific design, the search for explanation and correct methodology continues.

Beginning in the 1980’s the focus of literary research shifted from reading readiness to emergent literacy and from linear progress in reading to ongoing processes
(Teale & Sulzby, 1986). From the review on emergent literacy by Yaden, Rowe, & MacGilivray (2000) the current framework for understanding literacy seems less lost in positivistic attempts to narrow down a way to address reading skills, and instead relies more on “uncovering the playfulness behind young children’s unconventional scribbles and early attempts at reading” (p.425). These process-oriented trends incorporate such aesthetic and representational terms as used in drama in education including transaction, reorganization, and mediation (Erickson, 1990). The link between dramatic play and literacy has been heavily researched (Pellegrini & Galda, 1993), and both correlational and experimental studies point to oral imaginative play and symbolic transformation as predictors of reading success (Dickinson & Beals, 1994; Pellegrini & Galda, 1991). Most noteworthy for the purpose of this research is the call by Yaden, Rowe and MacGilivray (2000) for studying literacy in more “contextualized frames” and “defining literacy more broadly, to include both linguistic and nonlinguistic forms of communication” (p. 446).

Indicative of this change in focus in literacy research, are the studies on children’s response to literature. James Marshall (2000) describes responses to literature as an indication of an active reader who goes beyond surface comprehension. The research is problematic however, due to the difficulty in defining “response” or determining just what literature is in light of new literary theory. Response to reading is only available for study through the mode of representation chosen by the reader. This form of literary research relies on the theoretical framework of reader response theory usually accredited to the early work of Louise Rosenblatt (1978). Marshall (2000) points out that Rosenblatt’s (1978) work with reader response theory, though largely ignored by literary
theorists in university English departments, is heralded by educators (and drama educators).

Through the lens of aesthetics, Louise M. Rosenblatt (1986) sought to present a description of reading through the relationship between the reader and the text in her theory of transaction. This relationship is not limited to a self contained meaning embodied in the code of signifiers (words). Instead, words acquire meaning through the transaction between reader and text. The sense of a word is “the sum of all the psychological events aroused in our consciousness by the word” (p.123). In this sense, the reader takes an aesthetic stance, reading in order to enhance and create an imaginary world and vicariously experience through text. Beth Berghoff (2000) describes the aesthetic view of literacy as “individuals making sense of their lived experience using the full range of the human meaning – making system” (p. 11). Viewing literacy as aesthetic, reading is then the process of interpretation whether it be of art, drama, or a movie or text.

As research began to focus more on the process of responding, Langer (1995) offered a four step description of “envisionment”, a reader’s active involvement in the text. Langer’s (1995) envisionment is similar to the imagined worlds of drama, resembling the “role-play” used for stepping in and out of text. This ability to “engage” with text became a label of success for the intrinsically motivated reader. In fact, Guthrie and Wigfield (2000) point out that for the reader who is intrinsically motivated, there is evidence to support that the “engaged” reader coming from a low-income, low education family will do better then the less engaged reader from high-income, high education
family (Campbell, Voelkl, & Donahue, 1997). “As students become engaged readers, they provide themselves with self-generated learning opportunities that are equivalent to several years of education” (p.404).

“Engagement and Motivation in Reading” by Guthrie & Wigfield (2000) in *The Handbook of Reading Research* includes current research indicating that motivation stems from “affective variables” (Matthewson, 1991). With evidence of a strong association between engaged reading and reading achievement, the search to uncover the motivational aspects of engagement is addressed. It is Guthrie & Wigfield’s (2000) consensus that the improvement continuum of good readers, referred to as the “Matthew effect”, is mediated by motivation to the extent that engaged readers can even “overcome obstacles to achievement, and they become agents of their own reading growth” (p.405). Guthrie & Wigfield (2000) also point out that engaged reading consists of cognitive and social dimensions but requires motivation in conjunction with these aspects. They claim that “motivation is what activates behavior” (p. 406), and “if a text is not fulfilling intrinsic motivational goals such as involvement, the person will terminate or minimize the cognitive activity of reading the material” (p. 408).

The evidence of drama emerges in such descriptors of motivation as “getting lost in a book” and “experiential component” and “immersion or absorption in a text” (Guthrie & Wigfield, 2000, pp. 407 – 408). As far as the instructional processes that influence motivation, the number one in history is listed as “role-play” (Hootstein, 1995). Also noteworthy was the fact that observed decreases in intrinsic reading motivation in junior high school appear to stem from the move away from the contained responsive
classroom that offered chances for self expression (Oldfather & Dahl, 1994). Carol Vukelich (1993) reports on numerous studies that link play with cognitive development. From her review of the literature on the effect of using literacy material in the play environment, she concluded that the studies indicate the need for creating a meaningful literacy event through a motivating environment, which includes social interaction and play. In support, Guthrie, Anderson, Alao, & Rinehart (1999) claim that reading engagement in one-knowledge domain transfers to other knowledge domains, “when learned with intrinsically motivational activities” (quoted in Guthrie & Wigfield, 2000, p. 411). Guthrie & Wigfield’s (2000) review concludes with a call for future research to provide a richer characterization of “engaged”. For this they will have to turn to drama and an expanded view of literacy.

As cognitive, social, and motivational aspects of literacy are explored, a new perspective on what it means to be literate emerges in the literature. In a review of a recent book, Vygotskian Perspectives on Literacy Research: Mediation, the Reader’s Learning through Differentiated Texts, Susan McMahan (2001) summarized how she believes this perspective will provide new impetus for research with the following comments: “Our inquiry must acknowledge the multiple ways of coming to understanding” and “at the same time, this should not limit us so that we privilege one indication of literate thought over another” (pg. 503). The book includes an insightful chapter by Gordon Wells (2000) on “Dialogic Inquiry in Education”. Wells (2000) includes the expressivist and designative functions of language in his model of “the spiral of knowing” (p.75) which are also addressed as part of drama in education theory as a
way to construct meaning through social inquiry. The expressive functions of language reflect Vygotsky’s interest in Stanislavski’s work in the Moscow Art Theatre, but no mention is made of Vygotsky’s lifetime interest in the theatre or his discussions of dramatic interpretation (Wolf, Edmiston & Enciso, 1997).

In much agreement with multiple ways of knowing, Anne P. Sweet (1997) addresses national trends within educational research programs. Sweet (1997) offers “justification for an expanded view of the definition of literacy” (p.264) as a possible niche for the visual and communication arts. Included in the 1997 edition of the *Handbook of Research on Teaching Literacy through the Communicative and Visual Arts*, this article recognizes that the definition of reading as the construction of meaning is confining. Sweet (1997) points out that Eisner (1994) stresses the possible “handicapping effect” that a narrow definition of literacy can have on children with varying aptitudes by allowing for an unfair status advantage. The article claims that broadening the definition of literacy to include the representation of visual and communication arts can make school relevant across cultures and various backgrounds.

To answer the call for diversity in the representation of children’s knowledge and to understand the significance of the relationship of literacy and the dramatic arts, we are back to defining literacy. To redefine the concept, we must explore the process. Again, this is where drama comes in.

**Dramatic Play – A Foundational Support for Literacy**

Gavin Bolton, a drama theorist and educator who lectures and publishes on drama in education, describes the process of meaning construction as the dialectic process
between the self and the fictitious context, a particular self in a unique relationship. Bolton’s book *Towards a Theory of Drama in Education* (1979) is based on learning at a subjective level of meaning, where language is a “non-verbal/verbal code for encapsulating and sharing experiences – a currency for handling meaning” (p. 119). Bolton (1986) claims that learning occurs as a result of dramatic expression when the reader goes within the subject rather than outside it – it is experiencing the text rather than learning about it. However, modifications in knowledge do not take place at the reenactment level of the text that utilizes what is already known, but at the experiential level of the text whether it be written or oral. Since drama is an externalization of a mental activity, the result is that the actual (words) and the externalized (the make-believe or as in reading, the mental images) are translated into oral expression. Therefore, dramatic expression is the evidence of the internal construction of meaning from the text.

Wagner (1998) extends Bolton’s ideas of learning explaining that “as students participate in educational drama, they are stimulated to respond with their whole being…their bodies as well as their minds need to give shape to their experience and to their changing vision of the world. Learning comes as students give form to experience, as they construct meaning (p.17). Bruner (1986) claims that all theory and interpretation is dependent on the human capacity to imagine a world. In order to use verbal or dramatic expression, the reader becomes the externalized product of the child’s internal attitude and feelings about the world, a product of dramatic literacy (Wagner, 1995). Therefore, Wagner (1995) claims “in the broadest sense we engage in drama when we create literary worlds through reading or writing” (p.46).
The imagined worlds described by Bruner (1986) and Bolton (1979), are more recently addressed in an article in the *Journal of Curriculum Theorizing*. Mosher (2001) laments the “impoverishment of children’s lives and an impoverishment of reading when we ignore its visceral and imaginative textures, the multiplicities and instabilities of what it means to understand” (p. 91). In her exploration of children’s literacy events, Mosher (2001) discovered that when students listened to responses and questions evoked by text, it became a means of “playing together in a text” (p. 95) and “becoming part of the possible world of the text” (p. 97). We are called on to remember the “literacy of listening to stories” that became our first literate event. Using a mediator to motivate the conversation of the children, Mosher explains that “the readers were called to examine their own sense of reality and their play in an imaginary world” (p. 99).

The idea of play in an imaginary world as a means of understanding text was theoretically laid out by Piaget (1962) and Vygotsky (1978). Piaget and Vygotsky theorized that “the representational abilities used in symbolic play activities provide the foundation for literacy development” (Cryan, 1983, p. 272). Wagner (1988) claims that Vygotsky saw dramatic play as part of the process of representation, of attaching meanings to symbols. The child moves from object substitution to the use of language to transform objects or situations through the use of mental imagery. Vygotsky suggests that social interaction and role play are linked with cognitive development and literacy development (Cryan, 1983; Christie & Johnson, 1983; Wagner, 1998).

Bolton (1979,1986) claims that Vygotsky’s (1966) perspective on play presented in *Play and It’s Role in the Mental Development of the Child* (1966) is the key to putting
drama in an educational perspective. This “enactive mode” of learning through drama where we learn by doing, by enacting, is what Bruner (1986) described in his theory of development as “that which structures knowledge so that it can most readily be grasped by the learner” (quoted in Wagner, 1998, p. 22). Wagner (1998) also reminds us that drama involves not just enacting but involves the use of the body, created images, and language. So does literacy. Vygotsky’s “zone of proximal development” is utilized in dramatic play and teacher–led drama because “both are powerfully social acts and engage the intellect and the emotions” (p. 21). Therefore, Wagner (1998) claims that drama can engage even preschoolers.

Wagner (1998) goes on to illustrate that iconic knowing includes an image “of the mind, in drawing, or in gesture” (p. 21) and claims that dramatic play and drawing are precursors to writing and reading which must rely on iconic knowing to translate words into pictures. Bruner’s (1966) theory of child development through the stages of enactive, iconic, and symbolic representation mirrors the role play of children as they “use their bodies, create images in their minds, and use language to symbolize experience” (Wagner, 1998, p.22).

The argument to support the idea of play as a way of learning and understanding through imagined worlds is also reviewed through the examples in Selma Wasserman’s article, Serious Play in the Classroom: How Messing Around Can Win You the Nobel Prize (1992). Using Jerome Bruner’s (1985) experiments with play as evidence of the role of play in cognitive development, Wassermann describes knowledge as continuous, “formed and reformed through experience” where “ideas are continually being sifted.
through the lens of new experience” (p. 136). Claiming learning through play to be action and reflection, Wassermann (1992) calls for a curriculum, which encourages “serious play.” She substantiates her point using examples from Victor and Mildred Goertzel’s book *Cradles of Eminence* (1963) which is a study of 400 “eminent” adults including writers, politicians, inventors, and scientists. Looking for “common threads” in the early childhood experience, the authors discovered unconventional parental attitudes toward schooling and a supportive atmosphere for play. One example was the Wright brothers who were allowed to stay out of school for several years to “mess around.” Wassermann (1992) also relates a similar story of Richard Feynman’s experience with “messing around with a wobbling plate” which eventually led to the Nobel Laureate in physics.

There are missing voices, however, in these foundational studies and insights on the connection of dramatic play and literacy. When Jane Addams of Hull House, a settlement house for Chicago immigrants, envisioned the use of theatre in education in 1889, she was already standing on solid theoretical ground in her belief that the “enchanted surroundings” of the child’s imaginative play was “critical to learning” (Wagner, 1998, p. 6). When Jane Addams became the first American to win the Nobel Peace Prize, she claimed, “Only occasionally do the educators demonstrate that each child lives not only in an actual environment visible to all, but in the enchanted surroundings which may be reproduced by the child himself” (quoted in Wagner 1998, p. 6). The writings of Jane Addams include a chapter on the need for art as a means of play, “The Play Instinct and the Arts” (1930). According to Davis & McCree (1969), John Dewey’s view of the child’s world of imagination in his progressive education theories
was inspirational to Addams. As part of her routine for young children, they were organized into groups which “consisted almost entirely in arousing a higher imagination and giving the children the opportunities they could not have in the crowded schools” (Matassarin, 1983, p. 13).

As the evidence mounted to connect dramatic play with literacy, Bolton (1979) acknowledged an unfortunate limitation in Vygotsky’s theories which otherwise prove to be so supportive of drama in literacy development. Bolton laments, “Unfortunately, he (Vygotsky), like most play theorists, seems to assume that the need for play atrophies at a certain stage of development. What we have to argue is that drama activities in school, while using a similar structure, are given a different orientation” (p. 20). However, we can certainly relate to Wagner’s (1998) description of the dramatic play in our private lives where we dramatize in our daydreams and in unfamiliar situations when “we may feel as if we are playing again as we did as children, drawing upon memory, imagination, and observation to create a new part for ourselves, a new way of behaving and talking” (p. 46).

Joyce Wilkinson (1989) in her comments after the 1989 International Drama Education research Symposium suggested that the area of drama and literacy should be one of the critical issues of drama. Wilkinson suggested that literacy research in the 90’s might very well revolve around the findings of Elizabeth Kerr Rike. Elizabeth Kerr Rike (1989, 1990) conducted research over twenty-years using creative drama strategies to determine the effect on language, creative thinking, dramatic play and communication. Her conclusion shows that the concurrent development of both language and drama skills
indicates that the ‘bodymind’ experience of the symbolic dramatic play process is the missing link to literacy (quoted in Wilkinson, 1989, p. 11).

**Drama in Education – A Historical Perspective**

In order to understand where we are going with the issue of drama in reading education, it is helpful to step back and reflect upon the historical influence of our current position. We can therefore provide a background for justifying what the future may hold for the educator/dramatist in the area of literacy research, philosophy, and classroom implications. Drama in education dates from the 5th century B.C. in Athens, but it is not formal theatre, scripted plays performed before an audience, but rather creative drama with which this research is concerned. Creative drama is generally classroom-based and non-scripted, requiring the participation of the reader in the literature or event that is being dramatized. Also referred to as informal drama or process drama, creative drama is defined by the American Alliance for Theatre and Education as “an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences” (Davis & Behm, 1977).

Drama began to take its place in education in this country around the turn of the 20th century with the new concept of child-centered education. Child-centered education was described by John Dewey (1921) as a “shift in the center of gravity where the child becomes the sun about which the appliances of education revolve” (p. 35). About the same time in history, education in England came under the influence of Rousseau and Froebel who were interested in the phenomenon of child play (Bolton, 1985). Drama appeared to be very similar to child’s play. For the progressives, drama met all the
criteria for a new education that emphasized process, rather than product, and active as opposed to passive learning.

The child-centered education was initially demonstrated through a new method of teaching introduced by a village schoolteacher in England called Harriet Finlay-Johnson. Her method was innovative and used drama as a means of acquiring knowledge or a new perspective on existing knowledge (Bolton, 1985). The emphasis was on the context of the drama, not the product or performance itself. This type of drama de-emphasized the dramatic method. However, Bolton (1985) points out that Finley-Johnson’s teaching actually used drama as a means of acquiring knowledge rather than using drama for play of self-expression.

Although Wagner (1998) credits Winifred Ward with the introduction of creative drama in education, she illustrates that the “genealogy” goes much deeper. Winifred Ward, who based her work on the pragmatism of John Dewey, was a student of Charlotte Chorpenning at Jane Addam’s Hull House in Chicago. Charlotte was at the time a student of Neva Leona Boyd who studied under Edith de Nancrede, the artist who aided Jane Addams in the establishment of Theatre at Hull House.

Other feminine voices soon followed Addams in her belief in the positive effects of dramatic experience. One such unknown is Grace Sloan Overton, who quite interestingly enough also wrote from Chicago in the year 1926. Her book, *Drama in Education*, begins prophetically with a chapter on “Theory and Techniques” which proclaims, “that there is a renewal of interest in drama is not to be doubted” (p. 3). Writing with the intent of promoting drama as “a means of education”, she explained
that, “The ultimate aim of education is the whole and complete life. A rigid insistence on learning of set facts has ever failed to inspire in most pupils a desire to know them. But if these facts can be applied to his (the students) experience, they take on new life and meaning and are useful in so far as they evoke desire and effort” (p. 67).

In her historical analysis of creative drama, Wagner (1998) highlights the accomplishments of Winifred Ward who first introduced a course in creative dramatics at the Northwestern University in Evanston, Illinois and subsequently a program in a local elementary school. Ward begins the first chapter of her book, *Creative Dramatics*, (1930) as a culmination of “optimistic protagonists who have long seen it coming” (p. 1). Wagner (1998) quotes G. Stanley Hall who in a preface to a book on *The Dramatic Instinct in Education* by Elnora Curtis states, “The present seems to be the psychological moment for its appreciation and also for its utilization in education”. Ironically, she did not quote Elnora Curtis – another silent voice.

Even though Ward was active in promoting formal theatre, she advocated improvised theatre in the classroom for educational benefits. Again, the emphasis in the classroom was placed on process rather than product. Included in creative drama were “dramatic play. Story dramatization, impromptu work in pantomime, shadow and puppet plays, and all other extemporaneous drama” (Ward, 1957, p. 3). Ward’s goals were to provide a means of self-expression but at the same time provide an opportunity to grow in social understanding and cooperation (Heinig, 1985). She was influential in the use of children’s literature in the classroom and believed that the elements of creative drama could either be original or based on literature.
From that point on however, until the 1960’s, drama in education predominantly became a skill-oriented subject to be taught by trained professionals, but there were some exceptions. Play production and speech techniques were not the focus of Peter Slade (1954). He attempted to revive the philosophy of child play in the 1930’s and 1940’s and bring natural play into the classroom, by encouraging spontaneity of expression (Courtney, 1990). Brian Way (1967, 1972) also advocated Slade’s philosophy but incorporated Stanislavski’s methods of training actors. He used sensory exercises and focused on what he called “life skills” rather than acting skills (Wagner, 1998). He described drama as an expression of individuality, which became the philosophy of the progressives during the 1960’s. In the 1960’s Way’s idea of discovering the individual degenerated into the false notion of drama as a strictly sensory experience.

When Dorothy Heathcote reintroduced dramatic form in the classroom in the 1970’s, her writings and practice begin to redefine the relationship between drama and education once again (Johnson & O’Neill, 1984). Like Finlay-Johnson, Heathcote concentrated on drama for acquiring factual information. Heathcote took it one step further to include the understanding of issues, principles, purpose, and meaning behind the facts. Heathcote’s dramatic method, also referred to as contextual drama, is based on an evolving plot line with the leader or teacher playing the role in order to stimulate and guide the process rather than manipulate or direct. This system of teaching is referred to by Heathcote as the “mantle of the expert” and involves the role reversal for the student and teacher whereby the student is placed in a position of being the expert (Heathcote, 1985). Such a theory stood in opposition of traditional classroom structure where the
teacher dominates the communication process and pupils act as subordinate participants whose main role is to listen.

Under the influence of Heathcote, the power of drama resurfaced as a symbolic art form in children’s education which seeks to “expand their awareness, to enable them to look at reality through fantasy, to see below the surface of actions to their meanings” (Wagner, 1976, p. 15). Bolton (1984) also stressed that dramatic form is not self expressive but rather a collective experience, pointing out that progressive educators who believed otherwise found themselves without purpose or progression as they sought to allow the child to “find himself”. Using Heathcote’s methods allowed the group to “gain the expertise through the application of the dramatic imagination” (1985, p. 174). Heathcote’s methods produced avid supporters including teachers in the United States. However, there were others who opposed her as being revolutionary.

Another leader in the field of creative drama was Viola Spolin who used theatre games to stimulate creative “re-expression” (Wagner, 1998). She believed the key to intuitive learning is spontaneity. She explained spontaneity as being “reformed into ourselves. It creates an explosion that for the moment frees us from handed-down frames of reference, memory choked with old facts, and information and undigested theories and techniques of other people’s finding” (Spolin, 1963/1983, p. 4).

As the use of informal drama became more popular in the U.S., the work of Dorothy Heathcote was incorporated into current practice. Unlike Ward, Heathcote did not promote the use of literature in child drama but instead redirected the role of the teacher to helping children find their own topic for drama. Although Heathcote’s
techniques were read and eventually admired by many educators in drama, her techniques were many times difficult or unclear. Her methods and writings were later adapted by other drama educators and so are more accessible and understandable (O’Neill & Lambert, 1982).

Most important about the writings of Dorothy Heathcote and her influence on American educators are the philosophies and methodologies that lend themselves to adaptation in the curriculum as a whole and therefore were picked up on by whole language advocates (Heathcote & Bolton, 1995). Such techniques as using drama to explore what happened prior to a story and the writing opportunities that arise during role dramas are strong indicators of a link between drama and comprehension, between drama and the writing process, between drama and literacy.

**Developments in Recent Research – The Search for Evidence**

This review actually began years ago with my discovery of the 1985 summer issue of *Theory into Practice* dedicated to “Education Through Drama”. As it began, so it continues as represented by the title of Gavin Bolton’s (1985) contribution to this landmark edition in drama research, “Changes in Thinking About Drama in Education”.

A historic view by Kathie Vitz (1983) on the impact of creative drama intervention in the language arts begins with an amusing anecdote. In her *Review of Empirical Research in Drama and Language*, Vitz (1983) relates the story of a drunk on his hands and knees under a streetlight searching for his keys. When asked by a passerby who stops to help if he is sure that this is where he lost them, the drunk replies, “Oh no, I dropped them back down the street a ways, but the light is much better here” (p. 17) Most
creatively, Vitz uses this story as an analogy of the many areas of human behavior still in the dark including the relationship of creative drama and intellectual growth. In an effort to stay under the traditional light of research where all can see, perhaps we are missing the best opportunities for supportive research. The difficulty of operationally defining creativity impedes the call for objectivity. However, Vitz (1983) concluded in her meta-analysis of 32 empirical studies that for the most part the contribution of these studies was in their “shedding light on how drama actually contributes to language growth” (p.24). She notes that more empirical studies are needed to “continue the progress begun towards scientific validation of drama’s beneficial effects” (1983, p. 24).

A possible explanation of why these studies did not demonstrate “statistical significance” may be related to measurement procedures. For example, Vogel (1975) who sought to determine if drama would effect the reading abilities of learning disabled children, used standardized tests to determine the results. The conclusion—maybe we can’t use standardized tests on children who have learning disabilities. Like the inevitable hard work of Vogel, Vitz (1983) points out that much research in drama is a one-time event such as a doctoral degree dissertation. Would studies like Vogel’s have revealed something different if they were not required to look under the traditional modernistic “light” of scientific validation?

In 1987, Carol Anne M. Kardash and Lin Wright “take up the sword” for drama in education in their 1987 meta-analysis on the benefits of creative drama for elementary school children. The meta-analysis includes journal articles and dissertations between 1965 and 1984, but the final database contained only two journal articles and fourteen
dissertations because of the imposed limitations of “quantifying outcomes” and the limits on the conceptionalization of the achievement areas of reading, oral and written communication, perception, and drama skills.

Kardash and Wright (1987) claim that the resulting means effect size of + .67 of the overall effect of creative drama intervention indicates that the performance of students who participate in creative drama activities was raised by approximately two-thirds of a standard deviation unit. Thus, experimental treatment using creative drama under average conditions can be expected to move the typical student from the 50th to the 75th percentile of the untreated population” (p. 15). Kardash and Wright (1987) also point out that the lack of support for enhancement of performance in reading achievement specifically is based on the result of only two studies. They conclude that creative drama has only moderate positive effects. Although the use of meta-analysis claims to draw a general conclusion about what is “known”, certainly it does not include the many “knowns” of historical advocates of drama such as Jane Addams who knew by experience, an empirical evidence in itself.

Finally, in the most recent meta-analysis of the effectiveness of creative drama, Francina Conard in her chapter in Wagner (1998) tells us that “literature will tell us what the important variables are, but the strength of the relationships are represented in a meta-analysis only by the effect size” (p.199). Conard investigated the “true and quasi-experimental” studies of the last twenty-five years (before 1998) in an effort to determine the effect of creative drama as an instructional strategy. The final number of studies was reduced to twenty out of a possible fifty-one studies because of insufficient data to
calculate effect size. Therefore, no qualitative studies were included. The mean effect size was + .48 indicating an increase of almost one-half a standard deviation for students who participated in creative drama over those who did not participate.

In comparison to Kardash and Wright (1987), Conard (1998) finds the meta-analysis reports analogous in the following areas:

1) Both illustrate a positive effect for creative drama.

2) Studies in private schools produced larger effect sizes than public schools.

3) Effect size appears to decrease as the age of students increase.

4) The effect of size for Regular students was almost twice that of remedial students. (in Wagner, 1998, p. 210)

Results of meta-analyses over the years appear discouraging. However, it must be noted that studies were limited to empirical research which Wagner (1988) claims were not representative of all studies conducted on creative dramatics. Many that were included were “sloppy studies” that failed to document terminology or keep methodology consistent or provide information on the training of raters and observers (p. 211).

According to John Somers (1996) and Betty Wagner (1998), there is a call for us in drama education to “prove it” and present a “clear theoretical rationale”. As a gathering of final support that extends beyond the meta-analysis thus presented, the following is a brief look at a few of the most recently published journal articles on research in drama in education programs to determine a change of direction, if any, in this area of research. At a glance, a metaphoric analysis of such phrases drawn from the titles of these recently published research articles visualizes the “turns” in recent
approaches to drama research and literacy. We can now note such phrases as “imagery based learning”, “many ways of knowing”, and “doing literature”.

In support of drama to enhance mental imagery and provide a response to literature, I return to Ronna Mosher’s (2001) insightful article Listening as Literacy: Children Sounding Out Text. Mosher’s (2001) experience within her own teaching practice demonstrated how through dialogue, listening becomes an event of understanding literacy. Through negotiation and listening to one another, the children explored meaning using techniques similar to those common in drama, a character and scene analysis through dialogue. The “oral” text provided a means for the children to see themselves and their world through their own reaction and the response of others.

Another recent study on “story worlds” is Jeffrey D. Wilhelm’s (1995) article, “The Drama of Engaged Reading: Extending the Reader Through Classroom Story Drama”. Using drama activities geared to promote a transactional creation of story world from the text, Wilhelm demonstrated that reading could be “received” by less proficient readers who were evoked “to create mentally” (p. 335). Based on literary understanding, Rosenblatt’s (1978) reader response theory requires that readers, guided by the text, both evoke and participate in “imaginary worlds” (p. 336). Moving toward the goal of forming a stronger theoretical rational for the relationship of literacy and drama, both Mosher’s (2001) and Wilhelm’s (1995) studies support reading as being “dramatic in nature” (Wilhelm, 1995, p. 337). The theoretical framework revealed in Wilhelm’s literature review illustrates a wide support for drama through research in literacy, language and
cognition. The research converges on the ability to produce a dramatic encounter with the text through what Bruner (1986) called “possible worlds”.

Wilhelm’s (1995) study was designed to use the intervention of story drama as defined by Dorothy Heathcote (1984) to determine its effectiveness in helping less proficient readers to create and reflect on their own story worlds in an effort to “reconceive both the act of reading and themselves as readers” (p. 339). With much success, Wilhelm was able to see evidence of reluctant readers learning to be productive in reading. He believes that the intervention of drama helped the students experience a story world necessary to “participate” in the reading. Likewise, Millin and Rinehart (1999) also report the transfer of reading achievement to other areas through the use of reader’s theatre technique. Also, in contradiction of previous meta-analysis, Millin and Rinehart (1999) demonstrated the effective use of oral interpretation through readers’ theatre with second-grade Title 1 reading students. Results indicated increased comprehension of material that was read aloud along with improved word recognition, better expression, and improved fluency.

Another study using response to literature by Lawrence R. Sipe (2000) describes the natural construction of children’s literary understanding through a qualitative analysis of children’s responses to picture storybook read-alouds. The grounded theory which emerged from Sipe’s naturalistic study was a five-faceted conceptualization of children’s literacy understanding. Categories of response were based on the responses of the children described as “stances assumed by the children, or as actions performed by the children, in terms of the various functions served by the text” (p.268). Two of the
resulting categories of children’s responses to the story read-alouds included the “transparent” and the “performative”, both indicative of the dramatic processes involved in a literacy event. The transparent response was considered evidence of the children’s participation in a story world which merged with their own. The examples of responses resembled the spontaneous remarks of theatre goers as they immerse themselves in the drama-world of a performance.

The performative response is analogous to the post modern concept of divergent relative meaning of text. Sipe (2000) describes this categorical response as indicative of “entering the world of the text in order to manipulate or steer it toward their own creative purposes” (p. 267). As performative, Sipe (2000) notes that this type of response uses the text as a “platform for creative expression” (p. 267) referred to by dramatist educator Cecily O’Neill (1995) as a playground or “pretext” for imagination (p. 136). Sipe’s theory calls for incorporating opportunity for the aesthetic response to text as a contingency for comprehensive literary understanding.

As for using drama as an intervention to enhance or improve reading/literacy skills, Jennifer Catney McMaster’s (1998) evaluative article, “Doing Literature”: Using Drama to Build Literacy, provides an inclusive list of the benefits of using drama as a teaching tool. Using McMaster’s (1995) list as an outline for referential support, I have referenced other current studies which correlate in theoretical and statistical support of the following evidence for the use of drama in literacy development:

1) Developing affect - interest and motivation to facilitate understanding (Millin & Rinehart, 1999; Bidwell, 1990; Beyersdorfer & Schauer, 1993)
2) Developing emergent literacy – as a source of scaffolding and background experiences (Podlozny, 2000; Wagner, 1998)

3) Developing decoding - learning to attach meaning to symbols through dramatic play (Dyson, 1990; Bolton, 1986)

4) Developing fluency – providing multiple readings and practice (Millin & Rinehart, 1998)

5) Developing vocabulary knowledge – allows for experiencing words visually, aurally, and kinesthetically (Bidwell, 1990; Fisher & Terry, 1990; Stayter & Allington, 1991)

6) Developing syntactic knowledge – awareness of syntactic structure, knowledge of word order, phrasing, and punctuation with playwriting or oral interpretation (Hoyt, 1992; Stayter & Allington, 1991; Wilkinson, 1989)

7) Developing discourse knowledge – helping students understand different forms of discourse and genre (O’Neill, 1995; Putnam, 1991)

8) Developing metacognitive knowledge – use comprehension monitoring in acting and mental imaging to check comprehension (Verrior, P., 1985; Bidwell, 1992)

9) Developing comprehension of extended texts – use of reflective and imaginative powers to go beyond the text, to analyze, inference, evaluate (Hoyt, 1990; Albert, 1994; Millin & Rinehart, 1999; Podlozny, 2000)

Also providing support of McMaster’s evaluation of drama as a teaching tool, Ann Podlozny (2000) in the *Journal of Aesthetic Education* reported positively on meta-
analyses which examined the effect of classroom drama on seven verbal outcomes: story understanding, oral and written measures, reading achievement, reading readiness, oral language development, vocabulary, and writing (p.241). Her results demonstrated a positive link between drama and various verbal skills with the largest effect in story understanding, reading readiness, and writing, Podlozny’s (2000) analysis indicated that the strongest effect of drama instruction is direct, but “drama does have the power to foster skills that then transfer to new material” (p.266).

Rose, Parks, Androes, and McMahon (2000), in the Journal of Educational Research (2000) report “a direct casual link between drama-based instruction and improved reading comprehension” (p. 55), in their innovative study on imagery-based learning. This study is based on the work of Bell (1991) who provided theoretical and empirical support for the drama-language arts link through “gestalt” imagery.

It would seem we have come full circle to acknowledge through a century of research on the drama/literacy connection that visualizing is part of the key to unlock the treasury of knowledge and life experiences locked in the text. Since visualization is a cognitive ability based on affective evidence, maybe the arts aren’t such a frill after all. We keep trying to prove what Jane Addams already knew at the turn of the 20th century when creative drama was virtually unknown as a “useful educational tool or as a method of enhancing life experiences and the development of the young” (quoted in Matassarin, 1983, p. 15).

Multiple Ways of Knowing – Theoretical Framework for Drama and Literacy in a Contemporary Curriculum

Introduction
A study of the theoretical frameworks for exploring and interpreting text indicates a shift in the perspective on understanding. Sipe (2000) points out that the text based
approaches and theories are being replaced or expanded. The “more subjective
approaches, which assert that there are multiple meanings, focus on readers “under the
umbrella term of reader-response theory” (p. 255). The making of meaning then becomes
a matter of “selection and synthesis” and coming into being (Rosenblatt, 1986).

Literary theories which developed either out of or in conjunction with
Rosenblatt’s (1986) perspectives include Wolfgang Iser’s (1978) theory of aesthetic
response, Kristeva’s (1980) intertextuality, Cairney’s (1990) form of dialogue with texts,
Golden and Rumelhart’s (1993) filling in the gaps, Many and Anderson’s (1992)
autobiographical response and many more. Contemporary curriculum, including some
post modern literary theory, stems from this paradigm shift in literary understanding, or
meaning construction, which most importantly includes multiple ways of knowing.

Leland and Harste (1994) in Multiple Ways of Knowing: Curriculum in a New
Key, state that “the inclusion of multiple ways of knowing into language arts programs
necessitates a new definition of what it means to be literate” (p. 344). They define a truly
literate person as “one who can mediate his or her world through multiple sign systems –
not just language” (p.344). With this incentive in mind, the following theoretical
perspectives and implications of literacy and drama research will be briefly explored:

1) Aesthetic notion of knowledge as a framework for understanding literacy
2) Drama and intelligence
3) Reading as phenomenology
4) Transformation through drama

**Aesthetic Notions of Knowledge as a Framework for Literacy Education**

Wolfgang Iser (1978) points out in his theory of aesthetic response that the
definition of aesthetic is a referential embarrassment. Relying on German writer Josef
König, aesthetic is considered as follows: “Certainly…the expressions ‘to be beautiful’ and ‘this is beautiful’ are not meaningless. However…what they mean is nothing but what is meant through them … and this is only something to the extent that it is nothing but what is meant through these expressions (König, quoted in Iser, 1978, p. 22).

Donmoyer (1991) describes drama as an aesthetic means of “expressing what cannot be expressed in any other way”. He opens with the following quote from William Gipson’s (1957) play, “The Miracle Worker” where Annie Sullivan strives to reach the deaf, blind, and dumb Helen Keller: “And I know, I know one word and I can – put the world in your hand” (p.87). Words do not open worlds for many students. The aesthetic connection is missing. To the lament of many teachers, reading is fast becoming a lost art. Students are enacting upon designated applications of literacy techniques (Mosher, 2001) rather than using imagination to enact text.

An aesthetic notion of knowledge changes the language of curriculum. It demands that we expand our view of the student as learner and education as objective. Within the framework of aesthetics, Dwayne Huebner (1975) claims that the “educational activity can have beauty” “where the possible vitality and significance of life is symbolized by the excitement, fervor, and community of educational activity” (quoted in Pinar, 1975, pp. 226-227). Huebner (1975) asks us to view the education of a child not in terms of symbols or methods he must know in order to exist, but rather as a way of introducing the child to geography or chemistry or music or sculpture as a means of “increasing his ability to respond to the world” and “to partake of the world and become more aware of what he can become, and what man can become” (p.231).
Donmoyer (1995), whose goal is to make a case for integrating the arts across the curriculum, argues that “learning and thinking are symbolically mediated processes” (p. 15), but we are reminded that language is not the only form of symbolization. Artistic form, whether it be music, drama, or art, provides an alternative form of knowledge. What we “know” is not contained or confined by language; some aspects of experience must be addressed through nonlinguistic representation. Berghoff (2000) tells us that literacy develops “through multiple sign systems” (p. 1). From an aesthetic view of literacy, literacy develops “as individuals make sense of their lived experience using the full range of human meanings – making systems” (p. 1).

The “artistic knowing concept” is described by the classical gestalt psychologist Rudolph Arnheim as one of the multiple ways of knowing, as a different kind of intelligence. For Arnheim, “All thinking is visual and, hence, all thinking, be it artistic or scientific, is at best aesthetic” (quoted in Donmoyer, 1995, p. 17). It was not Einstein who tried to connect to his subconscious in that dream state between sleep and awakeness in order to capture the visualization of some new idea. These moments of revelation are indeed felt as aesthetic experiences.

The dialogic experience of negotiating between what we can imagine and our existing framework (or schema) of knowledge is the drama of learning. Bolton (1986) points out that dramatic activity entails a passive reception of experience in the sense of relinquishing the attempt to learn, but it involves an active creation of the “as if” context. Being “as if” is what Richard Courtney (1990) refers to as “the self’s fictional mode of operation” (p. 13). This relationship between a child and his/her imagining world denotes
what psychologists refer to as symbolic play, what philosophers call self-transcendence, what educators call learning or scaffolding, and what artists call aesthetic experience.

“The essential nature of the dramatic medium is a liberating act of imagination, a dual consciousness in which the real and fictional worlds are held together in the mind” (O’Neill, 1989, p. 159). In other words, there are things we just have to experience in order to know. To “experience” an education was advocated by Dewey (1934); it is not new, just largely ignored.

Drama allows for an aesthetic stance, an affective/ cognitive learning. Harry Broudy (1988) suggests that “the capacity to decode aesthetic clues – the elements of an image – is central to the capacity to think” (quoted in Pinar, 2000, p. 570). In his 1988 writings, Broudy claimed that from a phenomenological epistemology, “the cultivation of the intellect – the capacity to generate, analyze, and synthesize concepts – necessarily requires cultivation of the imagination” (p.569). An aesthetic view of literacy sees reading as the “imagined” text, the construction and interpretation of visual images using the process of inquiry. In an aesthetic sense, the reader has the capacity to experience meaning. Rather than use drama as an external technique that must provide empirical evidence of improving comprehension, should we not be “raising consciousness” of the inherent aesthetic qualities of dramatization that enable the reader to engage in experiencing the text, thus comprehending the text in the sense that it becomes significant?

Maxine Greene (1975) in her chapter Curriculum and Consciousness (in Pinar, 1975) says that “literature is viewed as a genesis, a conscious effort on the part of an
individual artist to understand his own experience by forming it in language. Therefore, the reader who encounters the work must recreate it in terms of his consciousness” (p. 300). However, Eisner (1991) reminds us that the ability to use language is only as adequate as our ability to adequately reveal meaning through terms. “To the extent to which our imagination is impoverished, the meanings of these terms also will be. Imagination is fed by perception and perception by sensibility and sensibility by artistic cultivation” (p.41).

Indeed, an aesthetic notion of knowledge incorporates the drama of reading. The imaginary theatre of the mind to which David Booth (1985) refers demands an aesthetic education where human beings find “essential meanings in life, through intellectual development and through processes that imply feelings, conscience, and inspiration” (p.85).

**Drama and Intelligence**

“Intelligence is not an object. It does not exist like a table or a giraffe. It is an abstraction—a kind of useful fiction that allows us to discuss mental activity and how well it operates in a particular case.” Richard Courtney (1990, p.6).

To understand dramatic intelligence, we must first recognize Courtney’s (1990) definition of intelligence as “ the potential for specific types of mental activity” (p. 7). In this sense, intelligence is more than just cognitive processes, it is a schematic structure and symbol system which creates meaning. Semiotics, the science of signs based on the work of Charles Sanders Peirce, explains how signs acquire meaning through the triadic relationship of sign, object, and interpretant (Wilhelm, 1995). By creating a visual image
of a concept, a reader produces a representation, an “object to think with” (p. 355). The image is used in context in order to give form to knowledge so that it can be manipulated, thought about, communicated, and responded to (Broudy, 1987). This same type of representation or mental image can also be an “artistic and dramatic representation” which readers can use to create meaning in text (Smagorinsky & Coppock, 1994).

Courtney’s (1990) cognitive theory of drama and intelligence is a study of the phenomenon which occurs when “we transform our creative imaginations into acts,” (p. IX). This dramatic action is viewed as intellectual and cognitive acting. It is an internal and external process expressed through dramatic play and creative drama. We compare the dramatic world to the real world in order to understand the world. In the fictional world, we look for possibilities and choose a supposition to externalize. Together the fictional world, which is an alternative to the actual, and the actual operate “as a cognitive gestalt” (p. 18).

Steiner & Meehan (2000) in their chapter on *Creativity and Collaboration in Knowledge Construction* provide a fascinating example of Albert Einstein’s visual and kinesthetic mode of thinking. Explaining that he relied on “thought experiments,” Einstein stated, “My power, my particular ability, lies in visualizing the effects, consequences, and possibilities, and the bearings on present thoughts of the discoveries of others” (p. 41). Quoting from Pais (1982), Steiner & Meehan (2000) include a note from Einstein that he wrote while working on his paper on special relativity, “Then there occurred to me the happiest thought of my life in the following form … for an observer falling freely from the roof of the house there exists – at least in his immediate
surrounding — no gravitational field … and if a person falls freely he will not feel his own weight” (quoted in Steiner & Meehan, 2000, p. 42). Richard Feynman, the Nobel Prize physicists mentioned before in Wasserman (1992), also relied on the graphic visualization of his concepts in physics. It was the mathematician, Freeman Dyson, who had to translate his images into a language other physicists could understand.

Courtney’s (1990) theory of dramatic intelligence is based on the foundational idea of the creation of meaning that occurs through creative imagination and dramatic action. Through metaphoric meaning, which is thinking in the dramatic mode, we “symbolically understand reality” (p. 10). McMaster (1998) refers to this phenomenon with the exclamation that “Drama is thinking out loud” (p. 575). Courtney (1990) describes learning as the “aha!” moment when we acquire knowledge through dramatic action that brings a change in our thought.

The kinds of learning built on dramatic action consist of intrinsic, extrinsic, aesthetic, and artistic learning (Courtney, 1990). Intrinsic learning develops our perception; it empowers our ability to think based on motivation, awareness, and concentration. The extrinsic learning has been the focus of justifying drama in the curriculum. This is dramatic activity that is related to literacy such as role play and creative dramatics and is used as evidence of the transference of learning to other fields. Aesthetic learning is utilized in empathy, where dramatic acting enhances “the learner’s feelings, judgment, and choice” (p. 140). The elements of drama itself which include dialogue, gesture, and movement are the basics of artistic learning and theatrical
education. These types of learning represent the different sets of practical knowledge that change how we think and act.

As we act and think in the dramatic, we compare the imaginary world that we create, and it becomes the basis for understanding the actual. Courtney (1985) points out that as young children act on the imagination overtly in order to learn, they make choices and learn by “dramatic doing.” This later translates into the covert dramatization of the adult who creates meaning to learn, which in turn becomes knowledge. “Essentially we come to know the results of our choices” (p. 42).

As related to literacy, Courtney (1990) draws upon the example of the inner dramatization of the child who imitates the reading of a parent, mouthing the words with repeated readings and following the parents’ fingers moving from word to word. The child eventually impersonates the parent resulting in “a dramatic act that teaches the child to read” (p. 148). This structuring of knowledge is used to make sense of the world by children fitting new experience into the existing framework of what is known. This is constantly changing, “in order to impose order on their experience of the world” (Courtney, 1985, p. 44). These dramatized choices construct and confirm knowledge (p. 44).

Using Courtney’s dramatic action theory, the transformation that occurs in reading text is an interaction. Courtney draws on the writings of Bakhtin (1981) to describe the dialogic relationship of the reader and the text, the “voices” that we hear when we read. As the reader experiences the text the “fictional world creates the text”
(Bakhtin, quoted in Courtney, 1990, p. 152). From the dramatic perspective, “the author and reader function ‘as if,’ just like the dramatist, player, and audience”.

Similar to Courtney’s transformation, Gavin Bolton (1985) refers to this change in thought as “reframing” through dramatic action, taking what we know and placing it in a new perspective. Bolton qualifies such learning as a detachment from experiencing which invites “modification, adjustment, reshaping, and realignment of concepts already held” (p. 156).

Bolton (1979) in *Towards a Theory of Drama in Education* describes a reframing of perception through the “internal action” of D-type drama which comes from dramatic playing, “a mental activity where meaning is created by the symbolic use of actions” (p. 17). Type D drama includes “fused stages” of reinforcing, clarifying, and modifying which stem from what Bolton calls artificial drama and culminates in “drama for understanding.” Bolton’s four stages toward understanding describe learning during a drama experience as follows:

1) Artificial drama is the enacting or imitating stage where “the feeling quality brought to the experience by the participants is not compatible with their intellectual understanding of the subject matter” (p. 44). Children’s pretend dying scenes are used as an example where the goal is the enjoyment of the imitation.

2) Reinforcement – At this stage participants simply produce an “unconscious reiteration of what is already understood” (p. 45) such as acting out the sequence of a set story or dramatizing a prediction using a set story.
3) Clarification – The kind of learning that occurs here is a “demonstrating” of what was learned. The significance is “making the implicit explicit.” As such, students may act out an example or application of a learned concept in a pre-discussion of a topic.

4) Modification – This is drama at the “experiential feeling level where a change in understanding can take place” (p. 45). The significance of this form of learning is directly related to the drama experience itself and involves insightful changes such as “refining, extending, making more flexible, shifting a bier, breaking a stereotype, giving a new slant, challenging, casting doubt, questioning assumptions, facing decisions, seeing new implications, anticipating consequences, trying alternatives, widening range of choices, and changing perspective” (p. 45).

Courtney’s model for dramatic knowledge coincides with Gardner’s ideas that the drama process is in fact a learning process, and “if we understand the drama process, we will understand the learning process” (Kase–Polisini, 1985, P. XV).

Gardener (1985) in a presentation at Harvard on developing a theory of dramatic intelligence, concurs that intelligence is a variety of mental abilities. His theory of multiple intelligences (1983) rejects the idea of a developmental epigenesis of progression that occurs in humans with qualitatively different stages. Gardener (1985) points out that this progression leaves no explanation for “talent” or prodigies. Eliot Eisner’s (1991) revelation of his talent in art in his elementary school years reflects just such a phenomenon, “But art – ah that was another story. I was good at art” (p. 34).
Based on developmental psychology, studies of what happens in certain forms of brain damage, and studies of exceptional populations such as prodigies, artistic children, and learning disabilities, Gardener’s (1985) theory opened up new questions about cross-cultural cognitive abilities. Do we stress only those cognitive abilities that Western society values? Which type of abilities transfer?

Using what Gardener (1985) called “subjective factor analysis,” he came up with his seven intelligences concluding, “I think that the symbol systems which we use and cultural domains which we value are products of these intelligences, either viewed together or separately” (1985, p. 304). Gardener believes that Piaget’s studies, invested in the logical – mathematical intelligences, basically ignore the affective. We too tend to isolate “intelligences” in our educational system which can certainly result in a consequently enhanced or ignored area of potentiality in a child. Maybe Courtney’s (1990) theory of dramatic intelligence is really just the “putting together” of different intelligences reflected in the dramatic activity through which we analyze the world. Maybe drama is the solution to Gardener’s (1985) self-recognized problem with intelligence theory, which is how multiple intelligences “get put together.” It is the dramatic actor who is really just “orchestrating, blending them together, (multiple intelligences) and making them work effectively, kind of as a troupe all encased in one skin” (p. 312)

**Transformations through Drama**

“The implication of a dialogical form of education, grounded in the lifeworld, oriented to meaning rather than the accumulation of information, and dedicated to inquiry, not just as a way of coming to know, but as a form of knowledge, are transformative.”

*Carmen Lopez Saenz*  
*Thinking* (2000) p. 39

Drama, describes process drama or drama in education as a complex learning medium. The process she uses, although intended for drama teachers, is also aimed at connecting with curriculum. Her method is not linear, but episodic with the intent of creating a “drama world.” This form of creative dramatics does not follow narrative structure but works on the principle of “transformation” of a pre-text (improvised context) and seeks to create a fictional world which “will be inhabited for the insights, interpretations, and understandings it may yield” (p. 12). Transformation occurs as students engage in authentic dialogue, using the real discourses, backgrounds, and experiences that they bring to the reading/learning event. A change or reframing of an old perception occurs, as students are able to arrange or alternate previous assumptions.

O’Neill (1989) reminds us that we make transformations as we walk in someone else’s shoes. The imagination works as a stage to play out our roles and juxtapose ideas giving us the ability to see the other side, to weigh alternatives, and use what some refer to as intuition. Harold Rosen (1980) tells us “the imagination can dramatize for our purposes, the exploration of the mind” (p. 161).

Cranston (1991) views such transformations as necessary for the development of internal images, imagination. Cranston’s (1991) theories are based on hemispheric lateralization, a division in brain function which “represents two divergent styles of perception” (p.3). It is his belief that the development of imagination can be halted resulting in a lack of ability to produce mental images which in turn inhibits abstract thought. The imagination must be stimulated.
John Dewey (1938) understood the need for imagination in educational experience and warned us that students may lose the desire to learn because of the way in which they experience learning. It is the quality of experience that matters. Drama creates a quality experience and demands the ability to create internal images as a means of learning. According to Dorothy Heathcote (1983), it is the authenticity of the dramatic moment that causes a transformation. New knowledge is created by “unpacking previously held conclusions” (p. 696).

In order to produce meaningful transformations, Lazonov, a Bulgarian physicist, claims that we must try mental reserve capacities that “exist in our latent unconscious and can be reached through a relaxed environment, appropriate voice intonation, and the use of playful techniques which authentically motivate the learner through experiential modes” (Lazonov, quoted in Cranston, 1991, p. 13). This sounds like the environment produced by a good drama teacher.

Pinciotti (1993) reluctantly admits in her article on the “dramatic learning connection” that in order to survive in the schools, the use of creative drama must often be regarded as “creative teaching.” The transformation Pinciotti (1993) speaks of is described as the “potential to enhance and change how one thinks and acts in relation to oneself and others” (p.24). Peter McLaren, a graduate student under Richard Courtney, supports drama as transformative declaring that a pedagogy which elicits dynamic forms of participation will represent “the dream, the desire, voices, and utopian longings” of the students (quoted in O’Neill, 1989, p. 59).
The key to transformation is in using the dramatic experience for “reflection.” Bolton (1985) refers to the significance of the dramatic event as the powerful form of “reflection,” a reflection of the experience and the language used in the “implementation of a dramatic context” (p. 182). Pinciotti (1993) describes the medium of drama as “self in relation to others” reflecting upon “human experience, real or imagined” (p. 24).

Dorothy Heathcote’s enumeration of the benefits of reflection in Wagner’s (1976) Drama as a Learning Medium sets a standard for education in the true sense of the word. Her mode of teaching which utilizes creative drama, improvisation, and “teacher in role” is guaranteed, she claims, to reveal to students commonalities in humans across time and place and promote understanding of the real world through reflection on a imaginary one. Her insightful examples of the personal transformation we make using the medium of drama are obvious in hindsight. The mental rehearsals of an intimidating appointment, the reliving of a difficult moment in order to find resolution, the self talks of realization that make the truth easier to bear – all operate through the medium of drama, a learning medium which allows for transformation through reflection. It is a form of knowing best described in Heathcote’s words:

Reflection is what makes the knowing something that can be touched and assimilated for the education of feeling. Feeling without reflection may simply be experience and forgotten; with reflection it can become an insight, an understanding, that makes possible later modification of behavior in the real world.

(quoted in Wagner, 1976, p. 78).

When transformation of knowledge occurs through reflection on experiences, then inquiry does not result in relativism but instead provides clarity and a basis for sound judgment. Reading and drama supply a vicarious experience that helps to supplement and
nourish the imagination providing a repertoire of the necessary “scripts” needed to navigate meaning and understanding of the world.

**Dramatic Interpretation / Reader Response Theory**

Reader response theory plays an important role in the study of the construction of literary meaning, and its basic tenets support the study of reading as a phenomenology. The way a reader approaches the literary text affect, the literacy experience (Bodgan & Straw, 1990, Many & Cox, 1992). Rosenblatt (1978) explains reading process as a means of making the text come alive, experiencing the text as it is being created through the imaginative response of the reader. It is “not the words as uttered sounds or inked marks on a page which constitute the poem (or text), but the structured response to them” (p. 14).

The approach to text can vary from efferent to aesthetic, (Rosenblatt, 1978, 1986) from reading mostly for information to reading for the aesthetic response through the visualization, emotion, and thought which are evoked “in response” to the words in the text (Iser, 1978, Langer, 1990). Other major contributors to reader response theory include Wolfgang Iser, Michael Benton, Stanley Fisk, James Britton, D. W. Harding.

Similar to phenomenology research, reader response also uses metaphor to describe revealed meanings. For Iser (1980), this process requires the reader to alternate between anticipation and reflection. As the reader “fills in the gaps” with his/her own interpretation and experiential background, a virtual text is created/experienced. This process allows for multiple perspectives and interpretation. Phenomenology, however, does not completely dismiss the aesthetic contribution of the author. We can be as imaginative and creative as we like, but post modernistic thinking cannot dismiss the fact
that words were patterned and syntactically constructed to represent the ideas of the author – the intertextuality of the relationship of author and reader is more realistic. After all, the poem, *Oh Captain, My Captain*, can be interpreted in many ways, but when the background and origin are supplied concerning the death of President Abraham Lincoln, the image of the reader coincides in part with the writer’s intention to construct literary meaning. As Benton (1983) describes this relationship, “the writer shapes his images, via the use of words, into a text; the reader shapes the text, via the use of images, into a meaning” (p. 73).

Also relative to the study of literacy as a performing art is the recognition that researchers of reading response theory must rely on introspection to describe the reading experience. The actual process involved in literacy understanding is not visible. What is observed is the reader’s use of language to construct and manipulate a literary world, a lived experience of the text.

As the reader operates within the imaginary world, he is also conscious that he/she is reading. It is a social interaction of the reader, the author, and the text. Stanley Fish (1980) refers to this interaction as the reader’s interpretative community. This approach to literacy calls for interpretive strategies that actually shape the text during reading. The interactive community, which also reflects Vygotsky’s stance on learning, is based on the reader’s ability to perceive the social/cultural constructs of texts. The discourse necessary for interpretation of text also requires knowledge of the appropriate strategies. In this sense, the process of reading is “a culturally constructed act” (Many & Cox, 1992, p. 19).
The literary response theory that most closely resembles a dramatic interpretation of text as a form of reader response is Bakhtin’s (1981) theory of dialogism. The reader makes the text his own as he transforms the words of others into his own as he “populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention” (pp.293-294). This transformance of text or transfer of ownership is described by Zancanella (1992) as the biographical perspective. This perspective makes the study of the reading experience an ethnography.

Literary response is considered the culmination of everything in the reader’s prior knowledge and experience that he/she brings to the reading. It is what Zancanella (1992) refers to this as the “literary life” of the reader, and what Holland (1985) calls the biography of the reader. “In reading, I bring to a text schemata from previous literary experiences, from my historical or critical knowledge, my sense of human nature, my values, my preferences in language, my politics, my metabolism” (p. 7).

Although there are many theorists who support reader response theory, there are numerous terms used to describe and explain the process of forming what Mary & Cox (1082) refer to as the reader’s “stance” toward a literary work or the literary transaction. The reconceptualization of the reading experience seems to come to a consensus on the following points:

1) Reading is an aesthetic experience valued for the opportunity to increase personal understanding of self and the world rather than just the intended meaning of the author.
2) The approval or stance that the reader or teacher takes toward a literary work affects the focus of learning.

3) The stance or approach to literature varies from efferent to aesthetic.

(defined by Rosenblatt, 1978 as a range from critical analysis based on content and information to an aesthetic response which focuses on relating aspects of reading to personal experience and involves imaging and reflection.)

In research studies based on these conclusions, Zarillo and Cox (1992) make the argument for adopting an aesthetic stance to literature. Considering the association with higher levels of personal understanding in reading (Cox, 1991), they base their conclusions on constructivist learning theory claiming “aesthetic teaching is consistent with how children learn” (p. 247). They remind us that literature is an art, and efferent teaching limits the potential of literature and the type of response, learning, and participation prompted by literature.

Since my own theoretical framework for reading and instruction in reading is based on literacy as a performing art, it is by definition a form of aesthetic response to the reading experience, biographical in essence, constructivist in nature, and a highly personal “phenomenon.”

**Reading as Phenomenology**

“Meaning does not lie in experience. Rather, those experiences are meaningful which are grasped reflectively.”

Albert Schutz (1967)  
*The Phenomenology of the Social World*

To view reading as phenomenology is to see the heuristic value of reading through the aesthetic medium of an educational activity. As a phenomenology, reading is
lived experience, authentic, intentional, and immediate. It is dialogical in form and oriented to meaning. It is transformative (Saenz, 2000). Reading is the internalized drama that allows for an aesthetic rendering of a experience. Like the method of currere, it emphasizes the “reciprocity between subjectivity and objectivity in the constitution of experience and meanings” (Pinar, et. al 2000, p. 414). In theatrical terms, when we read, we imagine – we act. We move back and forth, alternating direction from being in the text and imaging ourselves within the setting, character, or conflict, creating a catharsis with the author or subject. The reader can view the text as an audience member, reflective and aware of the medium and its influence.

In Gavin Bolton’s (1986), *Drama as Learning, as Art, and as Aesthetic Expression*, he spoke of using dramatic acting for personal knowledge. The “learning” takes place in a phenomenological sense as the dialectic set up between the actual context and the fictitious one. The purpose is creating meaning in action through experience. “I am making it happen so that it can happen to me” (Bolton, 1979, p. 128). Approaching reading as a dramatic process, we “envisage other realities and temporarily dwell in them, so as to provide descriptions and observations of real life” (Wagner, 1980, p. 162).

One of the goals of phenomenological inquiry, specifically currere, is the “distancing from the everyday and the familiar in order to see them with a freshness and immediacy which is like seeing them for the first time” (Pinar, et. al 2000, p. 415). Is this not similar to the goal of the actor in the dramatic process to authenticate experience by producing the “illusion of the first time?” A well-trained actor must approach his scene phenomenologically to make the experience authentic and immediate. Like Moustakas
(1994) approaches phenomenological inquiry, “Regardless of how often or from what angles a physical object (or situation) has been presented to the senses – there is always room for additional meaning.” Acting is consciousness; so too is an act of literacy.

Maybe reading would be more stimulating for students if we allowed them to experience it in terms of phenomenological research methodology. The four procedural activities of the phenomenological investigator (the reader) outlined by van Manen (1984) include:

1) **Chooses** a phenomenon (text) of interest that pulls him/her deeper into the world.
2) **Investigates** the phenomenon as it is “lived,” not as it is theorized.
3) **Reflects** upon the essential themes or structures which characterize the phenomenon.
4) **Records** phenomenon via the art of writing (or the dramatic arts).

By following van Manen’s (1984) tenets of phenomenological research, the reader engages in reading not as a reduction of meaning, producing knowledge not for the sake of knowledge, but rather the reader produces knowledge “to disclose what it means to be human” (in Pinar, et. al 2000, p. 407).

To investigate text as an experience, the reader must draw upon childhood memories of immersing oneself in a book and “reading” through the illustrations in an imaginary world where we dramatize internally and respond bodily in a manner which Grumet (1988) explains “is strung between the roles of our actual situation, crowded as it is with our intentions, assumptions, and positions, and the possibilities that texts point to” (quoted in Pinar, et. al 2000, p. 434). Wilhelm describes this phenomenon of what readers do when they read as “dramatic in nature” (p. 337).
Reading as phenomenology also includes the social interaction of meaning construction. In agreement with Rosenblatt’s (1978) reader response theory, Margaret Hunsberger (1985, 1989) writes about the interaction and sharing of text and the relationship between reader and text when students are active and engaged. She sees reading as a social process “in an interpretive community” (1989, p. 115).

This interpretive community could also be the social interaction, which is referred to as intertextuality of reading (Kristeva, 1980; Cairney, 1990; Rowe, 1987). Intertextuality, which was first described with text by Kristeva (1980), is a dialogue in the social community of the voices of the author, the reader, and all who came before. Rowe (1987) sees text as a “metaphor for learning (p. 101) and as a framework for interpretation, a literary phenomenon. In Rowe’s observations of three and four year olds engaged in literacy learning, she discovered that behaviors in literacy events were connected to previous participating events. The process of “mutual intertextualizing which occurred through convention and demonstration led to the formation of shared meanings” (p.111).

The “act of reading,” a phenomenology and the title of Wolfgang Iser’s (1978) book, is not a reception of meaning but an active process of creative activity on the part of the reader (Wilhelm, 1995). Iser (1978) describes this process as “a productive response” of the “reader’s presence in the text and his habitual experience” (p. 113), and Britton (1984) refers to it as “the participant stance” that places the reader inside the world of the text (quoted in Wilhelm, 1995, p. 336). Iser’s (1978) approach to reading is from a phenomenological stance, declaring that the “effects and responses (to text) are
properties neither of the text nor of the reader; the text represents a potential effect that is realized in the reading process” (p. IX). Perhaps one of the most profound statements on reading as phenomenology which reflects Iser’s theory of aesthetic response was a comment from a Title I second-grade participant in Millin and Rinehart’s (1999) study of the use of reader’s theatre. After exposure to reader’s theatre, the act of reading was viewed in a new light, “You just do reading. Upstairs [in the regular classroom] you have to do workbooks and reading books” (p. 83). Iser (1978) asks us to understand reading in the light of the operational “act” of assembling meaning in terms of a “dialectic relationship between text, reader, and instruction which must be set in motion by his [sic] imaginative and perceptive faculties” (p. X).

Viewing the “classical quest for the meaning of the text” as obsolete and basing his work on Germanic phenomenology, Iser (1978) attempts to analyze the reading process as a means of understanding the phenomenon of response to literary text. Drawing on the phenomenological theory of art, Iser claims that the historical focal point of the authors’ intention ignored the fact that a response to art (a literary work) must equally be concerned with the interaction of two poles. These poles are referred to as the aesthetic and the artistic: “the artistic pole is the author’s text and the aesthetic is the realization accomplished by the reader” (p. 21). The literary work becomes an “act of reading” as both the reader and text are set in motion through the perspective offered in the text and the reader’s active positioning of these perspectives. The meaning is no longer constructed as a form of interpretation to instruct the reader, but as a “happening” in the text and “the experience of the reader that is activated by this happening” (p.22).
The message is “composed” (p.21), analogous to the original supposition of this study that literacy is a performing art.

Literacy as a performing art is a description of the dramatic process of constructing meaning through the medium of the “dramatized worlds” reflected in the transaction between text and reader. For me this theory evolved out of my own love of the experience of reading through the art of oral interpretation, which can in actuality be a covert or overt performance. Coming upon the work of Iser (1978) in the process of philosophizing on this concept produced the following mutuality of meaning:

We can say that literacy texts initiate ‘performances’ of meaning rather than actually formulating meaning themselves. Their aesthetic quality lies in this ‘performing’ structure, which clearly cannot be identical to the final product because without the participation of the individual reader there can be no performance (p.27).

We have reached a new vista, perhaps a quasi – postmodern view of reading that cannot be monitored by standardized tests based on someone else’s understanding of the text. Based on the knowledge of traditional narrative elements, stories could be broken down and reading achievement could be operationally defined. However, to view interpretation as a choice, reading as an aesthetic experience, and construction of meaning as being intertextual and autobiographical, we must approach reading as phenomenology.

**Summary/Directions for Research**

As I review the extensive research on “drama in education” and literacy, I remember with amusement the remarks of Abraham Maslow after a series of lectures, “What this means, I don’t know” (quoted in Koste, 1985, p. 333). Although the theories and research findings I have explored have been overwhelming, a thought does rise to the
top in my efforts to synthesize all the piles of information. In some “intertextual” moment, I remember reading, “Find the child in the research,” a goal which Pinar et. al (2000) tells us was the point of research for Dutch phenomenologist, Langeveld.

To address pedagogical concerns, I return to my original quest to open doors of understanding literacy as a dramatic process. Why is this so important? What will this add to curriculum theory? How will this enhance the child’s education? Don’t we already have enough methodology geared to increase literacy skills? That’s the problem. We have plenty of methodology, but the question remains, why don’t children like to read? It seems there is no “love” of reading because there is nothing aesthetic about reading for most. Students have grown dependent upon the media to produce images that were once the delight of using the imagination. There is no implication of self in the text – no real connection, and therefore no meaningful experience. My students do not seem able to enter the dramatic world of the text. For twenty years I have watched hearts sink, heads droop, voices complain, and hands resist when the “books” are passed out. Therefore, I must enable my students to make reading a dramatic experience.

The “drama worlds” described by Wolf, Edmiston, & Enciso (1997) are the fictionalized worlds created by students where they “interpret, dramatize, and dialogue the texts”, a place where learning includes students’ “multiple, social, cultural, and expressive knowledge” (p. 492). In my search for the child in the research, I choose to journey with researchers like Wolf, Edmiston, & Enciso (1997) who claim that drama provides a map to the “places where the integration of drama and literacy exists – places of the heart, head, voice, and hand” (p. 492).
CHAPTER 3 METHODOLOGY

Introduction

The goal of phenomenological research is to ultimately reveal or extend significant new knowledge of everyday human experiences through a participative kind of methodology (Moustakas, 1994). Rather than creating distance from the subject in an attempt to be “objective”, which has positivistically become synonymous with being factual, I, as the researcher, seek subjective involvement. For in truth, is it not deceiving to believe that putting distance between ourselves and our target of understanding produces objectivity? It may produce another perspective or “way of seeing things,” but this objective viewpoint could also be false due to the distance drawn.

In Harper Lee’s classic To Kill A Mockingbird, Atticus Finch wisely advises, “You never really understand a person until you consider things from his point of view – until you climb into his skin and walk around in it” (p. 30). Likewise, in human research, Harmon (1991) concluded, “We do not learn about reality from controlled experiments, but rather by identifying with the observed” (p. 53).

The findings of phenomenological studies serve as the basis for reflection and research (Moustakas, 1994). The external and internal perceptions of the researcher and co-researchers are used jointly to produce a textual description which includes “thoughts, feelings, examples, ideas, and situations that portray what comprises an experience” (p. 47).

This study seeks to describe the act of reading as phenomenology. Reading as an experience corresponds to Iser’s (1980) “virtual text” that lies between “the text that is
preexistent and the reader’s representation of it” (p. 14). The process of literary meaning-making described by Iser (1978) allows for multiple perspectives and interpretations. The reader “fills in the gaps” not supplied by the text through the his/her own experiences and imagination.

The philosophy of reading adopted in this study does not call for an operationally defined act of reading. Instead, in view of my stance that reading is an interpretation, that reading is an aesthetic experience, and that the construction of literary meaning is intertextual and autobiographical, we must approach reading as phenomenology.

**Phenomenological Research Terminology**

The following list is provided to the reader as an aid to understanding the phenomenological research design and methodology used in this research study. General research terms are defined according to Gall, M.D., Borg, W.R., and Gall, J.P. (1996). Terms specific to transcendental phenomenology are defined according to Moustakas (1994), Phenomenological Research Methods. The terms include:

- **Chronemics** Pacing of speech and length of silence.
  
  (Gordon, 1980, p. 335)

- **Composite Structural Description** A description of how the research participants as a group experienced what they experienced.
  
  (Moustakas, p. 142)

- **Constant comparison** A process for analyzing qualitative data to identify categories, to create sharp distinctions between categories, and to decide which categories are theoretically significant.
  
  (Gall, Borg, & Gall, p. 756)
• Eidetic-Imagery  Clear, persistent visualization of previously seen objects.

• Epoche  Greek word meaning to refrain from judgment, abstain from or stay away from the everyday, ordinary way of perceiving things, elimination of suppositions.

  (Moustakas, p. 33)

• Horizontalization  In data analysis, listing every expression relevant to the experience from the complete transcription of the research participants.

  (Moustakas, p. 120)

• Human Science  The investigation of mental phenomena, particularly perception, memory, judgment, and in general, mental presentations of anything whatsoever.

  (Moustakas, p. 44)

• Imaginative Variation  Used to form the structural essences of experience. It is the intellect assisted by the imagination. Using the imagination, the senses, to distinguish between the possible cognitions that relate to the object.

  (Moustakas, p. 35)

• Intentionality  Refers to consciousness, to the internal experience of being conscious of something.

  (Moustakas, p. 28)
• Invariant constituent Expressions relevant to the experience of the research participants that:

1) Contains a moment of the experience that is a necessary and sufficient constituent for understanding it.

2) Can be abstracted and labeled.

(Moustakas, p.121)

• Paralinguistic Changes in volume, pitch, rate or quality of speech.

(Gordon, 1980, p. 335)

• Phenomenon A process, event, person, document, or other things of interest to the researcher. In phenomenology, a sensation, perception, or ideation that appears in consciousness when the self focuses attention on an object.

(Gall, Borg, & Gall, p. 766)

• Praxix The interaction of theory and everyday life.

• Purposeful sampling The process of selecting cases that are “information rich” with respect to the purposes of a qualitative research study

(Gall, Borg, & Gall, p. 767)

• Reflective analysis In qualitative research, a process in which the research relies primarily on intuition and judgment in order to portray or evaluate the phenomena being studied.

(Gall, Borg, & Gall, p. 768)
• **Structural Description**  A narrative and vivid account, by the primary researcher using his/her own reflections and perceptions, of the underlying dynamics of the experience, the themes and qualities that account for that experience such as time, space, relationship with others, relationship with self, bodyhood, or body awareness, materialality (the realm of the physical) causality, or spirituality.

(Dr. Lee Bach, Center for Humanistic Studies, personal communication, May, 2002)

• **Textual Description**  A full description of the conscious experience using verbatim examples from the transcribed interview including thoughts, feelings, examples, ideas, and situations that describe that experience.

(Moustakas, p. 121)

• **Thematization**  Commonalities in descriptions that serve to organize what is salient and characteristic of the subject.

(Gall, Borg, & Gall, p. 549)

• **Transcendental Phenomenology**  An approach to phenomenology that utilizes only the data available to consciousness, the appearance of objects … and adheres to what can be discovered through reflection on subjective acts.

(Moustakas, p. 45)
• Validity  The appropriateness, meaningfulness, and usefulness of specific inferences from tests (study) results.

(Gall, Borg, & Gall, p. 773)

Research Design

A review of the literature reveals that reading is a complex response process, a creative transaction of meaning involving the text, the reader’s repertoire of life experiences, and the writer. The target of observation and study is the reader’s ability to use language to construct and manipulate a literary world, world as meaning “my lived experience.” Cox (1992) notes that because the process involved in literary meaning is not visible, researchers must rely on introspection, using metaphor to describe their insights. However, methodology is problematic. Cox & Many (1992) ask, “How do we get inside the head of the reader?” and “To what degree is responding after reading an indication of what actually transpired during the reading event?” (p. 119).

Reading is experience; as such it will be studied as phenomenology. Just as Turner (1996) parallels thinking/perceiving to parables, so reading is the creative enactment of story in the mind. Therefore, this study will seek to observe the manner in which readers involve themselves in the literary experience, concentrating on the readers’ approach to the envisioning of the story and of the text. In response to the call for moving away from judging the quality of students’ responses to describing those responses and focusing on the reader (Smith, 1991), this study is designed for description.

Using Moustakas’ (1994) methodology, this research will be conducted using “comprehension descriptions and accurate renderings of the experience, rather than
measurements, ratings, or scores” (p. 105). A phenomenological approach to research provides an experiential and qualitative disclosure of the phenomena as perceived by the research participant (Van Kaam, 1966). Moustakas (1994) explains it as “a return to experience in order to obtain comprehensive descriptions that provide the basis for a reflective structural analysis that portrays the essences of the experience” (p. 13).

This study will utilize the oral and written descriptions of the reading experience by the research participants and the primary researcher’s description of the readers’ oral interpretation of the text as evidenced through the following: 1) chosen word emphasis, 2) inflection (changes in pitch), 3) use of characterization in dialogue, 4) changes in rate and volume, and 5) phrasing and grouping of words.

The purpose of an empirical phenomenological approach is to determine what an experience means for the participant. Participants must have had the experience and be able to adequately describe it. Description is obtained through first-person accounts in conversation and open-ended interviews. Emphasis is on the wholeness of experience, the meaning and essence of the experience, without the use of experimental design or statistical methods in order to avoid distorting rather than disclosing the experience/behavior (Van Kaam, 1966, Giorgi, 1979, Moustakas, 1994).

The case for objectivity in phenomenology is supported by Descartes’ (1912, 1988) position on objective reality as being dependent on its representation in thought or its existence in the perception of the subject. He points out the inevitable “subjectivity” connected with the objectivity which empirical research claims (in Moustakas, 1994). Brentano (1973) refers to subjective knowledge, our internal perception, or our mental
presentation of objects, or events, as our only dependable basis for scientific knowledge (in Moustakas, 1994). It is perception that is the primary source of knowledge in phenomenology, and multiple perceptions offer the possibility of new knowledge. The descriptions obtained in phenomenological research are efforts to reveal what appears in consciousness including images, impressions, verbal pictures, and aesthetic properties of phenomena (Moustakas, 1994).

Using Moustakas’ (1994) transcendental phenomenological approach begins with the Epoche process of setting aside preconceptions and bias from prior experience. The current study is qualitative and focuses on experience as evidence for scientific investigation using “intuition, imagination, and universal structures in obtaining a picture of the dynamics that underlie the experience, account for, and provide an understanding of how it is that particular perceptions, feelings, thoughts, and sensual awarenesses are evoked in consciousness with reference to a specific experience” (p. 22). His transcendental phenomenological model is guided by the following abbreviated common bonds:

1) Recognition of the value of qualitative design and methodology.

2) Focusing on the wholeness of experience.

3) Researching for meanings and essences of experience rather than measurements and explanations.

4) Obtaining description of experiences through first-person accounts.

5) Regarding the data of experience as imperative in understanding human behavior and as evidence for scientific investigation.
6) Questions reflect the interest, involvement of the researcher.

7) Viewing experience and behavior as integrated and inseparable.

(Moustakas, 1994, p. 21)

Research Procedures

The following steps incorporate the methods and procedures for conducting human science research based on the work of Clark Moustakas (1994).

Research Preparation

Choice of Question – Autobiographical and Social Significance

Twenty years of experience as a Drama and English teacher has provided first hand evidence of the empowering capacity of drama to enhance literacy. Making literature and reading a valued and living experience for my students has been a longitudinal study in itself. As mentioned in the literature review, the consistently positive response by students to my own dramatic readings indicated an experience, an association, an ideation of transforming print into conceptualization. Dramatic interpretation which culminated in my students’ proclaimed realization that, “I understand it when you read it”, provided example after example of Eisner’s (1991) insightful realization that we “use language to reveal what, paradoxically, words can never say” (p. 3). My desire to transfer my own love of reading and the drama of the reading experience provided much incentive to understand the effect of the voice of interpretation on the perception of the reading experience. I am convinced that dramatic expression is evidence of the internal construction of literary meaning and the reader’s perception of the act of the reading. Regardless of differences in educational background,
economic status, or exposure to literature, all children dramatize, and it is my belief that
the act of dramatizing may unveil the perceptions behind reading differences. Dramatic
oral reading is a “reflection” – a reflection of our fictional world and what we as readers
bring to it. If we want to attempt to understand the whys and hows of literacy, we must
turn to the performance of literature.

**Formulating the Question**

My primary research question is:

Comparing low Socioeconomic Status (SES) to middle/high Socioeconomic
Status (SES) students, how do oral dramatic readers perceive and describe the experience
of reading?

Comparing is a verb of description that does not demand analysis, although it may
through sheer revelation of evidence offer substantial explanation. The intent behind the
method is the creation of information. How it is the same? How is it different?

Oral dramatic readers are those readers who use dramatic expression in their oral
reading. They “play” with language using chronemics, phraseology, and paralinguistic
cues to create meaning. The use of the word “perceive” is concise and subjectively
accurate for phenomenological research. To perceive is to view through present
knowledge, to make sense of something according to conscious awareness. The resulting
description addressed in the research question is a mental word picture, taken verbatim
from transcriptions of interviews and readings. Description is sensory, personal, and
reflective, “telling it like we see it.” The experience of reading is the involvement, the
response, and active process of creative activity. Iser (1978) describes it as “the readers’
presence in the text” (p. 113). Therefore, reading experience is the act of dramatizing the
text explained by Gavin Bolton (1979) as, “I am making it happen so that it can happen to
me” (p. 128).

**Locating and Selecting the Research Participants**

The construction of a set of criteria for the purpose of locating co-researchers is
guided by the phenomenological quest for the subjective knowledge of the participants
chosen on the basis of their experience with the phenomenon. The sampling strategy,
therefore, is purposeful with intensity as the defining characteristic. Extreme cases of
gifted and talented will not be considered in order to control for outlier variance. Since
my interest lies in the different processes of dramatic oral expression and how they relate
to literacy, my sample should also represent different literacy backgrounds.

Teachers in two middle to high SES schools and teachers in two low SES schools
will each select 2 students (1 male, 1 female) from the 4th grade and 8th grade levels.

Students participating will include the following categories:

1) (2) 4th grade Low SES
2) (2) 4th grade Middle – High SES
3) (2) 8th grade Low SES
4) (2) 8th grade Middle – High SES

Students will be chosen using the following rubric of criteria for selecting natural
oral dramatic readers:

1) Students who read orally with emotional expression.
2) Students who characterize narrative figures and events through vocal inflections and paralinguistics.

3) Students described by their peers as dramatic using such indigenous descriptors as: makes it like real life, reads like he/she is acting, reads with expression, reads with emotion, acts out the story.

**Methods of Data Collection**

Although phenomenological investigation is usually conducted using only interview, other data types are included in this study to substitute for the students’ limited ability to verbalize and describe experience. Data collection comes from the emic perspective of the participants in the form of interview, observation, and recordings of the oral dramatic readings of participants and participants’ descriptions of the experience of the reading.

It is my intent to collect data on the phenomenological evidence of the construction of literary meaning during a literacy event and to reveal reading perceptions. Interviews will supply data on the participants’ perception of the reading experience. The oral readings will supply a data display, making thought visible in the hope of constructing the participants’ internal imaging and meaning construction based on Wolfgang Iser’s (1978) concept of “texting”. Texting is similar to reader response theory in the sense that it is the phenomenon of revealing the cognitive and affective process of the reader by his/her reaction to text.

Specifically, data collection will include:

1) Recordings and observations of oral dramatic readings of each participant.
2) Interviews conducted with an informal, interactive method, using conversational open-ended questions.

3) Aesthetic responses to literature by participants including drawings, analogies, verbal reactions, inflection, and examples of process analysis.

The following general interview guide will serve when needed to obtain qualitative description of the reading experience:

1) What is reading to you?

2) When you read, why do you use expression? How do you know what expression to use when you read?

3) What does a person do when he/she reads?

4) Read this passage and describe what you are doing.

5) What do you “see” when you read this passage?

6) How would you describe the experience of reading to someone who has never read before?

This guide is based upon the questions used in the pilot study that elicited an elaborate or descriptive response.

**Trustworthiness/Validation of Data**

The validity, meaningfulness, and insights generated from this study will depend on the information – rich cases selected through intensity sampling and the observational/analytical capabilities of the researcher. Quality of observation will be addressed in terms of my twenty years of experience teaching children from 3rd grade to 12th grade levels in the areas of language arts and drama/theatre. Training in critical
analysis comes from an undergraduate degree in English and Drama and a master’s degree in reading.

Since the primary target of phenomenological knowledge is the understanding of “relations implicit in the original description of experience in the context of a particular situation” (Moustakas, 1994, p.14), trustworthiness in the design and research is of utmost importance. The observation and interviews conducted in the study will adhere to a phenomenology perspective and will endeavor to systematically withhold prejudgment in order to record elaborately and descriptively the “experience” of the readers in the study.

To ensure trustworthiness of qualitative results the study will entail the use of the following methods suggested by Tashakkori and Teddlie (1998):

1) Prolonged engagement and consistent observation will be used to address the scope and depth of data collection. Besides a three week pilot study, data will be collected over an additional six week period consisting of two forty-five minute sessions per week.

2) Triangulation will be used in order to demonstrate corroboration and convergence of data results. Using Patton (1990), multiple qualitative means of gathering data will provide for an intra-rater reliability check and multiple sources provided a means of checking for multiple perspectives. Although phenomenology does not lend itself to “truth” in the positivistic sense, it controls for validity by being “true to life.” Triangulation allows for a fixed point of reference based on perceptions and experiences which does not open
up a Pandora’s box of relativism, but rather opens our minds to multiple ways of knowing (Eisner, 1991).

3) A reflexive journal will be used in order to provide a visible record of the internal perceptions and thought development of my research. It also provides a means of defending my reconstruction of the multiple realities constructed by the participants. Since the goal of validity is also to demonstrate the logical connectedness of results to data, the reflexive journal displays a form of inferential consistency.

4) Since the goal of phenomenology is to uncover the emic perspective, member checks will be used to check for accuracy and agreement with the participant concerning the underlying “structural description” of oral expression, including the thought processes, judgments, and aesthetic responses of participants to the text and the “textual description.” (Moustakas, 1994). Since textual descriptions are derived from verbatim remarks of the research participants. This may be accomplished through the confirmation type of questions used in the interview procedure. It is also possible to check with a small sample of research participants upon completion of the study for accuracy of description.

Besides the methods mentioned above, my ultimate trustworthiness criterion will depend on my integrity as a researcher, the rigor of my research methodology, and the dependability of this human instrument based on my twenty years of teaching in the fields of literature and drama.
**Phenomenological Approach to Data Analysis**

The analysis of data advocated by Moustakas (1994) for phenomenological data is a modification of Van Kaam’s (1996) method. I will be applying the basic steps of analysis outlined in this model modified by incorporating Teddlie’s (in press) eclectic approach to qualitative data, which parallels several steps of the Moustakas (1994) model.

The categorical strategies for observational data and the contextualization strategies for interview data address the phenomenological strategies of horizontalization, clustering, and thematization. Used in conjunction with the narrative textual and structural description advocated by Moustakas (1994), this approach lends itself to the aesthetic purpose of interpretation described by Eisner (1991) as “giving an account of” what was experienced and “accounting for” an explanation of meaning (p. 98). The constructivist metaphor applies to the reader responses gleaned from the interviews, which will then be reconsidered through the reflective processes described by Giorgi (in Moustakas, 1994). The researcher will synthesize and integrate the insights achieved through observation and interviews into a description of the phenomenon.

The conceptual framework of transcendental phenomenology calls for clarification through reflection relying on perception as the primary source of knowledge. Moustakas (1994) tells us that every mental act includes “a presentation, a cognition, and a feeling, each of which is directed toward a phenomenon” (p.50). This supports the use of a constant comparative method of analysis of observation data suggested by Teddlie
(in press). This process will allow for multiple “experiences” of the data, which may result in the contribution of new knowledge.

**Phase 1-Interviews**

The following steps will be followed using the complete interview transcription from each research participant:

1) **Horizontalization** - list every expression relevant to the experience from the interview.

2) **Reduction and Elimination** - To determine the invariant constituents each expression will be tested for mutual exclusivity. Those expressions necessary for understanding the experience of reading will be included and overlapping, repetitive, and vague expressions will be eliminated.

3) **Clustering and Thematizing/Contextualizing** - Cluster the invariant constituents of the experience that are related to one another by looking for patterns in the narratives that can be related into a thematic label.

4) **Validation of Invariant Constituents and Themes** – Iteratively check the invariant constituents and themes against the transcripts for compatibility.

5) **Individual Textual Description** – Using verbatim examples from the transcribed interviews, construct a textual description of the experience of reading for each participant which includes the thought, feelings, examples, ideas, situations that make up the experience.

6) **Structural Description** – Construct for each participant an individual structural description of the experience of reading using the textual description and
imaginative variation. The structural description is an eidetic reflection of the conditions of the experience and its possible meanings.

7) Composite Textual – Structural Narrative Descriptions by Grade/School – Construct a composite textual description from the individual textual descriptions for the group of low SES 4th grade students, the low SES 8th grade students, the middle-high SES 4th grade students and middle-high SES 8th grade students.

8) Composite Textual/Structural Description – Construct a composite structural description representing the structural descriptions for the group of low SES 4th grade students, the low SES 8th grade students, the middle-high SES 4th grade students, and middle-high SES 8th grade students. The structural description provides an “imaginative or eidetic reflection” of the experience of reading based on the constituents of the textual descriptions. It is, according to Moustakas (1994), the “conditions that precipitate an experience” (p. 34). In other words, the how and why of the experience. It is the essence of the experience “based on underlying conditions, precipitating factors, and structural determinants” (p. 60).

9) Textual – Structural Synthesis by Social Economic Status – Integrate the composite textual and composite structural descriptions of the low SES students and integrate the composite textual and structural descriptors of the middle-high SES students. Note: All composite narratives will incorporate the use of the eidetic Categorical ↔ Contextualizing Data Display Approach
(C↔C→DD). This approach is based on the work of Teddlie, C. (in process) and incorporates a mixture of a constant comparative strategy for fracturing data and a metaphorical analysis to theoretically contextualize data culminating in a meaningful data display

**Phase 2 – Observation**

A categorical analysis using the constant comparative method (Lincoln & Guba, 1985) will be employed to characterize the techniques used in oral dramatic reading. Analysis will be compared on the basis of grade level and socio-economic status. Readings are performed from books chosen by the participants from choices determined by the researcher. Books are pre-determined by the Accelerated Reader program as age appropriate according to the Flesch Kincaid analysis based on the work of Rudolph Flesch (1948) of reading level. Boys will choose from two books with a male protagonist, while girls will choose from two books with a female protagonist. Students will read orally for three minutes at their own pace in the natural style of oral interpretation of text. Readings are “cold” and unprompted as to characterization, tone of the author, or mood of the subject material.

Steps in the categorical analysis of oral dramatic readings are as follows:

1) Record readings of each participant

2) Mark transcripts using symbolic notation from a modified system of transcribing developed by Gail Jefferson (Beach, 1989, p. 89). Conventions are illustrated in Appendix D.
3) Construct a narrative description of the use of dramatic expression for each participant based on observations of oral reading.

4) Conduct a categorical constant comparative analysis of strategies using a priori categories which include:
   a. Vocal characterization
   b. Inflectional changes
   c. Phraseology – word joining or separation
   d. Word emphasis
   e. Use of pause
   f. Syllable intonation or elongation

5) Transfer categorical descriptions into metaphorical categories that describe the essence of the technique to be included in composite narratives.

6) Construct a composite description of oral dramatic readings comparing Socioeconomic Status, emphasizing similarities and contrasts in characterization, method and strategy of interpretation, and metaphoric analysis.

Summary, Implication, and Outcomes of Research

1) Compose a data display that will visually summarize the categories and themes that emerged from data analysis. The data display will include examples of transcriptions of marked oral readings, artwork, and composite structural – textural descriptions.
2) Present a narrative summary of the results including comparison/contrast to prior research, outline for future studies, and social and academic implications including a personal commentary.
CHAPTER 4 ANALYSIS

Introduction

Design of Analysis

In describing a mental phenomenon, according to Benton, (1993), I am describing the
perception, memory, judgment, and mental presentation in this case of the act of reading
for the oral dramatic reader. This approach to research provides an experiential and
qualitative disclosure of the phenomenon as perceived by the research participant (Van
Kaam, 1966).

The emphasis on the oral dramatic expression presents a transcendental
phenomenological approach to describe the underlying dynamics of oral reading. Using
constructivist themes, the emphasis is on:

1) The organization of experience

2) The generation of meaning, not the reception of meaning

3) Only what is relevant or a particular perspective

4) The making of connection

(Spivey, 1997, p. 69)

These themes allow us to use textual products to gain insight on the meanings constructed
from texts (Spivey, 1992). In addition to narrative descriptions, journals and artwork
were used to depict the experience in the manner of a self dialogue similar to a think
aloud (Presley & Afferbach, 1995)

This study was an investigation of the life- world of the oral dramatic reader, the
way a person lives, creates, and relates to the world through literary means. In this case
the situation is the educational classroom, the event is narrative reading, and the relationship is the life world of the reader and the meaningfulness and relevance of the world of the text/author. The goal is not objectivity. There is no attempt to prove the phenomenon of an external perception, but to verify an inner perception. I wanted to make reading visible! In the writing to learn theory, thoughts are made visible and therefore available for reflection through journal writing exercises. In the same sense, the phenomenological study makes the internal perception of the research participants available and visible.

**School Setting**

**Low SES 4th Grade**

This Title I school has a population of about 300 students. Approximately 95% of those are on the free or reduced lunch program. Family incomes are at poverty level. This particular population is bused in from one specific geographic area which is predominantly Section 8 government subsidized housing. Children live with violence in their neighborhoods, and many have a parent who is or has been incarcerated. For the 98-99 school year, a school performance score of 41.3 was given. However, in the 01-02 school year, the school was awarded a professional development school conference and the Exemplary Growth Award. The School population is highly transient, and students are academically below average.

(As per communication with Paula Summers Calderon, Doctoral Dissertation in Progress, Oct., 2002)
Low SES 8th Grade

The Low SES middle school is also now a Title I school for which 72% of the population receives free or reduced lunch. About 50% of the population are minorities. Students perform at an average to below average level. On LEAP criterion – referenced tests for Spring 2001, only 13% of the 8th grade performed at the proficient level and 6% were retained.

Middle-High SES 4th and 8th Grade

The Middle-High SES school used in the study is a private K-12 school with a school population of about 600 students. School population is performing at average to above average level which is determined upon registration through a required testing policy. Students must demonstrate on level achievement or agree to provide tutoring services. 504 accommodations are provided for learning disabilities. Racial demographics vary with grade levels and range from 50% minority in some Pre-K classes to approximately 25% in 12th grade. About 3-4 % of the school population are receiving financial aid from the school. Average children per family enrolled is 1.5% at a cost of 3.7 thousand annually.

Phase 1 – Interview Analysis

Low SES 4th Grade

Aletia

Categorical Data Display of Results of Horizontalization

Descriptors

Fun
Dramatic
Something you enjoy when you’re alone

Pictures

Books

Ideas

Characters

Laughter

Enjoyment

Funny

Actions

Understanding

Exciting

Laughter everywhere you go

[reading [for this study] was fun – because we didn’t just read]

Actions – Continues on Next Page See Pictures in Your Mind

Try to see what it is

Imagining it in the mind

Focus

Understanding

Act it out like the way I used to dress up like different people

To see what point of view that the person was looking at

See a picture in my mind of what the words are trying to say

Thinking hard about them [words]
Focus on the picture
Get a picture in your mind about what the words mean
Thinking of the book
Imagine stuff
Imagine a picture about the words
Try to picture what is going on – makes it easier
Some enjoy it some don’t
Want to know what is going on in story
When you read words it gets stuck there a long time

**School Terms**
Look at words and break them apart
Letters
Focus
Syllables
Try to do your best work
Break it apart until you get it
Take it by groups of words

**Using Expression**
People think you are talking to yourself
Saying it out load so you can remember it
Like when she says “I told you honey child” – she was a sweet child
It gets stuck in your brain – you remember the words and you don’t remember the picture they have in books and stuff.

You understand the character better.

Advice on Reading

When you they want to read or you have to read for a subject you don’t just tell them.

Process Analysis

Look at letter

Sound it out

Break the word apart

Say it together

Read the word

Analogy

Book is like a film or picture

Reading is like life or adventure

Reading aloud is like saying something in a microphone

Using expression is like deep ?????

Using your imagination is like laughter everywhere you go

Like a picture or film

Using Imagination

You could see it [story] already because you know what it looks like you don’t have to keep getting stuck on words

Showing you a picture
When you use your imagination, somebody can tell you that it is right or wrong

You can imagine whatever you want to even if it is a whole nother thing

in math, your imagination – you think of pictures and like if you had four times four –
you would put four circles of things I your mind or four pictures of something and you do
it four times

comes up with things to do – like I see myself with a ballerina thing on and I am dancing
writers use imagination – like girls can be writers – they can have a diary – they can write
and it can turn into a book

Advice to Teacher

You don’t just tell them that they have to read – you can tell them to write down what
they think and make up their own story – put pictures in their stories and make a book

Clustering and Thematizing – Contextualizing Data

Actions – Active Readers Stance

Try to see what it is

Imagining it in the mind

Focus

Understanding

Act it out like the way I used to dress up like different people

To see what point of view that the person was looking at

See a picture in my mind of what the words are trying to say

Thinking hard about them [words]

Focus on the picture
Get a picture in your mind about what the words mean

Thinking of the book

Imagine stuff

Imagine a picture about the words

Try to picture what is going on – makes it easier

Some enjoy it some don’t

Want to know what is going on in story

When you read words it gets stuck there a long time

Analogies – Metaphorical Comparison

Book is like a film or picture

Reading is like life or adventure

Reading aloud is like saying something in a microphone

Using expression is like deep drama

Using your imagination is like laughter everywhere you go

Like a picture or film

Academics- Classroom/Educational Discourse

Look at words and break them apart

Letters

Focus

Syllables

Try to do your best work

Break it apart until you get it
Take it by groups of words

**Adjectives - Descriptors**

Fun

Dramatic

Something you enjoy when you’re alone

Pictures

Books

Ideas

Characters

Laughter

Enjoyment

Funny

Actions

Understanding

Exciting

Laughter everywhere you go

**Artwork – “Painting a Picture” Using the Imagination**

You could see it [story] already because you know what it looks like you don’t have to keep getting stuck on words

Showing you a picture

When you use your imagination, somebody can tell you that it is right or wrong

You can imagine whatever you want to even if it is a whole nother thing
In math, your imagination – you think of pictures and like if you had four times four – you would put four circles of things in your mind or four pictures of something and you do it four times.

Comes up with things to do – like I see myself with a ballerina thing on and I am dancing.

Writers use imagination – like girls can be writers – they can have a diary – they can write and it can turn into a book.

**Acting It Out – The Drama of Expression**

People think you are talking to yourself.

Saying it out loud so you can remember it.

Like when she says “I told you honey child” – she was a sweet child.

It gets stuck in your brain – you remember the words and you don’t remember the picture they have in books and stuff.

You understand the character better.

**Advice – Words of Wisdom**

When you want to read or you have to read for a subject you don’t just tell them, you don’t just tell them that they have to read – you can tell them to write down what they think and make up their own story – put pictures in their stories and make a book.

**Antonym – Negative Responses to Reading**

Some enjoy it some don’t.

**Textual Narrative Description**

Aletia loves reading. It is “fun.” Reading is made up of characters, laughter, pictures, actions, and ideas. It is exciting and dramatic and even “something you can enjoy when
you’re alone.” Although Aletia perceives reading as a process that she has been taught to break down into steps, she experiences reading by “imaging it in the mind.” This consists of “acting it out”, “seeing a picture in the mind,” “thinking about the words,” and by seeing “what point of view the person was looking at.”

When Aletia reads orally, she remembers the book. “It gets stuck in your brain.” By using her imagination and putting expression in her reading, she says, “You know what it (story) looks like – you don’t have to keep getting stuck on words.”

It is the expression in reading that makes reading personal and relevant to Aletia. “When you use your imagination, nobody can tell you that it is right or wrong. You can imagine whatever you want to even if is a whole ‘nother thing.” For Aletia, reading in this sense is like “the way I used to dress up like different people.”

Reading begins with “looking at the letters” and “having your eyes on the book.” Then when you “take it by groups of words,” you get a picture in your mind about what the word means. This ability to “picture what is going on makes it (reading) easier … You understand the character better.”

For Aletia, a book is “like a film,” and reading is “like life or adventure.” When she reads using her imagination, it is like “laughter everywhere you go.”

Reading gives her a sense of being able to become other things. “Like I see myself with a ballerina thing on and I am dancing.” She recognizes through reading and using her imagination that “girls can be writers – they can have a diary – they can write it and it can turn into a book.”
When asked to draw a picture of a person reading, Aletia explained, “I drew a person sitting down with their eyes on the book, and they were thinking of the book. I put a little circle saying “thinking” so they imagine stuff, and the book was in their hands and they were reading and they were imagining the picture, the picture about the words.”

**Structural Narrative Description**

Whitley is a good “student” of reading first and then a “reader.” She describes reading in educational terms as a process using classroom discourse. It is still mostly a matter of “breaking down the words until you get it.” The purpose for reading, although certainly enjoyable to her, is still centered on “trying to do your best work.”

There is another side to reading however, for Aimee. Because of her positive attitude toward reading, she also sees reading as an “adventure.” Her use of expression is not very demonstrative, but she feels that when she uses expression it is “like deep drama.”

She is able to use her imagination to think about the book. She uses her ability to focus on the pictures in her mind in order to understand. She sees her imagination as a means of thinking that transfers to other areas beside reading, including math. In math, she thinks of pictures to understand multiplication. She makes a good case for dramatic reading as an aid to comprehension even when vocabulary skills are lacking since dramatic reading enables her to “see it (the story) without getting stuck on words.”

The use of expression and imagination gives Aimee a sense of autonomy. It is reading that allows her to be creative and use her own ideas without worry of judgment. She does not want to just be assigned reading; she wants to be able to write down what she thinks and make up her own stories. Her love of reading comes from her enjoyment
of story. When she can involve herself in the story through expression, then reading becomes “fun” because “we didn’t just read.”

Aletia’s Edited Contextual Data Display from her journals and interviews can be seen in Table 1.

**Sample Interview Transcript**

Researcher: Aletia, what did you think about when you tried to explain what a person does when they read?

Aletia: They look at words and break them apart and try to sound them out, but you can see a picture in their mind of what the words are trying to say to them. They are thinking hard about them. They are trying to focus on the picture and sometimes they forget that they have to read. They just look at the picture.

Researcher: Okay, so if I say, Aimee, I have never ever read a book before. What do I do? What would you tell me?

Aletia: To look at the words and try to sound them out. If you read long enough you will probably get a picture in your mind about what the words mean.

Aletia: Sometime when I was little I use to think reading was fun because I always use to act it out. Like the ways I use to dress up as different people. I like adventure books and fiction books sometimes too.

Researcher: Okay, okay. What kind of adventure books do you like?

Aletia: Mysteries.
Table 1 Aletia’s Edited Contextual Data Display of Journals and Interviews

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Researcher: Oh, okay. Like what is one of your favorite books that you have ever read?

Aletia: Cinderella.

Researcher: Cinderella. Oh, I like fairy tales, too. Okay, did you read the book?

Aletia: And I watched the movie.

Researcher: And I watched a movie. Yeah, which one is more fun? Do you like to read the book first and then watch the movie, or watch the movie and then read the book?

Aletia: To read the book and then watch the movie. To see what different things happen and see what point of view that the person was looking at.

Researcher: Okay, okay. When you were little, did someone tell you that you read with a lot of expression, or did people like to call on you in class?

Aletia: They said that I read proper.

Researcher: You read proper, okay. Who taught you how to read? Did you read at home?

Aletia: When I was little.

Researcher: Your mom read to you a lot. Okay, so when you pretend, do you pretend when you are reading to? Okay, it makes the book more interesting when you pretend?

Aletia: I taught my niece how to read too.

Researcher: You taught your niece how to read?

Aletia: And she is five entering Pre-K.
Researcher: She’s five? Oh, how did you teach her how to read?

Aletia: Well, she has this little sound thing and it tells her how to spell a word or sound it out and then break it apart.

Researcher: Uh, huh.

Aletia: I told her how to do that, and sometimes I tell her to write words down and break them apart and take the different sounds apart and then she can say the word

Aletia’s Reading Poster from her journal can been seen in Figure 1.

Terrance

**Categorical Data Display of Results of Horizontalization**

Reading Is

Boring

Quiet

Brainstorming [because sometimes you have to think about the words and what they mean]

Educational words – [note that his reading poster was about this]

**Process of Analysis**

Read title

Read the author

Go to first to first page

Look at the word
Figure 1 Aletia’s Reading Poster
Analogies

Like a movie

Like talking

Like reading a poem

Like paying in a movie

Like thinking

“we use books for to learn and see how things in life – your gonna have to read”

What he “sees” in book The Contender

Children playing

police chasing cars

Kids singing and stomping

Kids play football and baseball

Descriptions

I go to reading

Nothing fun about it

Sometimes funny, but still there is nothing fun about it [include here comments on Sports Illustrated]

Not that exciting

Take too long

Have a lot of pages and stuff

Gets boring when we had to sit in a group and read for a long time

Something to do at school
Kind of rough
That its boring
Too long

**Education Terms**

[key point to his attitude about reading]

Educational words
Pay attention
Focus
Read them [words] out load
Start from first page to last
Sound it out [words]
Learn how to read the words
Get to a higher level [by reading chapter books]
To learn places
Use brain wisely
Sit down and pay attention to what teachers are saying
Before the leap came, I had reading tutoring

**Using Expression**

[started picking it up from him [boy in 2nd grade who read with expression]]

I put a lot of … I make the voices up – not regular voice
It gives you an A in reading – because I want to get better grades
It makes it kind of [fun]
[when reading by yourself, you put voices in?] All the time

you will understand more and more about character

like reading better with expression

make up a voice and then start talking like you think they might talk

by pretending [you are the person in the book] by using your imagination

voice may sound like the way they look

she [teacher] says I like Terrance because he uses a lot of expression

he’s a giant, you make a giant voice

make up a movie and don’t loose regular voice

when the character is talking, I use a pretend voice

think about what you are reading

picture what they [character] are doing

just like you put in videos and you picture it

think about the book – title and author

see what they [character] were doing

I get tired

I would feel happy [if I could have a book to read by yourself]

I get sad and stuff

Don’t think about reading just do my homework

Looking at all the people like bobble head sports people [in Sports Illustrated]

Go back and look at the pages

Get into groups
Remember the words and pictures

See the words

Have to read at home for grades for 20 minutes

[USE for structural] could not express his ability to read NOTE he would answer Whileys questions – all emphasis was on reading for info and comprehension skills – constantly repeated to pay attention and try to understand

Use brain wisely

Try to know what they are saying

Dream – because you can dream how they look like

Have to read at home

Have to answer questions

  Using Imagination

Is like thinking

Use it by thinking what the people are saying in the story

  Analogy

Like dreaming – like I dream of scoring a touch down

If it was dealing with sports

  Teacher as Example

What does teacher do

She makes it up into a voice – a voice that she doesn’t talk like

  Add to Expression

They tell you in the book how they’re feeling see how they are feeling

Use characteristics – like things about them, how they talk, how they move and stuff
Like we hear it on TV

**Clustering and Thematizing – Contextualizing Data**

**Actions – Active Readers Stance**

Think about what you are reading

Picture what they [character] are doing

Just like you put in videos and you picture it

Think about the book – title and author

See what they [character] were doing

Looking at all the people like bobble head sports people [in Sports Illustrated] I like

Go back and look at the pages

Get into groups

Remember the words and pictures

See the words

Try to know what they are saying

Dream – because you can dream how they look like

**Analogies – Metaphorical Comparison**

Quiet

Brainstorming [because sometimes you have to think about the words and what they mean]

Educational words – [note that his reading poster was about this]

Like a movie

Like talking
Like reading a poem
Like playing in a movie
Like thinking
Like dreaming – like I dream of scoring a touch down
If it was dealing with sports – I would like it

Academics- Classroom/Educational Discourse

[Key point to his attitude about reading]

Educational words
Pay attention
Focus
Read them [words] out load
Start from first page to last
Sound it out [words]
Learn how to read the words
Get to a higher level [by reading chapter books]
To learn places
Use brain wisely

Adjectives – Descriptors No data

Artwork – “Painting a Picture” Using the Imagination

Is like thinking
Use it by thinking what the people are saying in the story
Acting It Out – The Drama of Expression

[Started picking it up from him [boy in 2nd grade who read with expression]

I put a lot of … I make the voices up – not regular voice

It gives you an ‘A’ in reading – because I want to get better grades

It makes it kind of [fun]

[When reading by yourself, you put voices in?] All the time

You will understand more and more about character

Like reading better with expression

Make up a voice and then start talking like you think they might talk

By pretending [you are the person in the book] by using your imagination

Voice may sound like the way they look

She [teacher] says I like Terrance because he uses a lot of expression

He’s a giant, you make a giant voice

Make up a movie and don’t loose regular voice

When the character is talking, I use a pretend voice

They tell you in the book how they’re feeling see how they are feeling

Use characteristics – like things about them, how they talk, how they move and stuff

Read it like we hear it on TV

Advice – Words of Wisdom

[It helps me understand] When they [teacher] read with expression. She [teacher] makes it up into a voice. A voice that she doesn’t talk like. She just makes a voice.

Antonym – Negative Responses to Reading

Boring

I go to reading

115
Nothing fun about it

Sometimes funny, but still there is nothing fun about it [include here comments on Sports Illustrated]

Not that exciting

Take too long

Have a lot of pages and stuff

Gets boring when we had to sit in a group and read for a long time

Something to do at school

Kind of rough

That it’s boring

Sit down and pay attention to what teachers are saying

Before the leap came, I had reading tutoring

I get tired

I would feel happy [if I could have a book to read by myself]

I get sad and stuff

Don’t think about reading just do my homework

Have to read at home for grades for 20 minutes

Have to read at home

Have to answer questions

**Textual Narrative Description**

The experience of reading is a mixture of contrasting and contradictory feelings and thoughts. At the same time, reading is viewed as “boring” and yet, “like a dream.”
Terrance acknowledges that we “have to read” in order to “learn and see about things in life.” However, reading for him has been reduced to something “I go to.” There is “nothing fun about it,” and it “takes too long.” Reading consists of focusing, paying attention, and most of all sitting down and paying attention to what the teacher is saying.

Terrance gets tired during reading and even “gets sad and stuff.” He doesn’t think much about reading, just does his homework. Reading is “having to read at home” and “having to answer questions.” This process does require thinking, and Terrance calls this aspect of reading, brainstorming because sometimes you have to “think about the words and what they mean.” He must read to “go to a higher level” and show that he can “use the brain wisely.”

Ironically, Terrance reads with much dramatic expression illustrating a vivid imagination and very creative interpretive abilities. Oral dramatic reading was described as the other side of the coin. When he reads orally he compares it to “like when you put in videos – you picture it.” From this perspective, reading is “making up a voice” and talking “like you think they (the characters) might talk.” Using expression in reading even “makes it kind of fun.”

Using imagination makes reading “like dreaming” and “like we hear it on T.V.,” Terrance uses thing about the character, “like how they talk and how they move and stuff.” “When the character is talking, I use a pretend voice, but don’t loose the regular voice.” When he experiences reading through dramatic oral expression, he “understands more and more about the character.” He pretends to be a person in the story and pictures
what the characters are doing. He enjoys the reactions of his teacher when he reads and thinks that she likes him because he uses a lot of expression.

**Structural Narrative Description**

Terrance has come to experience reading in a negative way through our educational system. He repeatedly labeled reading as boring and used academic vernacular to describe the process and purpose of reading. He stair-stepped the process of reading from reading the title of the book to looking at the final page, paying attention, and looking at the word. Reading for him is a chore, a “have to” experience where it “gets boring when we had to sit in groups and read for a long time.” He sees the experience as a set of instructions to follow in order to pass the L.E.A.P., get an “A” in reading, and learn.

Terrance does not like reading groups and has developed a negative attitude toward reading. His immediate imagery of reading is within the context of school and assigned “work.” Connotations all deal with having “to do something.” His grades are important to him, therefore, he submits to the work but has lost the childhood enthusiasm for story at age nine!

The only positive comment Terrance made about the reading experience concerned his enjoyment of Sports Illustrated. However, he no longer reads the stories in the magazine. He is truly infected with “a literacy.” He did finally admit that he might be happy if he had a book to read by himself.

In complete contradiction of his attitude toward reading, Terrance performed cold readings with dramatic interpretation and very dramatic expression. He makes a
complete shift in attitude when he is allowed to immerse himself in his own imagination without any worry of assigned responses or graded performance. When it became perfectly clear that there were no underlying expectations of him except to just read orally, Terrance began to use a “pretend voice”, and he began to “dream – like I dream of scoring a touchdown”.

Terrance looks at the words and the pictures to determine his dramatic characters and voices, even if all he has for a visual is the cover of the book. He uses all that is available to him. It is truly an interpretation based on aspects of the book, not just guesswork. After all, Terrance sees using his imagination as being “like thinking”.

Terrance remembers when he used to go to a California school that there was a kid “who would always read with a lot of expression,” and when he read like that, it “helped you understand.” This was his role model, and Terrance began to imitate this type of reading. His voice suggests that other people do this because “it would help them better”. His advice on how to do this is simply, “by just pretending and using your imagination”.

He also remembers a teacher who read with expression who helped him understand. When asked what she did that helped him understand reading, he said, “She makes it into a voice. A voice that she doesn’t talk like; she just makes up a voice”.

Terrance’s Edited Contextual Data Display from his journals and interviews can be seen in Table 2.

**Sample Interview Transcript**

Researcher: Okay, when you use expression. Okay, why do you think that you are able to do that?
<table>
<thead>
<tr>
<th>Actions - Metaphorical</th>
<th>Analogies - Classroom/Educational Discourse</th>
<th>Adjectives - Descriptors</th>
<th>Artwork - &quot;Painting a Picture&quot; Using the Imagination</th>
<th>Acting It Out - The Drama of Expression</th>
<th>Advice - Words of Wisdom</th>
<th>Antonym - Negative Responses to Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Just like you put in videos and you picture it Think about the book - title and author See what they [characters were doing Get into groups Remember the words and pictures See the words Dream - because you can dream how they look like</td>
<td>Quiet Brainstorming [because sometimes you have to think about the words and what they mean] Educational words -- [note that his reading poster was about this] Like a movie Like talking Like reading a poem Like playing in a movie Like thinking Like dreaming -- like I dream of scoring a touch down If it was dealing with sports -- I would like it</td>
<td>[Key point to his attitude about reading] Educational words Pay attention Focus Read them [words] out loud Start from first page to last Sound it out [words] Learn how to read the words Get to a higher level [by reading chapter books] To learn places Use brain wisely</td>
<td>Is like thinking Use it by thinking what the people are saying in the story</td>
<td>[Started picking it up from him [boy in 2nd grade who read with expression] I put a lot of ... I make the voices up - not regular voice It gives you an 'A' in reading -- because I want to get better grades It makes it kind of [fun] When reading by yourself, you put voices in You will understand more and more about character Like reading better Make up a voice and then start talking like you think they might talk By pretending [you are the person in the book] by using your imagination Voice may sound like the way they look She [teacher] says I like Terrance because he uses a lot of expression He's a giant, you make a giant voice Make up a movie and don't lose regular voice When the character is talking, I use a pretend voice See how they are feeling Use characteristics -- like things about them, how they talk, how they move and stuff Read it like we hear it on TV</td>
<td>[It helps me understand] When they [teacher] read with expression. She [teacher] makes it up into a voice. A voice that she doesn't talk like. She just makes a voice.</td>
<td>Boring I go to reading Nothing fun about it Sometimes funny, but still there is nothing fun about it [include here comments on Sports Illustrated] Not that exciting Take too long Have a lot of pages and stuff Gets boring when we had to sit in a group and read for a long time Something to do at school Kind of rough That it's boring Sit down and pay attention to what teachers are saying Before the leap came, I had reading tutoring. I get tired I would feel happy [if I could have a book to read by myself] I get sad and stuff Don't think about reading just do my homework Have to read at home for grades for 20 minutes Have to read at home Have to answer questions</td>
</tr>
</tbody>
</table>
Terrance: Because when I used to go to California school, they had this kid that would always read with a lot of expression. Then I started to read like that too.

Researcher: Okay, did you like the way that he read? It sounded good to you? Okay, when he read like that, did it help you understand?

Terrance: Yes ma’am.

Researcher: So, you remembered that. What grade was that?

Terrance: Second grade. I think it was second grade.

Researcher: Okay, and you remember him being able to read like that. Okay, and so when you started reading like that, did it help you start understanding reading better?

Terrance: Yes.

Researcher: Okay, because you have a very good understanding of what you read. You know, so would you suggest that other people do this? Would it help them?

Terrance: Yeah, it would help them better.

Researcher: Okay, how should they do it? What should they do?

Terrance: Understand what they are reading and pay attention.

Researcher: Okay, how should they learn to put expression in what they read?

Terrance: You just make up a voice and then start talking like you think that they might talk.

Researcher: Okay, so you have to put yourself in the place? Like you have to pretend that you are the person in the book?
Terrance: Yes ma’am.

Researcher: Okay, how do you do that?

Terrance: By just pretending, using your imagination.

Researcher: Use your imagination. Okay, so when you see the words and you start using your imagination, how does everything come out right?

Terrance: ‘Cause I think how they voice might sound and the way that they look; their voice might sound like the way that they look.

Researcher: Oh, okay. So you get a picture of how they look in your head and then that helps you decide how they sound? Can you give me an example of how you would do that?

Terrance: Like just make up a voice and don’t just lose your regular voice, and (?)

Researcher: Okay, are there times when you are reading that you use your character voice and then times that you use your regular voice? You mix them?

Terrance: Yeah sometimes when they are just talking regularly, I just use my regular voice, but when the character is talking I use a pretend voice.

Researcher: Okay, so you use a pretend voice when the character is talking? Okay, so if I said, Terrance, I want to learn how to read as well as you do. How do I, I am going to make up a voice and use my regular voice and put a picture in my head of the character, right? What else should I do as I start to read?

Terrance: Look at the… Pay attention to what you are reading and look at the words and try to understand them more.
Researcher: Okay, and should I? Do you learn your voices from anybody else? You said you learned from this boy that you listened to. So, should I listen to other people the way that they read?

Terrance: No.

Researcher: No. How do I do it?

Terrance: You just use your own voice, but I don’t think that… I really shouldn’t have done that, but I just started picking it up from him.

Researcher: Well, no that is good. I think, you know, when you hear something that you know sounds good, you learn from it right? Okay did people use to read to you when you were young a lot? Did they read with expression?

Terrance: Yeah, Mrs. (?) too.

Researcher: Now does that help you understand it when she reads with expression?

Yes. Okay. So, you like it when your teacher reads like that? Okay, how does she read with expression? What does she do that makes it easy to understand?

Terrance’s Reading Poster from his journal can been seen in Figure 2.

**Middle-High SES 4th Grade**

**Melody**

**Categorical Data Display of Results of Horizontalization**

Texting “Communication” With Book

Messages

Thoughts
Figure 2 Terrance’s Reading Poster
Remembering
Gives info
Get a message
Out of it
Think about reading
Think about the person inside of it [book]
Think of what happened

Experiences “Life”

Love
Problems
Drama
Times
Actions
Educational Terms “Work”
Schoolwork
Learning
Items of info
Reading aloud is like doing someone’s homework
Read to read
Pay attention
Not a job, just for fun
Not just reading a page of words
Read well to pass a test

Pay attention to scenery

Pay attention to what works and characters and what they do

Sensory – Description

Splendid

Magnificent

Color

Loved it

Color comes to your eyes

Pictures go through my mind

Sorts of sounds that things would make

It’s not the book, it’s sort of me

Actions - Play It Out Like A Drama

To think

See things

Expand your imagination

Use this all the time

Look at page

Make a picture in my head

Experience what they wrote

Play it out

Hear voices but my picture are different from theirs
**Analogies**

Like being there

Like being those characters

People holding hands [gives you info about lives of others]

Like what actually happened

Sort of like yourself sometimes

Like you or what happened in your life, not actually based on you

Find life

Change a child’s life

A world thing

A true thing [not made up]

Like life – not like a baby doll come to life

Like drama

Adventure

Like a scene

[use Joyce’s poster and description of poster for CD presentation]

Joyce – Poster for Reading

“If you want to learn and live a life, read a book”

**Process Analysis of Reading**

You look at a page

You try to understand

You think
You seem like you are there

Expression

Using expression is like being there

Use expression in my reading … to hear the book or the story like its supposed to mean

Sort of act like the character, I get all the parts

Note to Teachers of Reading

[Copy from Journal]

Reading can help and change a child’s life

What a reading book should be – “I would include the best short books from a kids point of view. You know how Harry Potter was so good, well I would gather up those people and have those certain ideas * and put them in a book people will love me because of how I read

On Expression

Sometimes by the first words I can see like how it started, like with it in the evening … its probably a dark time of day, would be pretty bad

Sort of makes me think as whole lot better – because I’m sharing it with another person and not just me

If I’m reading out load, I get a better picture sometimes

After I read to myself I go to bed and I think of a whole story whenever I’m sleeping

Saying what it means inside of you

Put it in a meaning voice instead of an “I don’t care” voice

How is this different from reading for a test  [Copy answers from First Tape]
Action

Jump into a book

See a bunch of people and jump into their minds

Make a picture in my head to see how its like

Make a picture and turn the page

Analogy – Reading As Interpretation And Personal

“If you don’t know how to read then there’s a wrong way of reading but if you know how to read then there’s no wrong way of reading”

everyone has their own way of reading and how they explain what they have read

reading is like books – books are made from other people – their points of view of different things

Dynamics what did reading used to be – what is it now?

Reading used to be like looking at a page and trying to find some pictures

Now I don’t have to look at the pictures, I just make one up

[coppy comments from transcript]

Now I know I’m smarter than a book well, a picture in a book at least

How do you use your imagination

Imagine stuff wile the teacher is talking – if its math or something I already know

Imagine about past book

Imitate characters [structural]

I go across my desk and ??? it because its sort of like one of the action books I read
Picture pictures like the Boa War – while I was reading out loud and while other people were reading, I was imagining how the Boa War would be like

While others are reading, I think

Joyce’s Reading book

Title – Expand Your Dreams

[copy from 2nd tape]

[Look for Joyce on video tape]

**Analogies From Journal**

Book is like a life

Reading is like drama

Reading aloud is like hard – seems wrong to read for someone [character] [its like doing someone’s homework]

Using expression is like

Using your imagination is like

**Cluster**ing and **T**hematizing – **C**ontextualizing **D**ata

**A**ctions – Active Readers Stance

Remembering

Think about the person inside of it [book]

Think of what happened

To think

See things

Expand your imagination
Use this all the time

Look at page

Make a picture in my head

Experience what they wrote

Play it out

Hear voices but my pictures are different from theirs

Jump into a book

See a bunch of people and jump into their minds

Make a picture in my head to see how its like

Make a picture and turn the page

Analogies – Metaphorical Comparison

Like being there

Like being those characters

People holding hands [gives you info about lives of others]

Like what actually happened

Sort of like yourself sometimes

Like you or what happened in your life, not actually based on you

Find life

Change a child’s life

A world thing

A true thing [not made up]

Like life – not like a baby doll come to life
Like drama
Adventure
Like a scene

“If you don’t know how to read then there’s a wrong way of reading but if you know how to read then there’s no wrong way of reading”

Everyone has their own way of reading and how they explain what they have read
Reading is like books – books are made from other people – their points of view of different things
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Now I don’t have to look at the pictures, I just make one up
Book is like a life
Reading is like drama
Reading aloud is like hard – seems wrong to read for someone [character] [its like doing someone’s homework]

Academics- Classroom/Educational Discourse

Gives info
Get a message out of it
Think about reading
Schoolwork
Learning
Items of info
Reading aloud is like doing someone’s homework
Read to read
Pay attention
Not a job, just for fun
Not just reading a page of words
Read well to pass a test
Pay attention to scenery
Pay attention to what works and characters and what they do

Adjectives - Descriptors

Love
Problems
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Times
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Thoughts
Splendid
Magnificent
Color
Loved it
Color comes to your eyes
Pictures go through my mind
Sorts of sounds that things would make

It’s not the book; it’s sort of me

**Artwork – “Painting a Picture” Using the Imagination**

Imagine stuff while the teacher is talking – if its math or something I already know

Imagine about past book

Imitate characters [structural]

I go across my desk and ??? it because its sort of like one of the action books I read

Picture pictures like the Boa War – while I was reading out loud and while other people were reading, I was imagining how the Boa War would be like

While others are reading, I think

**Acting It Out – The Drama of Expression**

Using expression is like being there

Use expression in my reading … to hear the book or the story like its supposed to mean

Sort of act like the character, I get all the parts

Sometimes by the first words I can see like how it started, like with it in the evening …

its probably a dark time of day, would be pretty bad

Sort of makes me think a whole lot better – because I’m sharing it with another person and not just me

If I’m reading out load, I get a better picture sometimes

After I read to myself I go to bed and I think of a whole story whenever I’m sleeping

Saying what it means inside of you

Put it in a meaning voice instead of an “I don’t care” voice
Advice – Words of Wisdom

Reading can help and change a child’s life

What a reading book should be – “I would include the best short books from a kids point of view. You know how Harry Potter was so good, well I would gather up those people and have those certain ideas and put them in a book people will love me because of how I read”

Antonym – Negative Responses to Reading

Reading aloud is like hard – seems wrong to read for someone [character] [its like doing someone’s homework]

Textual Narrative Description

For Melody, reading is “like drama.” She participates in the act of reading by “playing it out.” She is able to experience what they (the author) wrote, including love, problems, times, and actions which enable her to feel “like being there.”

Reading for Melody involves thinking in many capacities, thinking about the persons inside of the book, thinking of what happened, and thinking about “thought” in general.

Thinking also seems to include the educational aspects usually associated with learning in the classroom. “Reading to read” is different from reading to “find life.” Educational reading requires “paying attention to what the words say” which are described as “items of info.” The purposes include “remembering”, “getting a message out of it”, and “giving information.”

From another perspective reading is “magnificent and splendid.” It is “like life, not like a baby doll come to life.” In this sense Melody sees reading as “sort of like yourself...
sometime, like you or what happened in your life.” She sees pictures that go through her head, hears voices, and colors come to her eyes. In recognition of how unique these images are, she proclaims, “my pictures are different form theirs.” Using expression is an integral and inseparable part of Melody’s experience of reading. The expression that is used in her reading is what allows her to “hear the book on the story like it’s suppose to mean.” She gets a better picture and is able to think a whole better about the book.

Reading is very personal to Melody, and the expression she uses allows her to “imagine stuff.” She feels that dramatic reading will make people love her because of how she reads. This is because she puts in “a meaning voice, instead of an “I don’t care voice.” During a conversation when Joyce was pretending to explain to an alien what reading really is, she explained, “Reading is like books. And books are made from other people. Their point of view of different things. Take that Lucas guy, for example, he actually made ya’ll in movies!”

**Structural Narrative Description**

Dramatic reading is evoked for Melody through her ability to imagine the “life” within” a book. In fact, life is the condition that produces the world of reading. Reading for her is an analogy for life, a creative and expressive way to learn about the actual from the fictional. For her, reading is a shared experience between she and the author and anyone who may listen to her read. This sharing generates a mental imagery she describes as “people holding hands.” Reading is expressed through themes of communication with the book, life experience, and active responses to the reading. To
reach this state of sharing where it becomes a part of her, instead of the book, she moves from looking at a page to seeming like she is “in them,” in the heart of the action. Learning is inseparable from this vicarious experience as expressed so creatively in her reading poster which says, “If you want to learn and live a life, read a book.” When she reads dramatically, she is saying what it means inside, making reading highly personal and an integral part of the way of the way she thinks about life in general. She finds herself dreaming in whole stories and thinking “in role” of other characters during the day at school. It is her way of making sense of the world. She was transformed by imaginative reading from someone who used to look at a page and try to find some pictures, to someone who thinks in pictures. She now considers herself as smarter than a book, and while others read, she thinks.

Melody’s Edited Contextual Data Display from her journals and interviews can be seen in Table 3

**Sample Interview Transcript**

Researcher: Okay, I’m going to start with Melody, and she’s going to explain her five step process for reading that she would tell to someone who has never read before, never experienced reading before.

Melody: Well, the first one on my list would have to be you have to look at the page. The next thing, you try to read it and understand. Well, of course you have to think about what you just read to experience what they wrote about. Then you try to seem like you’re there, well, you don’t have to try, just sometimes, and that is how I would say it.
<table>
<thead>
<tr>
<th>Actions – Active Reader Stance</th>
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<tr>
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<td>Like finding life</td>
<td></td>
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<td>Get a message out of it</td>
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<td>Think about reading</td>
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<td>Schoolwork</td>
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<td>Learning</td>
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<td>Items of info</td>
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<td>Read to read</td>
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<td>Pay attention</td>
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<td>Not a job, just for fun</td>
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<td>Read well to pass a test</td>
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<td>Pay attention to scenery</td>
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<td>Pay attention to what works and characters and what they do Look at page</td>
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<td>Adjectives – Descriptors</td>
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<td>Love</td>
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<td>Problems</td>
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<td>Drama</td>
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<td>Messages</td>
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<td>Thoughts</td>
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<td>Magnificent</td>
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<td>Color</td>
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<td>Loved it</td>
<td></td>
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<tr>
<td>Color comes to your eyes</td>
<td></td>
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<tr>
<td>A world thing</td>
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<tr>
<td>A true thing [not made up]</td>
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<tr>
<td>Adventure</td>
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<td>Reading is like books – books are made from other people – their points of view of different things</td>
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<tr>
<td>Artwork – &quot;Painting a Picture&quot; Using the Imagination</td>
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<tr>
<td>Imagine stuff while the teacher is talking</td>
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<td>Imagine about past book</td>
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<tr>
<td>Mimic characters [structural]</td>
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<td>Picture pictures like the Boa War while other people were reading, I was imagining how the Boa War would be like</td>
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<tr>
<td>While others are reading, I think</td>
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<td>See things</td>
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<td>Make a picture in my head</td>
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<tr>
<td>See a bunch of people and jump into their minds</td>
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<td>Make a picture in my head to see how it's like</td>
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<tr>
<td>Acting It Out – The Drama of Expression</td>
<td></td>
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<tr>
<td>Make a picture and turn the page there’s no wrong way of reading</td>
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<tr>
<td>Reading used to be like looking at a page and trying to find some pictures</td>
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<tr>
<td>Now I don’t have to look at the pictures, I just make one up Pictures go through my mind</td>
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<td>Using expression is like being there</td>
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<tr>
<td>Use expression in my reading</td>
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<td>… to hear the book or the story like its supposed to mean</td>
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<td>Sort of act like the character, I get all the parts</td>
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<td>Sometimes by the first words I can see like how it started</td>
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<td>Sorts of sounds that things would make</td>
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<td>Makes me think a whole lot better - I’m sharing it with another person and not just me</td>
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<td>If I’m reading out loud, I get a better picture</td>
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<td>After I read to myself I go to bed and I think of a whole story whenever I’m sleeping</td>
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<td>Saying what it means inside of you</td>
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<td>Put it in a meaning voice instead of an “I don’t care” voice</td>
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<td>Experience what they wrote</td>
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<td>Play it out</td>
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<td>Hear voices but my pictures are different from theirs</td>
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<td>Reading is like drama</td>
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<td>Advice – Words of Wisdom</td>
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<td>Reading can help and change a child’s life</td>
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<tr>
<td>What a reading book should be</td>
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<tr>
<td>“I would include the best short books from a kids point of view. You know how Harry Potter was so good, well I would gather up those people and have those certain ideas and put them in a book</td>
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<td>someone’s homework</td>
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<tr>
<td>Antonym – Negative Responses to Reading</td>
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<tr>
<td>Reading aloud is like hard – seems wrong to read for someone [character] [its like doing someone’s homework]</td>
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</tbody>
</table>
Researcher: Okay, when you said you try to seem like you’re there, what do you mean by that? Like, if I say I’ve never read before, what is it like, what do you mean you’re there?

Melody: Well, I sort of think about it while I’m reading it and make a picture in my head to seem how it’s like. That’s how I do it.

Researcher: Okay, well you said my first step was to look at the page, what do I look for?

Melody: The words.

Researcher: Okay, how do I know if I’m doing them right?

Melody: How do you know if you’re doing them right?

Researcher: Well, how do I know I’m reading it right? How do I know I’m doing what I’m supposed to be doing when I read?

Melody: That’s kind of a hard question.

Researcher: Because I’ve never read before, we have to pretend right?

Melody: Well, there isn’t a wrong way of reading.

Researcher: Oh, really? Why not?

Melody: Well, only if you don’t know how to read. If you don’t know how to read then there’s a wrong way of reading, but if you know how to read, then there’s no wrong way of reading.

Researcher: Can you explain that?

Melody: Everyone has their own way of reading and how they explain what they have read. Sometimes they play it out, sometimes they think about it, and
sometimes they just read to read. And some people just read to get a
message out of something

Melody’s Reading Poster from her journal can been seen in Figure 3.

Patrick

Categorical Data Display of Results of Horizontalization

Experience

Life it can become a movie
Got certain books I was trapped in them
At first I thought it was a pastime – a subject we learned in school
Something you do fro fun in spare time
Finding out what they mean [words] by looking at them is called reading
Just get to pretend for a little while and then I start wishing, I wish something like this
were real

Descriptors

Fun
Adventure
Mystery
Horror
Reading is a part of my life
Has a good plot
Descriptive – like talking makes you want to read
I hear – how voices might sound
Reading
Reading
It gives us likes and differences

so:
likes

on:
Redwall
differences

It makes you think.
Idea!

It makes you seem smart.

Oooh...

Darn, he needs to stop.

Figure 3 Melody’s Reading Poster
Pretty much fiction

Explain something it’s a hobby

Where we each have our own opinion

   Educational Terms and Descriptions

Try and think about it

Meditate on my memory which means try and think about it

Sort of concentrate – like Tai-chi thing

Listen

Pay attention

Try and figure out the meaning

Try a little something our teacher calls spelling

Use groups of letter that make sounds

Sound out words

Put it in the sentence and see what it means

   Analogy

Like reading my thoughts

Like living your life

Like an atomic bomb against brain cramps

Like drinking the secret of life

Like I am – using the imagination

An essential thing

Reading books are small books with a lot of small books put in them with workbooks
Like entertainment

Like Harry Potter – try to picture things – when I saw the movie it was different – that surprised me

Action

Can’t get out of a good book

Feelings are released on a book to express everything

Opens your mind to the world

Changes you forever

Makes you imagine things easier

I put in expression

Usually read silently

So interested that I just fly, fly, fly [pages]

Go act out a bit of it

You think like them [the people in the book]

See pictures in my mind

Listen to description in book and decide what it was like

Trapped in them

Get interested in it

Forms in with her imagination

Really just jumps into a book

Poster Moth – Open You Imagination, Open a Book Open your imagination

Process Analysis

Find an interesting book [add his description from interview]

Find a bookmark
Get a reading light
Find a comfortable spot
Start reading [add info from transcript] [go from whisper to silent – expression goes inside]

**On Expression**

Tone of voice – like express your anger
Helps me visualize things a little better
Voice gets lower and lower and I put more thought into visualizing it
Put some thought into how to make the voices go – like drinking the secret of life
It come naturally
I go along – and I sort of change – that is the way some people do anyways, so why can’t their minds do that to?
I picture them talking in different vices
Pay attention to how the voices might sound you sort of speak in a voice expressing the fear they might feel if something bad is going on
It sort of adds creativity to it
Put in what I think it should sound like
Put it in “mimic” you add imitation the voice you think

**How To Use Imagination**

You can get carried away and start believing it
Since reading expands the imagination, it just starts working with the book
Basically a habit that’s kind of hard to stop using
I can’t help it [using imagination]

Wrote a story using 20 of our spelling words

In science, I try to imagine the possibilities with things

I’m abstract about that

Your imagination explains it [the book]

[in reading] you can tunnel into, not just this book, but in this portal you can go into any book … in the universe

you could get sucked into this book

you could start living what happens in it

every action you do, you keep changing it [reading a book]

I just walk through and went somewhere else

Advise to Teachers

Reading…”can help, is to be done with enthusiasm and with caution”

Because you can start walking around in your sleep acting like – say you read this Star Wars

Clustering and Thematizing – Contextualizing Data

Actions – Active Readers Stance

Got certain books I was trapped in them

Something you do for fun in spare time

Finding out what they mean [words] by looking at them is called reading

Just get to pretend for a little while and then I start wishing, I wish something like this were real
Analogies – Metaphorical Comparison

Like reading my thoughts
Like living your life
Like an atomic bomb against brain cramps
Like drinking the secret of life
Like I am – using the imagination
An essential thing
Reading books are small books with a lot of small books put in them with workbooks
Like entertainment
Life it can become a movie

Academics- Classroom/Educational Discourse

Try and think about it
Meditate on my memory, which means try and think about it
Sort of concentrate – like Tai-chi thing
Listen
Pay attention
Try and figure out the meaning
Try a little something our teacher calls spelling
Use groups of letter that make sounds
Sound out words
Put it in the sentence and see what it means
At first I thought it was a pastime – a subject we learned in school
Adjectives - Descriptors

Fun
Adventure
Mystery
Horror

Reading is a part of my life

Has a good plot

Descriptive – like talking makes you want to read

I hear – how voices might sound

Pretty much fiction

Explain something it’s a hobby

Where we each have our own opinion

Artwork – “Painting a Picture” Using the Imagination

Imagine stuff while the teacher is talking

Imagine about past book

Imitate characters [structural]

Picture pictures like the Boa War - while other people were reading, I was imagining how the Boa War would be like

While others are reading, I think

See things

Make a picture in my head

See a bunch of people and jump into their minds
Make a picture in my head to see how it's like

**Acting It Out – The Drama of Expression**

Using expression is like being there

Use expression in my reading … to hear the book or the story like it's supposed to mean

Sort of act like the character, I get all the parts

Sometimes by the first words I can see like how it started

Sorts of sounds that things would make

Makes me think a whole lot better – I'm sharing it with another person and not just me

If I'm reading out loud, I get a better picture

After I read to myself I go to bed and I think of a whole story whenever I'm sleeping

Saying what it means inside of you

Put it in a meaning voice instead of an “I don’t care” voice

Experience what they wrote

Play it out

Hear voices but my pictures are different from theirs

Reading is like drama

**Advice – Words of Wisdom**

Reading can help and change a child’s life

What a reading book should be – “I would include the best short books from a kids point of view. You know how Harry Potter was so good, well I would gather up those people and have those certain ideas and put them in a book people will love me because of how I read
Antonym – Negative Responses to Reading

Reading aloud is like hard – seems wrong to read for someone [character] [its like doing someone’s homework]

Textual Narrative Description

Dramatic reading is one word for Patrick. His unbelievably vivid imagination makes drama and reading one and the same. Using such description as “reading is like an atomic bomb against brain cramps” and reading is “getting trapped in them (books)”, Patrick becomes so interested when he reads that he can just “fly, fly, fly.” He too hears voices when he reads enjoys getting to pretend to the point that he starts wishing “something like this was real.” The pictures he sees in his mind cause him to “get sucked into the book where you could start living what happens in it.”

For Patrick, reading becomes “like a movie” where he “drinks the secrets of life.” It opens his mind to the world where he “peeps in” and his “feelings are released.” This all “comes naturally” for him, and he just “can’t get out of a good book.”

He pictures the characters talking in different voices which he forms with his imagination. He uses voices that “add creativity” to reading and help him “to visualize things a little better.” The imitation he uses is “a tone of voice – like when you’re anger” that allows him to “put it in mimic.”

On the other hand, reading “explains something” and requires “a sort of concentration – like a Tai-chi thing.” Patrick says that for this type of reading he must “meditate on his memory” and “try and think about it. At first reading was “just a subject we learned in school” but now it has become “something you do for fun in spare time.” Now reading is
“fun” and a “part of his life,” even going to the extent as to refer to reading as “an essential thing.”

As a dramatic reader, Patrick “forms it (the book) with (his) imagination.” He puts in expression and “acts out a bit of it” so that “you can think like them, the people in the book.” He reaches a point where “you can get carried away and start believing it.”

Reading is “basically a habit that’s kind of hard to break” because as Patrick uses his imagination to read, “the reading expands the imagination and it just starts working with the book.” He claims that imagination is what “explains it (the book).” He also uses reading in science to “imagine the possibilities with things.” When pretending and creating a book for his reading class, Patrick described it as:

Danger. The book contains a bad vortex. Do not touch it or you could get sucked into this book. You could start living what happens in it….you could probably even change the entire plot just by getting in there. …A vortex is sort of like a, say there’s a mirror in front of where I am, and I just walk through it and went somewhere else. That’s sort of like a portal, but a vortex is something like a tornado portal, just open this big whirlwind and it pulls you in.

Researcher: Okay, is that what happens when you read a book?

Patrick: To your mind, yes!

**Structural Narrative Description**

For Patrick, reading is another world which he can inhabit at will. Through the use of expression and imagination, his relationship with reading is analogical. Reading is like “living your life” allowing you to “open your mind to the world.” Patrick experiences
reading as a profound belief, “a belief that changes you forever.” This is a good example of drama for understanding that results in a change of perception.

To enter this world of reading, Patrick insists upon a process analysis that provides for physical comforts such as a comfortable spot to read, good lighting, and a bookmark to keep him from losing his place. Reading moves from oral to silent and the “expression goes inside.” However, this world of reading is not only a creative process but a cognitive process. Patrick refers to the qualities of this experience in cognitive terms such as concentrating, paying attention, thinking, and “Putting thought into” how to make the voices of the imagination.

Analogically, the perfect book is one you can tunnel into, but “not just into any book…into the entire universe.” The theme of vicarious experience is reflected in Patrick’s approach to reading as seeing the world through the eyes of others. This opens up worlds to him that he could otherwise never experience. “It open your mind to the world.”

Patrick’s Edited Contextual Data Display from his journals and interviews can be seen in Table 4

Sample Interview Transcript

Researcher:  All right, we were talking about aliens and George Lucas, I want you to pretend that I am an alien.

Melody:  You’re too pretty to be an alien.

Patrick:  Which kind?
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<tbody>
<tr>
<td>Remembering</td>
<td>Like being there</td>
<td>Get a message out of it</td>
<td>Love</td>
<td>Imagine stuff while the teacher is talking</td>
<td>Using expression is like being there</td>
<td>Reading can help and change a child’s life</td>
<td></td>
</tr>
<tr>
<td>Think about the person</td>
<td>Like being those characters</td>
<td>Think about reading</td>
<td>Problems</td>
<td>Imagine about past book</td>
<td>Use expression is in my reading</td>
<td>What a reading book should be – “I would</td>
<td></td>
</tr>
<tr>
<td>inside of it [book]</td>
<td>People holding hands [gives you</td>
<td>Schoolwork</td>
<td>Drama</td>
<td>[imitate characters]</td>
<td>… to hoist the book or the story</td>
<td>include the best short books from a</td>
<td></td>
</tr>
<tr>
<td>Think of what happened</td>
<td>info about lives of others)</td>
<td>Learning</td>
<td>Times</td>
<td>[structural]</td>
<td>like its supposed to mean</td>
<td>kid’s point of view. You know how</td>
<td></td>
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<tr>
<td>To think</td>
<td>Like what actually happened</td>
<td>Items of info</td>
<td>Actions</td>
<td>Picture pictures like the Box War</td>
<td>Sort of act like the character, I</td>
<td>Harry Potter was so good, well I would</td>
<td></td>
</tr>
<tr>
<td>Expand your imagination</td>
<td>Sort of like yourself sometimes</td>
<td>Read to read</td>
<td>Messages</td>
<td>while other people were reading, I was</td>
<td>get all the parts</td>
<td>gather up those people and have those</td>
<td></td>
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<tr>
<td>Jump into a book</td>
<td>Like you or what happened in your</td>
<td>Pay attention</td>
<td>Thoughts</td>
<td>imagining how the Box War would be like</td>
<td>Sometimes by the first words I</td>
<td>certain ideas and put them in a book</td>
<td></td>
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<tr>
<td>Make a picture in your head to</td>
<td>like your life, not</td>
<td>Not a job, just for fun</td>
<td>Splendid</td>
<td>While others are reading, I think</td>
<td>can see like how it started</td>
<td>people will love me because of</td>
<td></td>
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<tr>
<td>see how its like</td>
<td>actually based on you</td>
<td>Pay attention to scenery</td>
<td>Magnificent</td>
<td>Make a picture in my head</td>
<td>Makes me think a whole lot better – I’m</td>
<td>how I read</td>
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<tr>
<td>Make a picture and turn the</td>
<td>Like life – not</td>
<td>Pay attention to what works and characters</td>
<td>Color</td>
<td>See things</td>
<td>sharing it with another person and not</td>
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<td>page</td>
<td>like a baby doll</td>
<td>and what they do</td>
<td>Loved it</td>
<td>Make a picture in my head</td>
<td>just me</td>
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<td>Like finding</td>
<td>come to life</td>
<td>Look at page</td>
<td>Color comes to your eyes</td>
<td>See a bunch of people and jump into their</td>
<td>Now I don’t have to look at the</td>
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<td>life</td>
<td>Like drama</td>
<td>A world thing</td>
<td>A true thing</td>
<td>minds</td>
<td>pictures</td>
<td></td>
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<tr>
<td>Change a</td>
<td>Like a scene</td>
<td>Adventure</td>
<td>[not made up]</td>
<td>Make a picture in my head</td>
<td>I just make one up</td>
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<td>child’s life</td>
<td>It’s not the book; it’s sort of</td>
<td>Reading is like books – books are made from</td>
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<td>See a bunch of people and jump into their</td>
<td>Pictures go through my mind</td>
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<td>Not just</td>
<td>me Everyone has their own way of</td>
<td>other people – their points of view of</td>
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<td>minds</td>
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<td>reading a page of words</td>
<td>way of reading and how they explain</td>
<td>different things</td>
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<td>Make a picture in my head</td>
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<td>what they have read</td>
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Table 4: Patrick’s Edited Contextual Data Display of Journals and Interviews
Researcher: I don’t know, let me think about what kind of alien I want to be. But, I’m a very smart alien, and I am an alien who has never read before. And I want to visit Earth, and I have heard that you two like reading, and you use a lot of expression in your reading.

Melody: Do they have newspapers?

Researcher: Well, this is my show.

Patrick: Yeah, they have things like hologram messages in *Star Wars*.

Researcher: Well, that’s true, but I want to know, see we don’t read like that, we read telepathically. So, we don’t have to use words, so I want to know what this thing is that you do here on Earth called reading.

Patrick: That would mean you are some sort of trade federation alien.

Researcher: Yeah, probably. So, you need to explain this well to me, because I’m going to go back and tell my people all about it.

Patrick: All right. Reading is when you pick up, you probably don’t have these on your planet, or your galaxy maybe, have you ever been to the center of that galaxy? You probably have since the federation is part of the senate, but anyway, there’s a place there called the Jedi temple where Jedis are trained. Have you been there?

Researcher: Yes.

Patrick: Have you been to the door of the council room and seen those strange writings above it?

Researcher: Yes.
Patrick: Those are words. And finding out what they mean by looking at them is called reading. Now, there are things that we have, do you get the idea?

Patrick: Does your planet have analphabet?

Researcher: Not yet. Do we need one? All right, well finish telling me Melody. What would you describe, I’m going to write it down. What would you say it is?

Melody: What I was going to say was, reading is like books. And books are made from other people. Their point of view of different things. Take that Lucas guy for example, he actually made ya’ll in movies. But you are a bit prettier. Those were uglier aliens.

Researcher: So, a book is a movie?

Melody: It can become a movie.

Patrick: A book can become a movie, but basically, a movie is just, okay, have you ever been in a play?

Researcher: Yes.

Patrick: You know how you have things to say called lines, and actions to do?

Researcher: Right.

Patrick: A book would explain something. It would say like, and then Jordan hit Molly. Just as an example. And then, if there’s a person named Jordan in that movie, then that person would hit someone named Molly in that movie.

Researcher: And the book would explain why they did it?
Patrick: Yes, but in a movie it doesn’t always give an explanation, but it might show something earlier that would make them want to do that.

Melody: Words on pieces of paper are sometimes easier to understand sometimes. Because in movies, they just don’t say Jordan hit Molly because Molly took a sucker. It doesn’t say that. It only says it in books.

Researcher: Only in books it says that?

Patrick: It would show Molly taking a sucker, and then it would show Jordan hitting her, and then you could probably find out that’s why.

Researcher: So, in a book, do you get to go inside of people?

Melody: No, you just think as them.

Researcher: You think as them?

Melody: You try to explain to yourself how they would be like, and you imagine how they’re like, you can even make up your own scenery in your mind if you want to.

Researcher: So, do you get inside of people’s heads and you can find out what they’re thinking?

Melody: No.

Researcher: You can’t find out what they’re thinking in a book?

Melody: No, the book doesn’t tell what they’re thinking.

Patrick: Not all the time anyway.

Melody: It tells them what they’re thinking, but you don’t just jump into a book and see a bunch of people and jump into their minds if you cannot read.
Patrick: Because you can’t really just jump into a book, you just read the letters on it.

Researcher: What’s in my mind when I’m reading a book?

Melody: Well, we can’t tell that. You have to find out yourself. You read a book, and whenever you do read a book and expand your imagination, then your imagination explains it.

Researcher: Your imagination explains to you what the book is? Is that how you figure out what the words are?

Melody: And your knowledge.

Patrick’s Reading Poster can been seen in Figure 4.

**Low SES 8^{th} Grade**

Ruby

**Categorical Data Display of Results of Horizontalization**

Descriptors- Reading Is

Enjoyment

Relaxation

Cool

Page turners makes you anxious to see what happens

**Educational Terms**

Look at page

Learn over time [what the word means]

The order of the words make the story
Figure 4 Patrick’s Reading Poster
You learn from books
You learn words

**Process Analysis**

Look at the words and the order they are in
Try to understand what the words mean
Visualize the things happening in your head
Remember what happened
You’re done

**Actions**

Stretches my imagination
Improves my vocabulary
Feel enjoyment
See the characters doing and saying things in my head
Try to understand what author is saying
Make something up
Visualize what’s happening
I read really good
Don’t stumble over everything I read
Like to read
Like to learn new words
Relax
Have a good time
Get all into the book

have a good time and read

I’m focused on it

Try to put all the clues together

Try to figure out who it is [if it’s a mystery]

I see stories, not just words jumbled up on a paper

Make a picture out of what they’re saying

What they describe, I make a picture of it in my mind

They [author] use some figurative language or something that I don’t know about, ask somebody

Skip it [what I don’t understand] and put something in that I think the character would do

Try to remember what happened

Try and go with the flow and kind of get into the book

If I don’t understand, go back and reread and see if I can’t get a little more

Learn to interpret things.

 Analogies

A book is like a movie

Reading is like the way you feel after a movie

Reading orally is like being a public speaker

Using expression is like giving life to the character

Using your imagination when you read is like painting a picture
Poetry, sometimes it’s like, they’ll be talking about rain, but they’re talking about a whole different thing.

When I read, I’m kind of like the director of a movie – that’s just how I see it.

**On Expression**

When I read orally, I can see the picture.

Read silently, more “into” the book.

See what punctuation a sentence has, what he or she is saying.

Like if there’s a fire, you know to say it with a lot of expression.

Whenever I see the person talking in the book, I’ll say that it’s Julia Roberts or somebody saying it, and that’s how it would be like in my mind.

When I read the words, I hear it in my mind.

It’s like they’re [characters] talking.

You can tell by what they say, like it somebody is being sarcastic or always trying to be dramatic.

Read it however I think it should be said.

If someone’s funny, they usually have a high-pitched voice.

Someone dramatic is low, like a little attitude in their voice.

Without it [expression] the words wouldn’t have life [use as example].

It’s complicated, you have to interpret everything.

Like when I’m trying to imitate somebody.

I try to mock somebody.

Makes the story more interesting.
Keeps their attention more

As I got older, I just said it [expression] in my mind

Take it slowly

Try to hear the characters in your head saying things

You think like what if that were me, or what if I did that

Look at the circumstance the people are in

If they are trying to hide, they have to talk amongst themselves, they’re going to be whispering

If someone’s in an argument, they won’t say it softly, they would say it with anger or something

I know [how to use expression] from the words hey use, like if he was mad

On Imagination

Imagine in your head what is happening

Visualize

Easier to remember scenes than words

Relate it [the book] to other things I know about, things that are familiar to me

Listen to what they’re saying [in the book]

Imagine it actually happening

Take stuff from movies and stuff from other books [use as example of intertextuality]

Take a little bit from everywhere and try and put it all together and make something that I think it would look like [use as example of intertextuality]
I used to have all these books with pictures, started to not like the pictures anymore, because I wanted to use my own characters. Like if they describe a character in the book, I’ll say I want Mel Gibson to be that character. I’ll think of him [Mel Gibson] doing whatever they’re saying [in the book]. I can feel how they felt and what was happening around them. Movies and stuff… cause people to love their imagination. I see the actors. I think whatever the face looks like. Like the other day when I read about Cassie dragging her feet I saw her doing that.

Advice to Teachers:
I think that when they don’t understand it, if someone asks them something about it, like a teacher, and they don’t know what it is and everyone else knows, I think that’s what turns it negative or if they can’t read with expression at all, I think that too would turn it negative. They say they don’t want to read, and they don’t like it, but its not that they don’t like it, its just that they don’t think that they’re good enough to read in front of the class.

**Cluster and Thematizing – Contextualizing Data**

Actions – Active Readers Stance

Stretches my imagination

Improves my vocabulary

Feel enjoyment
See the characters doing and saying things in my head
Try to understand what the author is saying
Make something up
Visualize what’s happening
I read really good
Don’t stumble over everything I read
Like to read
Like to learn new words
Relax
Have a good time
Get all into the book
Have a good time and read
I’m focused on it
Try to put all the clues together
Try to figure out who it is [if it’s a mystery]
I see stories, not just words jumbled up on a paper
Make a picture out of what they’re saying
What they describe, I make a picture of it in my mind
They [author] use some figurative language or something that I don’t know about, ask somebody
Skip it [what I don’t understand] and put something in that I think the character would do
Try to remember what happened
Try and go with the flow and kind of get into the book

If I don’t understand, go back and reread and see if I can’t get a little more

Learn to interpret things

**Analogies – Metaphorical Comparison**

A book is like a movie

Reading is like the way you feel after a movie. Reading orally is like being a public speaker

Using expression is like giving life to the character

Using your imagination when you read is like painting a picture

Poetry, sometimes it’s like, they’ll be talking about rain, but they’re talking about a whole different thing

When I read, I’m kind of like the director of a movie – that’s just how I see it

**Academics- Classroom/Educational Discourse**

Look at page

Learn over time [what the word means]

The order of the words makes the story

You learn from books

You learn words

**Adjectives - Descriptors**

Enjoyment

Relaxation

Cool
Page-turners make you anxious to see what happens

Artwork – “Painting a Picture” Using the Imagination

Imagine in your head what is happening

Visualize

Easier to remember scenes than words

Relate it [the book] to other things I know about, things that are familiar to me

Listen to what they’re saying [in the book]

Imagine it actually happening

Take stuff from movies and stuff from other books [use as example of intertextuality]

Take a little bit from everywhere and try and put it all together and make something that I think it would look like [use as example of intertextuality]

I used to have all these books with picture, started to not like the pictures anymore, because I wanted to use my own characters

Like if they describe a character in the book, I’ll say I want Mel Gibson to be that character

I’ll think of him [Mel Gibson] doing whatever they’re saying [in the book]

I can feel how they felt and what was happening around them

Movies and stuff… cause people to love their imagination

I see the actors

I think whatever the face looks like

Like the other day when I read about Cassie dragging her feet I saw her doing that

Acting It Out – The Drama of Expression

When I read orally, I can see the picture

Read silently, more “into” the book
See what punctuation a sentence has, what he or she is saying

Like if there’s a fire, you know to say it with a lot of expression

Whenever I see the person talking in the book, I’ll say that it’s Julia Roberts or somebody saying it, and that’s how it would be like in my mind

When I read the words, I hear it in my mind

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Read it however I think it should be said

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Makes the story more interesting

Keeps their attention more

As I got older, I just said it [expression] in my mind

Take it slowly

Try to hear the characters in your head saying things

You think like what if that were me, or what if I did that

Look at the circumstance the people are in
If they are trying to hide, they have to talk amongst themselves, they’re going to be whispering.

If someone’s in an argument, they won’t say it softly, they would say it with anger or something.

I know [how to use expression] from the words they use, like if he was mad.

Advice – Words of Wisdom

I think that when they don’t understand it, if someone asks them something about it, like a teacher, and they don’t know what it is and everyone else knows, I think that’s what turns it negative or if they can’t read with expression at all, I think that too would turn it negative.

They say they don’t want to read, and they don’t like it, but its not that they don’t like it, it's just that they don’t think that they’re good enough to read in front of the class.

Antonym – Negative Responses to Reading

Textual Narrative Description

As far as Ruby is concerned, reading is “just having a good time.” She loves to read. Reading is enjoyment, relaxation, and “it’s cool.” From the process to the product, reading is considered beneficial and at the same time fun. It is the like “the way you feel after a movie.”

Ruby has managed to maintain her childhood love of reading throughout her school years and has a simple, uncomplicated approach to reading. “When you read, you just look at the words and the order they are in- try to understand what the words mean-visualize the things happening in your head-remember what happened-you’re done.” She
feels that she reads “really good,” and that it’s easy if you just “try and go with the flow and kind of get into the book.”

Ruby genuinely likes to read. She makes a picture in her mind “out of what they’re saying and…what they describe.” Then she is able to “remember what happened.” If she doesn’t understand something she reads, she has several strategies that enables her to “try to understand what the author is saying” without becoming stressed or discouraged.

“If I don’t understand, I go back and reread and see if I can’t get a little more…I skip it (what I don’t understand) and put something in that I think the characters would do…And if they use some figurative language or something that I don’t know about, ask somebody.”

With this attitude Ruby has come to appreciate reading and feels that it “stretches (her) imagination” and “improves (her) vocabulary.” Ruby has learned to “interpret things” when she reads. “When I read, I’m kind of like the director of a movie-that’s just how I see it.” She “puts all her clues together,” and then uses her dramatic expression to “see the characters doing and saying things” in her head. “Without expression, the words wouldn’t have life.”

Using dramatic expression allows Ruby to “hear the book” in her mind. “When I read the words, I hear it in my mind…Whenever I see the person talking in the book, I’ll say that it’s Julia Roberts or somebody saying it and that’s how it would be like in my mind.” She compares this ability to dramatize the characters and the story to mocking or imitating someone and puts herself in the place of the character.
“You think like what if that were me, or what if I did that…look at the circumstances the people are in. If they are trying to hide they have to talk amongst themselves, they’re going to be whispering…if someone’s in an argument, they will say it with anger or something.”

Ruby has a good grasp on when to use her dramatic expression, and it is an integral part of her reading experience. She automatically “knows from the words they (the character) use, like if he/she was mad.” She is focused on dramatic clues such as punctuation. “See what punctuation the sentence has, what he or she is saying.” She has learned to read in the manner in which she “thinks it should be said.” For instance, “if someone’s funny, they usually have a high pitched voice. Someone dramatic is low, like a little attitude in their voice.” This makes the story more interesting, and she takes it slowly and “tries to hear the character in (her) head saying things.”

Imagination goes hand in hand with reading dramatically, and by using her imagination, Ruby can “feel how they (character) felt and what was happening around them.” She imagines what faces look like, and “imagines it actually happening.” She is able to do this when she “relates it (the book) to other things I know about, things that are familiar to me.” She often uses memories of “movies and stuff from books” and will associate actors with character. “Like if they describe a character in the book, I’ll say I want Mel Gibson to be that character. I’ll think of him doing whatever they’re saying (in the book).”

Ruby truly lives the experience of reading. She loves to get a hold on a “page turner—makes you anxious to see what happens. She relaxes and “feels enjoyment.” Her
expression “gives life to the character…like the other when I read about Carrie dragging her feet, I saw her doing that.” This just makes sense to her as a reader because “it’s easier to remember scenes than words…a book is like a movie.”

**Structural Narrative Description**

Attitude has played a tremendous role in Ruby’s success as a reader. She believes that students have been turned away from reading because they don’t understand what they read and because they lack dramatic reading abilities.

“I think that when they don’t understand it, if someone asks them something about it, like a teacher, and they don’t know what it is, and everyone else knows, I think that’s what turns it negative, or if they can’t read with expression, or just read with no expression at all, I think that too would turn it negative.”

Ruby has never lost the enthusiasm for reading she had as a child, and her love for oral dramatic reading has continued to add to her ability to “get all into the book.” She explains that “as I get older, I said it (expression) in my mind.”

Ruby would certainly advise against speed-reading, and warns that reading must be taken slowly because it is complicated, and “you have to interpret everything.” This process of reading brings her much enjoyment, however, because the act of interpretation is fun. Interpretation takes in all qualities of successful motivated reading. Ruby applies her prior knowledge and relates what she reads to her own life experiences. She also applies metacognitive skills.

Education has not ruined reading for Ruby the way she believes it has for some students. She uses her environment in a very positive way, applying everything she
experiences to what she reads. Her explanation greatly resembles a text book example of intertextuality. “I take a little bit from everywhere and try and put it all together and make something that I think it (story or characters) would look like.” It is her keen awareness that gives her such insight for her age. She can explain how and why she is a good reader. She has a plan and solution for stumbling blocks in reading. Her active participation in her own analysis as she responded to interview questions was obvious, and she wanted to contribute to the knowledge on why other kids her age don’t read. Most of all, imagination is the key to Ruby’s comprehension abilities, and is the source of her dramatically expressive abilities. It is her imagination that allows her to “paint a picture” with words. “I see stories, not just words jumbled up on a paper.”

Ruby’s Edited Contextual Data Display from her journals and interviews can be seen in Table 5

**Sample Interview Transcript**

Researcher: They said you’d be a great candidate for this study, and all I asked for was just someone who would be a natural oral dramatic reader. That means they have a natural ability to use a lot of expression. Why do you think that they suggested you?

Ruby: I don’t know, like, most of our class we do a lot of reading in class in class, like, out loud.

Researcher: Oh, do you. Okay.

Ruby: Uh huh. I think I do really good when I like, read out loud, and everybody in class is, like, and it’s weird ‘cause like, I’m reading and, I don’t know
<table>
<thead>
<tr>
<th>Actions – Active Readers Stance</th>
<th>Analogies – Metaphorical Comparison</th>
<th>Academics – Classroom/Educational Discourse</th>
<th>Adjectives – Descriptors</th>
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<tbody>
<tr>
<td>Stretches my imagination</td>
<td>A book is like a movie</td>
<td>Look at page</td>
<td>Enjoyment</td>
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<tr>
<td>Improves my vocabulary</td>
<td>Reading is like the way you feel</td>
<td>Learn over time [what the word means]</td>
<td>Relaxation</td>
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<td>Feel enjoyment</td>
<td>after a movie</td>
<td>The order of the words makes the story</td>
<td>Cool</td>
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<td>See the characters doing and</td>
<td>Reading orally is like being a</td>
<td>You learn from books</td>
<td>Page-turners make</td>
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<td>saying things in my head</td>
<td>public speaker</td>
<td>You learn words</td>
<td>you anxious to see</td>
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<td>Try to understand what the</td>
<td>Using expression is like giving</td>
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<td>what happens</td>
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<td>author is saying</td>
<td>life to the character</td>
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<td>Make something up</td>
<td>Using your imagination when you</td>
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<td>Visualize what’s happening</td>
<td>read is like painting a picture</td>
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<td>Like to learn new words</td>
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<td>Relax</td>
<td>director of a movie – that’s just</td>
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<td>Have a good time</td>
<td>how I see it</td>
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<td>Get all into the book</td>
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<td>Have a good time and read</td>
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<td>I’m focused on it</td>
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<td>Try to put all the clues</td>
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<td>understand] and put something</td>
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<td>can’t get a little more</td>
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<td>Learn to interpret things</td>
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<td>Acting It Out – The Drama of Expression</td>
<td>Advice – Words of Wisdom</td>
<td>Antonym – Negative Responses to Reading</td>
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<td>I’ll say I want Mel Gibson to be that character</td>
<td>Makes the story more interesting</td>
<td></td>
<td></td>
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<tr>
<td>I’ll think of him [Mel Gibson] doing whatever they’re</td>
<td>Keeps their attention more</td>
<td></td>
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<tr>
<td>saying [in the book]</td>
<td>As I get older, I just said it [expression] in my mind</td>
<td></td>
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<tr>
<td>I can feel how they felt and what was happening</td>
<td>Take it slowly</td>
<td></td>
<td></td>
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<tr>
<td>around them</td>
<td>Try to hear the characters in your head saying things</td>
<td></td>
<td></td>
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<tr>
<td>Movies and stuff... cause people to loose their</td>
<td>You think like what if that were me, or what if I did that</td>
<td></td>
<td></td>
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<tr>
<td>imagination</td>
<td>Look at the circumstance the people are in</td>
<td></td>
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<tr>
<td>I see the actors</td>
<td>If they are trying to hide, they have to talk amongst themselves, they’re going to be whispering</td>
<td></td>
<td></td>
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<tr>
<td>I think whatever the face looks like</td>
<td>If someone’s in an argument, they won’t say it softly, they would say it with anger or something</td>
<td></td>
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<tr>
<td>when I read about Cassie dragging her feet, I saw</td>
<td>I know [how to use expression] from the words they use, like if he was mad</td>
<td></td>
<td></td>
</tr>
<tr>
<td>her doing that</td>
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</tbody>
</table>
how to describe it but, I think I read really good. And like when I’m in other classes, like my teachers like will say “good” like, compliment me on stuff like that.

Researcher: Okay, what’s the response from your classmates when you read out loud? What do they say?

Ruby: It’s not really like a response to the class. They, just like, have the ruder response, it’s not really……

Researcher: Well, I mean there must be something different about you because you said something about the way the class acts, or something that they do when you read.

Ruby: Well, mostly when I answer the questions, then she’ll say “Ruby” and they’ll be like “oh, goodness. They say, why you call…..” Cause a lot of the times they’ll be like questions you know, like, “oh, goodness, you know she’s gonna get it right.”

Researcher: Oh, okay. Well, does it embarrass you to use expression when you read? Are you not worried that other people don’t think that’s cool or something like that?

Ruby: No.

Researcher: Okay, don’t you find that most people enjoy, when they listen to somebody read, they really like to listen to somebody read who’s got expression?

Ruby: Uh-huh.
Researcher: Why do you think you have more expression? Have you been like that since you were small?

Ruby: Yeah, like, when we were in first grade, I was in the regular book when they had other books that were higher, and then she was like… and then my teacher told me to read. And, she was like “that’s really good.” But, I never got to be in the advanced classes or anything, I don’t know.

Ruby’s Reading Poster can been seen in Figure 5.

Michael

Categorical Data Display of Results of Horizontalization

Descriptors

Reality

Just for that person

Association

Not just words

Educational Terms

Words

Book

Science fiction

Sentence

Fiction

Fantasy

School
Figure 5 Ruby’s Reading Poster
Nonfiction

Mystery

Teach them to sound out words and what words mean

**Process Analysis**

Top to bottom

Left to right

Group of words makes a sentences

Imagine setting

Imagine character

**Actions When I Read**

Reality changes

When you stop reading, you leave the fantasy reality and go back to life

Get into it [books]

Get away from reality

Mt life is transformed into the book

Only thing on my mind is the book

Grew up like that [being a dramatic reader]

Relate the people [in book] with people I’ve seen or known or actors

Get caught up in it

When stop reading, you go back to your normal life

Relate to things I have seen before

Make a pretty good picture of it

They visualize different things by words
Compare it [the book] to something they’ve seen

Make the book somehow related to me

Turning the words into pictures

Just try to picture the scenery

I associate things with people I know, things that I’ve heard, or places I’ve been

When I used to have time to read, I love to read stuff like – sometimes I read and won’t be able to remember what’s on the page

Like to read so I can get away

You get caught up in the book

Do for fun to get away from things

If you look at it negative, you will read it negative

Try to picture it as something fun

Get sidetracked by what’s going to happen [at school]

Do it [read] where it won’t distract me

Stop and think

Go back and read it

Never happen [get off track] when it’s a book I wanted to read

**Expression**

Grew up like that [as a dramatic reader]

I use them [words] in a sentence better

I read naturally

Some people don’t use expression, they read it real quick to get it over with

Doesn’t bother me to read out loud
It all matters on what’s going on in the story

If there’s a fire, you would say it with expression

It always comes naturally

When I’m reading that part in my mind, I hear that voice

It’s better than monotone

I automatically picture that person, and what it sounds like and what they’re saying

Everyone is going to be different because of the way they are raised so you’re going to see things differently

Imagination

Use imagination by turning the words into thoughts and then thoughts into pictures and the pictures into a story

In the exposition when they’re describing people, I always try to think of an actor or someone that I know

I’ll picture them [someone that I know] and that way anytime they’re thinking I can see like their expressions because I’ve seen them before

It is thinking about stuff when I’m playing around [story about skateboard]

It makes it easier to imagine things because you did it just for fun [when you were young]

When I’m at baseball practice, or a lot of times in any sport, in a split second, I can see the whole thing go through my mind

Like if I can picture myself hitting the ball, then I could do it

Maybe they did imagine something [before movies] and it was their own way, it might not have been one hundred percent accurate

I couldn’t even imagine not using your imagination
[when we were young] we always played this make believe thing – wilderness –that’s what we called it

I guess, I mean it would [have an effect on your ability as a reader]

Think about the “what-ifs”

I would always invent things

**Analogies**

A book is like a passage way to a different life

Reading is like making you own movie

Reading aloud is like saying a speech

Using expression is like talking using imagination

Using your imagination when you read is like using your imagination for anything else

Like the book becomes a new reality

Like the some with a movie, that becomes your reality

Its like you are in that life [the book]

Like a movie but different; the movie is already made, but a book – you get to kind of make up whatever you want

I remember it [the book] as if it were a movie, I remember like a scene almost

Like when you play pool – before someone shoots, you try to think what their shot is going to do – you have to visualize your shot, then you can **see** where you can hot it

*[GREAT EXAMPLE]*

Movie and books are a lot the same 0 it’s a story, you just try to see it that way and its easier

 Its like going away from reality
Its almost like you’re in the characters, you’re in their surroundings
Its like your in the book

**Advice To Teachers**

On teaching someone how to interpret: Interpreting, like listening to different songs, kind of got to be taught from the beginning – its like a long cycle of different things you have to go through, knowing reality

Tell kids from when they’re younger, just keep beating it in their heads like the rainbow song – to try to picture what’s going on and stuff like that

Some people don’t even think they can do that, but if you tell them to try it the next time they read a book, try to imagine the scenery, or what the people look like, try to associate, then they might do it, because some people just don’t realize that they can

Maybe if people couldn’t have books, if it was forbidden, more people would do it, just to want what they can’t have.

**Clustering and Thematizing – Contextualizing Data**

**Actions – Active Readers Stance**

Reality changes

When you stop reading, you leave the fantasy reality and go back to life

Get into it [books]

Get away from reality

My life is transformed into the book

Only thing on my mind is the book

Grew up like that [being a dramatic reader]

Relate the people [in book] with people I’ve seen or known or actors
Get caught up in it

When stop reading, you go back to your normal life

Relate to things I have seen before

Make a pretty good picture of it

They visualize different things by words

Compare it [the book] to something they’ve seen

Make the book somehow related to me

Turning the words into pictures

Just try to picture the scenery

I associate things with people I know, things that I’ve heard, or places I’ve been

When I used to have time to read, I love to read stuff like – sometimes I read and won’t be able to remember what’s on the page

Like to read so I can get away

You get caught up in the book

Do for fun to get away from things

If you look at it negative, you will read it negative

Try to picture it as something fun

Get sidetracked by what’s going to happen [at school]

Do it [read] where it won’t distract me

Stop and think

Go back and read it

Never happen [get off track] when its a book I wanted to read
Analogies – Metaphorical Comparison

A book is like a passage way to a different life

Reading is like making you own movie

Reading aloud is like saying a speech

Using expression is like talking using imagination

Using your imagination when you read is like using your imagination for anything else

Like the book becomes a new reality

Like the same with a movie, that becomes your reality

Its like you are in that life [the book]

Like a movie but different; the movie is already made, but a book – you get to kind of

make up whatever you want

I remember it [the book] as if it were a movie, I remember like a scene almost

Like when you play pool – before someone shoots, you try to think what their shot is

going to do – you have to visualize your shot, then you can see where you can shoot it

[GREAT EXAMPLE]

Movie and books are a lot the same, it’s a story, you just try to see it that way and its
easier

Its like going away from reality

Its almost like you’re in the characters, you’re in their surroundings, its like your in the
book

Academics- Classroom/Educational Discourse

Words

Book
Science fiction
Sentence
Fiction
Fantasy
School
Nonfiction
Mystery

Teach them to sound out words and what words mean

   Adjectives - Descriptors

Reality
Just for that person
Association
Not just words

   Artwork – “Painting a Picture” Using the Imagination

Use imagination by turning the words into thoughts and then thoughts into pictures and
the pictures into a story

In the exposition when they’re describing people, I always try to think of an actor or
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I’ll picture them [someone that I know] and that way anytime they’re thinking I can see
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It is thinking about stuff when I’m playing around [story about skateboard]

It makes it easier to imagine things because you did it just for fun [when you were young]
When I’m at baseball practice, or a lot of times in any sport, in a split second, I can see the whole thing go through my mind. Like if I can picture myself hitting the ball, then I could do it. Maybe they did imagine something [before movies] and it was their own way, it might not have been one hundred percent accurate. I couldn’t even imagine not using your imagination. [when we were young] we always played this make believe thing – wilderness –that’s what we called it. I guess, I mean it would [have an effect on your ability as a reader]. Think about the “what-ifs”

I would always invent things

   Acting It Out – The Drama of Expression

Grew up like that [as a dramatic reader].

I use them [words] in a sentence better.

I read naturally.

Some people don’t use expression, they read it real quick to get it over with.

Doesn’t bother me to read out loud.

It all matters on what’s going on in the story.

If there’s a fire, you would say it with expression.

It always comes naturally.

When I’m reading that part in my mind, I hear that voice.

It’s better than monotone.

I automatically picture that person, and what it sounds like and what they’re saying.
Everyone is going to be different because of the way they are raised so you’re going to see things differently

**Advice – Words of Wisdom**

On teaching someone how to interpret: Interpreting, like listening to different songs, kind of got to be taught from the beginning – its like a long cycle of different things you have to go through, knowing reality

Tell kids from when they’re younger, just keep beating it in their heads like the rainbow song – to try to picture what’s going on and stuff like that

Some people don’t even think they can do that, but if you tell them to try it the next time they read a book, try to imagine the scenery, or what the people look like, try to associate, then they might do it, because some people just don’t realize that they can

Maybe if people couldn’t have books, if it was forbidden, more people would do it, just to want what they can’t have.

**Antonym – Negative Responses to Reading**

sometimes I read and won’t be able to remember what’s on the page

If you look at it negative, you will read it negative

Get sidetracked by what’s going to happen [at school]

**Textual Narrative Description**

Michael reads for fun. It is a very personal activity that is “just for that person.” He reads to “get away from things.” Ironically, he refers to reading as reality, and at the same time, he refers to it as “getting away from reality.”

Michael has no doubt as to what reading is for him. It is something he does for “fun” and to “get away from things.” When he reads, that is the only thing on his mind, and he
rarely “gets off track” when it is something he wants to read. He “gets caught up in the book.” For Michael, a book is “like a passageway to a different life.” As he reads, the book becomes a “new reality” where “you are in that life,” and when he stops reading, he goes back to normal life. “When you stop reading, you leave the fantasy reality and go back to life.” This experience is transformative and Michael is then able to picture the and imagine the characters, so that it’s like “making your own movie.”

The use of dramatic expression is a natural and automatic part of Michael’s reading experience. “I automatically picture that person and what it sounds like and what they’re saying.” Michael describes dramatic expression as “talking using imagination.” Michael uses “association” to create the expression in his reading. He relates the book and the characters to “people I’ve seen and known or to actors.” He compares the book to something he has seen, heard, or places he has been. This is a very individualized ability. “Everyone is going to be different (in their use of expression) because of the way they are raised, so you’re going to see things different.” It is “just for that person.” It is like a movie but different. “The movie is already made, but a book-you get to kind of make up whatever you want.”

Michael’s ability to read to the point that his life “is transformed into the book” depends on imagination. “I couldn’t even imagine not using your imagination.”

Through his imagination, Michael thinks about the “what ifs.” “We use imagination by turning the words into thoughts and the thoughts into pictures, and the pictures into a story.” Michael uses his imagination in everything from visualizing his baseball game to determining his possible shots in a pool game. “I guess, I mean it would have an effect
on your ability as a reader.” Imagination is what allows Michael to feel like he is “in the book.”

“Some people don’t even think they can do that, but if you tell them to try it, the next time they need a book, try to imagine the scenery, or what the people look like, try to associate, then they might do it, because some people just don’t realize that they can.”

**Structural Narrative Description**

There is no big mystery to reading as far as Michael is concerned. He has always read just for fun since he was very young, and this has made it easier now to imagine when he reads. He “grew up like that.”

Michael has a set technique for reading that is based on his vivid imagination, his dramatic expression, and the power of association. He sees reading as its own reality by making the book relate to himself. It comes naturally to him, and he is able to make the book become his reality. He looks at everything as a story. “Movies and books are a lot the same—it’s a story, and you just try to see it that way and it’s easier.”

Michael’s view of reading comes from his ability to make it a “lived experience.” He lives through the story and character and makes it relevant. Michael does not associate “real reading” with schools or the educational process. When he had to describe the process of reading, he answered with the “expected response,” and quickly reverted to the stale classroom vernacular such as “top to bottom, left to right, group words, make a sentence, teach them to sound out words and what the words mean.” For reading to be real, Michael believes you must be taught when young to try to “picture” what’s going on”, and credits his own ability to having played “make-believe” all through his life.
“Reading is not just words...you must use your imagination. Using your imagination when you read is like using your imagination for anything else.”

Michael’s Edited Contextual Data Display from her journals and interviews can be seen in Table 6.

**Sample Interview Transcript**

**Researcher:** Alright, Michael, what do you do when you read?

**Michael:** Literally, or like...

**Researcher:** Whatever comes to your mind when I ask you that. This is not a test. Just describe it.

**Michael:** When I read a book or a story or something like that, I always try to relate the people with people I’ve seen or known, or actors or something, and then when I really start reading a book, I get caught up in it, and it’s like the same with a movie. It’s like, that becomes your reality, and then when you stop reading, it’s like you have to go back to your normal life. When you watch a movie or you read a book, it’s like you’re in that life.

**Researcher:** So, do you feel like when you see the words, what do you see in your head?

**Michael:** Well, I always try to relate things to things I have seen before.

**Researcher:** So, if you were reading about something you knew about, but what if you were reading about something you’d never seen?

**Michael:** Well, if it’s like something like science-fiction or something like that, then they usually always have to describe it more detailed, and I can usually make a pretty good picture of it myself.
<table>
<thead>
<tr>
<th>Actions – Active Readers Stance</th>
<th>Analogies – Metaphorical Comparison</th>
<th>Academicies: Classroom/Educational Discourse</th>
<th>Adjectives - Descriptors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reality changes</td>
<td>like a passage way to a different life</td>
<td>Words</td>
<td>Reality</td>
</tr>
<tr>
<td>When you stop reading, you leave the fantasy reality and go back to life</td>
<td>like making you own movie</td>
<td>Book</td>
<td>Just for that person</td>
</tr>
<tr>
<td>Get into it [books]</td>
<td>Using expression is like talking using imagination</td>
<td>Science fiction</td>
<td>Association</td>
</tr>
<tr>
<td>Get away from reality</td>
<td>like using your imagination for anything else</td>
<td>Sentence</td>
<td>Not just words</td>
</tr>
<tr>
<td>My life is transformed into the book</td>
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<td></td>
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<td></td>
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<td>Compare it [the book] to something they’ve seen</td>
<td>Like when you play pool – before someone shoots, you try to think what their shot is going to do – you have to visualize your shot</td>
<td>Teach them to sound out words and what words mean</td>
<td></td>
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<tr>
<td>Make the book related to me</td>
<td>Movie and books are a lot the same, it’s a story, you just try to see it that way and it’s easier like going away from reality</td>
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<tr>
<td>Turning the words into pictures</td>
<td>Its almost like you’re in the characters you’re in their surroundings its like your in the book</td>
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<td>Just try to picture the scenery</td>
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<td>I associate things with people I know, things that I’ve heard, or places I’ve been</td>
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<td>I can get away</td>
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<td>Do for fun to get away from things</td>
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<td>picture it as something fun</td>
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<td>Do it [read] where it won’t distract me</td>
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<tr>
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<td>Acting It Out – The Drama of Expression</td>
<td>Advice – Words of Wisdom</td>
<td>Antonym – Negative Responses to Reading</td>
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<tr>
<td>turning the words into thoughts and then thoughts into pictures and the pictures into a story I always try to think of an actor or someone that I know I’ll picture them [someone that I know] and that way anytime they’re thinking I can see like their expressions because I’ve seen them before</td>
<td>Grew up like that [as a dramatic reader] I use them [words] in a sentence better I read naturally Some people don’t use expression, they read it real quick to get it over with When stop reading, you go back to your normal life Doesn’t bother me to read out loud It all matters on what’s going on in the story If there’s a fire, you would say it with expression It always comes naturally When I’m reading that part in my mind, I hear that voice It’s better than monotone I automatically picture that person, and what it sounds like and what they’re saying Everyone is going to be different because of the way they are raised so you’re going to see things differently</td>
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<td>sometimes I read and won’t be able to remember what’s on the page If you look at it negative, you will read it negative Get sidetracked by what’s going to happen [at school]</td>
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</table>
Researcher: So, you go by the words that they use to describe something. Why do you think, then, that as you visualize something, why do you think that somebody else might read the same words and visualize something different?

Michael: Well, everyone has grown up differently and has been exposed to different things. I’m pretty sure people don’t like realize it, but when they visualize different things by words, they unconsciously are comparing it to something that they’ve seen.

Researcher: How is it like a movie? What’s the difference between you seeing a picture in the movie, and you seeing the words in a book or on a page?

Michael: Well, it’s all up to the reader. When you are reading a book, you can make it interesting by just doing whatever, but a movie is already made. You’re just watching it. But a book, you get to kind of make it whatever you want.

Researcher: Okay, you get to choose. Why do you think you are able to visualize things when you read, and other people aren’t?

Michael: I’ve thought about it before, how I always compare things to stuff I’ve seen before. Like, anytime I’m reading a book, and in the exposition they’re describing people, I always try to think of an actor or someone else that I know, and I’ll try to picture them, that way anytime they’re thinking I can see like their expressions, because I’ve seen them before.
Researcher: So, how do you choose, if I ask you to read it out loud, then of whatever you are looking at, how do you choose what expression to use as you read it?

Michael: Well, it all matters on what’s going on in the story. If, like she said, if there’s a fire, you would say it with expression, it all matters on what’s going on.

Michael’s Reading Poster can been seen in Figure 6.

Sammy

Categorical Data Display of Results of Horizontalization

Descriptors – Reading Is

Boring

Interesting

Useful

Informative

Fun

Enjoyable

Felt good[reading aloud]

A vision in your head

A picture in your mind

Words that make sense and come to mind

[Note: Add a reflection journal here on why I decided to continue using her – she has had an acting class – use her as a contrast case]

[“put in here her comments on acting class]
Figure 6 Michael’s Reading Poster
Process Analysis

Make sure you are aware of what you are going to read

Pronounce the words

Use the words in context

Know its meaning

Understand the use

[Sees reading as the book doing something to her more than she acting on the book. She takes a more passive role, example “it communicates from the paper into your head”]

[Make note in reflective journal that some kids used the word “picture” and “vision” as a noun some as a verb of something you do – the other used it as a definition of reading]

Actions

Skim the reading

If you like it, keep reading

If you don’t [like it] don’t read it

Pick up your own pace [reading silently]

Understand it more [read silently]

Combining groups of words together to form a picture or idea in the mind

Think into deeper thought

Keep reading if I like it

Keep reading if it is related to me in some way

Keep reading if it interests me or is important

Figure out what it means

Getting information in my head
Thinking of what it means

Relates to you

Having an idea of what they are trying to say

I remember them [little parts, important parts that stay in my mind]

Catches your eye and you remember

Dealt with person’s life

Reading into it

Use those meanings [in the words]

Think of things that go around in my head

Make them up [things in my head] for as long as I go

Think more about it

Get it from your life

To actually understand what they’re reading, is for the person to actually experience it

If they wanted to see it, they would see it – it wasn’t important

Only like it when I’m reading certain things, certain books I like to read

When I want to be focused on a certain problem I read certain things about it that relate to my life

I apply that to my life, and it [reading] kind of helps me in a certain way to solve all my problems

**Analogies**

Reading aloud is like bringing in the movie or story

Book is like a story or movie being told by someone

Reading is like sounding out words, putting them together
Using expression is like how you talk to people and how you react to something every day.

Using imagination is like telling your own story:

- Like a skit
- Like a word describing itself like anxious – you read it and that’s a feeling
- It's like math, you interpret things
- Like playing a new song on the piano – when I don’t know how to play a specific song, I try to sound out the rhythm of the song and I imagine the song on the piano and just follow the rhythm.

**On Using Expression**

Some people read with expression if they enjoy it [look] if not, they read it originally.

People can hear it [reading] and react to it in another way than what you’re thinking

[put in expression] to make it sound interesting

to make it sound realistic

you can actually hear it [the person’s voice] in your head even though you’re reading it

the dialogue, the way they put it, they describe the person’s voice and

my voice wouldn’t be the exact voice

use it [your voice] the way it describes the person

see how their personality is, the way they talk in the book, and use that in your voice for example:

if they have sarcasm or a funny attitude

I know you read it with expression, but I didn’t know that we interpreted it

You skim it real fast, you can hear it [words in a book]
You don’t exactly have an expression when you read it to yourself, but you know what it’s saying.

Other people when they read, they don’t have a lot of expression on their face, and they read it kind of dull, like it doesn’t matter to them they’re just reading it because they have to.

I read, I want to make it seem real and I want to add expression in it so that I can get it in my head.

Helps me remember it better.

Expression comes from your voice and tone.

On Using The Imagination

When you read silently, can have a lot of imaginations and ideas.

[reading] allows us to imagine more.

Words give you clues to think about.

You think about certain things that wouldn’t happen or wouldn’t be real.

Once you read it, it gets into your head, has a whole different meaning.

It communicates from the paper into your head.

Pictures are there on the page but you get different pictures in your head.

I always did [pretend that I am someone in the book].

From life, we kind of resemble it [attitudes] to the book.

You imagine and you understand things.

Turn it [the symbol of the word] into something from your life.

I think about what’s going to happen, like in the future.

[I think about] the reaction of other people.
people call me the drama queen, I make a big situation out of every little thing
you can predict what’s going to happen because its obvious
we think about a certain thing and it goes into further thought and we think bigger things
and becomes an idea of how you think of a certain perspective or thing
I’m guessing TV shows [influence me to use expression]
When I worked with a company they taught me certain things and I just got used to iy
Certain words and descriptive phrases, I have a picture in my head of who they are and
how their personality is
I just can imagine and see different things that could happen and picture them in my head

   Educational Terms

Studying
A passage
A paragraph
A book
Words and phrases with meaning
If its on paper, you read it, its nothing
Put words in a way to make a sentence
Sounding out words
If I don’t understand it, I go forward and I pass it up to see what happens
I pick it [the meaning] up in that pattern and I get in my head
Reading is group of words and phrases and interpreting them into what you know
Instead of having to read, on videos its doing everything for you
We were in the library and she [a teacher] would read us this book about frogs and animals and they would actually talk and they would go, and the rabbit said, and she would use this voice. And you could actually picture it in your head.

When a person has to read they feel like someone made them to, and when they do read it, they just hear it and don’t listen to it.

**Clustering and Thematizing – Contextualizing Data**

**Actions – Active Readers Stance**

Skim the reading

If you like it, keep reading

If you don’t [like it] don’t read it

Pick up your own pace [reading silently]

Understand it more [read silently]

Combining groups of words together to form a picture or idea in the mind

Think into deeper thought

Keep reading if I like it

Keep reading if it is related to me in some way

Keep reading if it interests me or is important

Figure out what it means

Getting information in my head

Thinking of what it means

Relates to you

Having an idea of what they are trying to say

I remember them [little parts, important parts that stay in my mind]
Catches your eye and you remember
Dealt with person’s life
Reading into it
Use those meanings [in the words]
Think of things that go around in my head
Make them up [things in my head] for as long as I go
Think more about it
Get it from your life
To actually understand what they’re reading, is for the person to actually experience it
If they wanted to see it, they would see it – it wasn’t important
Only like it when I’m reading certain things, certain books I like to read
When I want to be focused on a certain problem I read certain things about it that relate to my life
I apply that to my life, and it [reading] kind of helps me in a certain way to solve all my problems

**Analogies – Metaphorical Comparison**

Reading aloud is like being in the movie or story
Book is like a story or movie being told by someone
Reading is like sounding out words, putting them together
Using expression is like how you talk to people and how you react to something every day
Using imagination is like telling your own story

Like a skit
Like a word describing itself like anxious – you read it and that’s a feeling

It's like math, you interpret things

Like playing a new song on the piano – when I don’t know how to play a specific song, I try to sound out the rhythm of the song and I imagine the song on the piano and just follow the rhythm

**Academics- Classroom/Educational Discourse**

Studying

A passage

A paragraph

A book

Words and phrases with meaning

If it’s on paper, you read it, it’s nothing

Put words in a way to make a sentence

Sounding out words

If I don’t understand it, I go forward and I pass it up to see what happens

I pick it [the meaning] up in that pattern and I get it in my head

Reading is group of words and phrases and interpreting them into what you know

Instead of having to read, on videos it’s doing everything for you

**Adjectives - Descriptors**

Boring

Interesting

Useful

Informative
Fun

Enjoyable

Felt good [reading aloud]

A vision in your head

A picture in your mind

Words that make sense and come to mind

[Note: Add a reflection journal here on why I decided to continue using her – she has had an acting class – use her as a contrast case]

[“Put in here her comments on acting class]

Artwork – “Painting a Picture” Using the Imagination

When you read silently, you can have a lot of imaginations and ideas

[Reading] allows us to imagine more

Words give you clues to think about

You think about certain things that wouldn’t happen or wouldn’t be real

Once you read it, it gets into your head, has a whole different meaning

It communicates from the paper into your head

Pictures are there on the page but you get different pictures in your head

I always did [pretend that I am someone in the book]

From life, we kind of resemble it [attitudes] to the book

You imagine and you understand things

Turn it [the symbol of the word] into something from your life

I think about what’s going to happen, like in the future

[I think about] the reaction of other people
People call me the drama queen; I make a big situation out of every little thing
You can predict what’s going to happen because it’s obvious
We think about a certain thing and it goes into further thought and we think bigger things
and it becomes an idea of how you think of a certain perspective or thing
I’m guessing TV shows [influence me to use expression]
When I worked with a company they taught me certain things and I just got used to it
Certain words and descriptive phrases, I have a picture in my head of who they are and
how their personality is
I just can imagine and see different things that could happen and picture them in my head

Acting It Out – The Drama of Expression
Some people read with expression if they enjoy it [book] if not, they read it originally
People can hear it [reading] and react to it in another way than what you’re thinking
[Put in expression] to make it sound interesting
To make it sound realistic
You can actually hear it [the person’s voice] in your head even though you’re reading it
The dialogue, the way they put it, they describe the person’s voice and my voice
wouldn’t be the exact voice
Use it [your voice] the way it describes the person
See how their personality is, the way they talk in the book, and use that in your voice for
example:
If they have sarcasm or a funny attitude, I know you read it with expression, but I didn’t
know that we interpreted it
You skim it real fast, you can hear it [words in a book]
You don’t exactly have an expression when you read it to yourself, but you know what its saying

Other people when they read, they don’t have a lot of expression on their face, and they read it kind of dull, like it doesn’t matter to them they’re just reading it because they have to.

I read, I want to make it seem real and I want to add expression in it so that I can get it in my head

Helps me remember it better

Expression comes from your voice and tone

Advice – Words of Wisdom

Understand it more [read silently

If they wanted to see it, they would see it – it wasn’t important

If it’s on paper, you read it, its nothing

When you read silently, you can have a lot of imaginations and ideas

You don’t exactly have an expression when you read it to yourself, but you know what its saying

Other people when they read, they don’t have a lot of expression on their face, and they read it kind of dull, like it doesn’t matter to them they’re just reading it because they have to.

Antonym – Negative Responses to Reading No data

Textual Narrative Description

Reading is an enjoyable and useful experience. Sammy describes reading as a “vision in your head, a picture in your mind” that is created by “words that make sense and come
to mind.” Her approach to reading is somewhat mechanical and in process very academic, but the product is imaginative, intrinsic, and aesthetic. “A book is like a story or movie being told by someone… Reading is like sounding out words, putting them together.” However, when Sammy incorporates oral dramatic reading, she describes reading as “like being in the movie or story.”

Sammy approaches the reading process by pronouncing the words, using the words in context, and reaching an understanding by “putting words in a way to make a sentence.” In this case, reading is “a group of words and phrases and interpreting them into what you know.” Reading requires that Sammy perform several functions such as “skimming”, “figuring out what it means”, “thinking about it”, “using the meanings in the words” and “studying.”

On the other hand, when Sammy participates in oral dramatic reading, she describes reading as “reading into it (the story/book).” This is the way to actually understand what she is reading, the way “for a person to actually experience it.” Sammy explains this process as being “like playing a new song on the piano.” When I don’t know how to play a specific song, I try to sound out the rhythm of the song, and I imagine the song on the piano and just follow the style.” Sammy says the words describe themselves, “like anxious – you read it and that’s a feeling.”

Only when Sammy reads with expression does she enjoy reading. The expression in her reading makes the story “realistic.” She uses her voice to “hear the reading.” You can actually hear it in your head even though you are reading it.” In her voice, you can hear the personality of the character, “the way they talk in the book.” For Sammy, this is the only real reading. Reading with expression resembles the natural way we
communicate and react in everyday life. Other people when they read, they don’t have a lot of expression, and they read it kind of dull like it doesn’t matter to them. They’re just reading it because they have to.”

Reading allows Sammy to “imagine more.” The words provide “clues to think about…it communicates from the paper into your heads.” She pretends to be someone in the book and this enables her to “understand things.” With imagination, once you read it, “it gets into you.” Sammy uses imagination to predict outcomes and “see different things that could happen and picture them in my head.” This “picture” in her head often varies from the picture in the book allowing for her own unique interpretation, “We think about a certain thing, and it goes into further thought—and we think bigger things and these become an idea…a perspective.”

**Structural Narrative Description**

It is important to note here that when Sammy was chosen by the teachers in her school to participate in the study, they were unaware of her past experiences with an amateur acting group. Her training and acting experience were very limited, but I decided to go ahead and include her in the study as a possible compare/contrast case. I found little or no difference from the other research participants between her perspective on oral dramatic reading, and in fact, found her to be less inherently skilled in dramatic reading than some of the others in her age group who have had no previous experience as was stipulated in the sample requirements.

Sammy’s academic priorities and education in reading as a skill, rather then as creative expression at times dominated her thinking, and she responded to the word “reading” as a subject. The mental activity described in the process included “getting
information,” “interpreting words and phrases,” “skimming” and “figuring out what it means.” This is her passive stance where she seems to be receptive to the book or story rather than acting on the book; for example, “It communicates from the paper into your head.” In the vain of thought, she uses the word “picture” and “vision” as a noun instead of a verb, as an action taken or an analogy of the act of the reading. Unknowingly, she even recognizes the semiotics involved when she compares reading to symbolic encoding. “It’s like math, you interpret things.” However, when Sammy applies her imagination and reads dramatically, her reading becomes purposeful as she strives to relate it to her own life. “I apply that to my life, and it (reading) kind of helps me in a certain way to solve all my patterns.” When she uses expression, she thinks about the reaction of other and how the situation resembles something in life.” You turn it (the symbol of the word) into something from you life.”

Sammy gives credit to her acting experiences for teaching how to “get used to” using expression and ”achieve a certain goal.” However, she was reading with dramatics before, and this is why she had an interest in a theatre company. She ultimately credits her teachers who read to her when she was young for her ability in dramatic expression. “She would read us this book about frogs and animals, and they would actually talk and they would go, and the rabbit said…And she would use “this voice,” and you could actually picture it in your head.

The source of dramatic expression and imaginative visualization comes from “your voice and tone.” Sammy looks at the personality of the character, and the way they talk in the book, and uses that in her own voice. “When I read, I want it to seem real, and I want to add expression in it so that I can get it in my head.” Once Sammy gets the story
into her head, it has a whole different meaning.” She can think “into deeper thoughts.” Where does this ability to use dramatic reading come from? “You get it from your life.”

Sammy’s Edited Contextual Data Display from her journals and interviews can be seen in Table 7

**Sample Interview Transcript**

Researcher: Okay, alright. Sammy, what do you do when you read?

Sammy: When I read, I usually skim the reading first and if I like it then I keep reading, and if I don’t I just stop.

Researcher: Okay, if you like it, what do you mean by if you like it?

Sammy: If it interests me, or is it related to me some kind of way, or if it’s important.

Researcher: Okay, so if I had never read before, and I said Sammy, tell me what reading is, what would you tell me?

Sammy: Reading is words or phrases, and when you look at them it has meaning, and you can usually have a vision in your head and you get a picture in your mind.

Researcher: So when you read, what kind of pictures do you get in your head? What do you visualize?

Sammy: It depends on what the words are.

Researcher: Do you see it just like it’s a movie? Or what? As you see the words in print, how do you think it goes from print to picture?
<table>
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<th>Analogies – Metaphorical Comparison</th>
<th>Academic – Classroom/Education Discourse</th>
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</table>
| Combining groups of words together to form a picture or idea in the mind Think into deeper thought related to me in some way Figure out what it means Getting information in my head follow the rhythm predict going to happen Catches your eye and you remember Deal with person’s life Reading into it Think of things that go around in my head Get it from your life to actually experience it I apply that to my life |Reading aloud is like being in the movie or story Book is like a story or movie being told by someone Using expression is like how you talk to people Its like math, you interpret things Like playing a new song on the piano Make them up [things in my head] for as long as I go |Studying A passage A paragraph A book Words and phrases with meaning Put words in a way to make a sentence Sounding out words Words that make sense and come to mind I pick it [the meaning] up in that pattern and I get it in my head |Boring Interesting Useful Informative Fun Enjoyable Felt good A vision in your head A picture in your mind |allows us to imagine more Words give you clues to think about Instead of having to read, on videos it’s doing everything for you Once you read it, it gets into your head, has a whole different meaning It communicates from the paper into your head Pictures are there on the page but you get different pictures in your head I always did [pretend that I am someone in the book] From life, we kind of resemble it to the book You imagine and you understand things TURN it [the symbol of the word] into something from your life I think about what’s going to happen, like in the future We think about a certain thing and it goes into further thought and we think bigger things and it becomes an idea of how you think of a certain perspective or thing Certain words and descriptive phrases, I have a picture in my head of who they are and how their personality is I just can imagine and see different things that could happen and picture them in my head |people read with expression if they enjoy it [book] if not, they read it originally People can hear it [Pret in expression] to make it sound interesting To make it sound realistic like telling your own story I’m guessing TV shows [influence me to use expression] Like a skirt Like a word describing itself like anxious – you read it and that’s a feeling You can actually hear it [the person’s voice] in your head even though you’re reading it they describe the person’s voice and my voice wouldn’t be the exact voice Use it [your voice] the way it describes the person See how their personality is, the way they talk in the book, and use that in your voice for example: If they have sarcasm or a funny attitude, I know you read it with expression You skim it real fast, you can hear it [words in a book] |Understand it more [read silently If they wanted to see it, they would see it – it wasn’t important If it’s on paper, you read it, its nothing When you read silently, you can have a lot of imaginations and ideas You don’t exactly have an expression when you read it to yourself, but you know what its saying Other people when they read, they don’t have a lot of expression on their face, and they read it kind of dull, like it doesn’t matter to them they’re just reading it because they have to.
Sammy: If it’s on paper and you read it, it’s nothing, but once you read it, it gets into your head, and it has a whole new different meaning. Like, it communicates from the paper into your head.

Researcher: Well, do you think if you read some words, and then someone else read the same words, do you think your picture would be the same as theirs?

Sammy: No, because everyone is different and they think different. Not everyone thinks alike.

Researcher: So, where does that picture come from? Why do we have different pictures, where does the picture come from?

Sammy: People’s minds.

Researcher: Did you always, when you read when you were little, did you picture things in your head?

Sammy: Always.

Researcher: Always.

Sammy: Usually, the pictures were always there on the page, but you get different pictures in your head also.

Researcher: Did you pretend a lot when you were young?

Sammy: Yes, I did.

Researcher: Did you like to pretend with your books? Did you read a book and pretend that you were somebody in the book or anything like that?

Sammy: Yes, I always did, a lot.

Sammy’s Reading Poster can been seen in Figure 7.
Middle-High SES 8th Grade

Aimee

Categorical Data Display of Results of Horizontalization

Descriptions

Fun

Intriguing

Imaginative and wild

Thoughtful

Detailed

Open and true

Fantasy

Enjoyable

Extraordinary

A great thing

Process Analysis

Picture in your head what’s going on

Understand the real topic of your story

Get to know all the characters in your mind to try and find a personality for them

Make a story like a movie in your mind

Enjoy the show

Actions

Picture everything going on in my mind

Watch and learn from every character
Figure 7 Sammy’s Reading Poster
Try to understand

See everything around you

Imagine it as whatever you want it to be

Look up and down a page

Seeing in your mind what's on it

[Structural] make it into a life application

imagine what is going on

imagine what people are thinking and doing

imagine what everything looks like

love reading

read over and over

read to parents and to older friends

put your self in the place of other people – pretend you are them

    Analogies

It's own world – a place where you can be free to think and imagine whatever you want

In my own world

Like I am lost

Like being in a room full of people but I am not there

Like I am in the story

Like if someone was talking to me I probably would not hear them and if I did I would

tell them to go away because I am so into the book

Am lost sort of like in another universe
In my own place, myself with a story with the character and me are having our deal

**Educational**

A learning experience

Can’t be forced

Teaches you a lot

Teaching

A teaching thing

Learning from seeing, doing and trying

Learn something from it

Actually study it

Advice to teachers – we can’t force them [to read], but we can encourage them

Learn so much faster [reading with expression]

Has helped me with my grades

**Analogy**

Book is like a story where you are really there

Reading is like being alone in your own world of adventure

Info from your mind, not given to you on a platter

Use analogy of sister kids are like that [like when she was little she did not want to play around because she thinks she looks stupid and she wanted to be cooler to the older kids]

[ADD TO ANALOGY]

like a subject in school you have to try
some kids are like that, they don’t play around and pretend, but still have a yearning to play around
like they have to unlock that door from the childhood and open it up to be a kid again
reading is like returning to your childhood
reading is a place

Imagination in Reading
Is like fish and coral – they need one another
People who are isolated have more fantasies – they didn’t get to be around other kids
Need it to read and understand
There kids [isolated] talk to themselves and have imaginary friends
Use it to make detailed pictures
Everyone’s mind works differently [I might see brown hair, brown eyes as me but you might see brown eyes and a tall thin girl]
Visualize it
Visualize Cindy – make her into a real person in my mind
Think back to the story and what happened, not really the words
To really get into a book, you really have to understand and imagine
[Structural] When I was eleven I used to pretend … to have like the perfect family – my parents they never argued and they were still together and all that kind of stuff
[add to imagination]
in science, I would visualize the universe
in history, Huey P. Long – you would have to pretend and use your imagination
[how do you pretend in math?] say you are sitting in a pizza parlor and there are four pieces and there is one piece left – that is $\frac{1}{4}$.

When I started to read, it helped me out [using imagination]

You can’t sit there and read the words and expect to understand anything – you have to use imagination a little bit

Using Expression

Read out some passages that I think are neat – even when I talk I put expression in my voice

[Structural] runs in my family

I use all kinds of voices

[opposite of Marquis] because I like reading so much, it comes so naturally to me put in expression because I get so into a book

people who don’t like reading are not going to have expression because they are just going to want to get through fast

they use no expression because they don’t care

become more expressive, but I don’t know how

put some expression in it or it is pointless

I am a loud, open person – it [being expressive] kind of comes to me naturally

Always had a little talent in being expressive

As I express myself more and I learned more

When read aloud, I sometimes mess up on the words
When you are young, you do it for fun [read expressively] – you do it for fun, you are doing it as a game, you are pretending

when older, if teacher says you have to read, they are not going to put any expression in it

reading expressively is something you have to do for fun

you have to do it for you

you can’t make someone read expressively

if they don’t do it [read expressively] it is because they don’t like it [the book]

they are not going to have fun with it [reading expressively] because they don’t want to be told that they have to read.

we want to be young so that we can use that expression that we used whenever we are little [and just have fun with it]

everyone is capable of using their expression in reading

it’s an instinct I think

even at my age some of my friends will ask, why do you read like that

I have never met a child who has not used some expression or play and pretend

Actions

Have to get used to it, read certain books [to get your interest]

Don’t get disturbed

Sit by bed or be a window

Picture everything

Picture what is going on

Picture what is happening
See what the book is telling them

Read the words on page, go up and down, read the story

Start a lot of books and they have just been subjects that I really didn’t like

Get aggravated with it

Say it will get better, but it never gets better, just keeps going downhill

Want to get into it

If you don’t want to them you are not going to like it

My mom reads with expression

If the teacher says they have to read they are not going to put any expression on it

When you are young, you do it [read expressively]

[ADD TO ACTION]

store it in my mind, doesn’t leave

go to a place in your mind

use your imagination

be creative

you have to go back to your childhood

pretend like you did when you were little

can’t think that you are stupid

some people would rather draw pictures

some people only see the words

[MAKE SURE TO NOTE ANY GENDER DIFFERENCES]
you have to visualize yourself being in college … going to Harvard because you have straight A’s and you are the valedictorian because you read and you are ahead of everyone

putting your mind in the story

get each scene in my head, like a movie

you don’t get in everything [in a movie of a book] so you can’t totally imagine it because they’re leaving out details

[NOTE all descriptions are actions, not passive and are generative and transitive verbs that indicate constantly something to be acted upon]

**Clustering and Thematizing – Contextualizing Data**

**Actions – Active Readers Stance**

Picture everything going on in my mind

Watch and learn from every character

Try to understand

See everything around you

Imagine it as whatever you want it to be

Look up and down a page

Seeing in your mind what’s on it

[Structural] make it into a life application

Imagine what is going on

Imagine what people are thinking and doing

Imagine what everything looks like
Love reading
Read over and over
Read to parents and to older friends
Put your self in the place of other people – pretend you are them
Have to get used to it, read certain books [to get your interest]
Don’t get disturbed
Sit by bed or by a window
Picture everything
Picture what is going on
Picture what is happening
See what the book is telling them
Read the words on page, go up and down, read the story
Start a lot of books and they have just been subjects that I really didn’t like
Get aggravated with it
Say it will get better, but it never gets better, just keeps going downhill
Want to get into it
If you don’t want to them you are not going to like it
My mom reads with expression
If the teacher says they have to read they are not going to put any expression on it
When you are young, you do it [read expressively]
Store it in my mind, doesn’t leave
Go to a place in your mind
Use your imagination

Be creative

You have to go back to your childhood

Pretend like you did when you were little

Can’t think that you are stupid

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You have to visualize yourself being in college … going to Harvard because you have straight A’s and you are the valedictorian because you read and you are ahead of everyone

Putting your mind in the story

Get each scene in my head, like a movie

You don’t get in everything [in a movie of a book] so you can’t totally imagine it because they’re leaving out details

**Analogies – Metaphorical Comparison**

It’s own world – a place where you can be free to think and imagine whatever you want

In my own world

Like I am lost

Like being in a room full of people but I am not there

Like I am in the story

Like if someone was talking to me I probably would not hear them and if I did I would tell them to go away because I am so into the book

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Am lost sort of like in another universe
In my own place, myself with a story and the character and me are having our deal
Book is like a story where you are really there
Reading is like being alone in your own world of adventure
Info from your mind, not given to you on a platter
[Use analogy of sister kids are like that] like when she was little she did not want to play around because she thinks she looks stupid and she wanted to be cooler to the older kids
Like a subject in school you have to try
Some kids are like that; they don’t play around and pretend, but still have a yearning to play around
Like they have to unlock that door from their childhood and open it up to be a kid again
Reading is like returning to your childhood
Reading is a place

**Academics- Classroom/Educational Discourse**

A learning experience
Can’t be forced
Teaches you a lot
Teaching
A teaching thing
Learning from seeing, doing and trying
Learn something from it
Actually study it
Learn so much faster [reading with expression]

Has helped me with my grades

**Adjectives - Descriptors**

Fun
Intriguing
Imaginative and wild
Thoughtful
Detailed
Open and true
Fantasy
Enjoyable
Extraordinary
A great thing

**Artwork – “Painting a Picture” Using the Imagination**

Is like fish and coral – they need one another

People who are isolated have more fantasies – they didn’t get to be around other kids

Need it to read and understand

These kids [isolated] talk to themselves and have imaginary friends

Use it to make detailed pictures

Everyone’s mind works differently [I might see brown hair, brown eyes as me but you might see brown eyes and a tall thin girl]

Visualize it
Visualize Cindy – make her into a real person in my mind

Think back to the story and what happened, not really the words

To really get into a book, you really have to understand and imagine

[Structural] When I was eleven I used to pretend … to have like the perfect family – my parents they never argued and they were still together and all that kind of stuff

In science, I would visualize the universe

In history, Huey P. Long – you would have to pretend and use your imagination

[How do you pretend in math?] Say you are sitting in a pizza parlor and there are four pieces and there is one piece left – that is \( \frac{1}{4} \).

When I started to read, it helped me out [using imagination]

You can’t sit there and read the words and expect to understand anything – you have to use imagination a little bit

**Acting It Out – The Drama of Expression**

Read out some passages that I think are neat – even when I talk I put expression in my voice

[Structural] runs in my family

I use all kinds of voices

[Opposite of Marquis] because I like reading so much, it comes so naturally to me

Put in expression because I get so into a book

People who don’t like reading are not going to have expression because they are just going to want to get through fast

They use no expression because they don’t care
Become more expressive, but I don’t know how

Put some expression in it or it is pointless

I am a loud, open person – it [being expressive] kind of comes to me naturally

Always had a little talent in being expressive

As I express myself more and I learned more

When read aloud, I sometimes mess up on the words

When you are young, you do it for fun [read expressively] – you do it for fun, you are doing it as a game, you are pretending

When older, if teacher says you have to read, they are not going to put any expression in it

Reading expressively is something you have to do for fun

[STRUCTURAL] you have to do it for you

You can’t make someone read expressively

If they don’t do it [read expressively] it is because they don’t like it [the book]

They are not going to have fun with it [reading expressively] because they don’t want to be told that they have to read.

[COPY HER WHOLE STATEMENT ON EXPRESSION ABOUT THE PLAY]

We want to be young so that we can use that expression that we used whenever we are little [and just have fun with it]

Everyone is capable of using their expression in reading

It’s an instinct I think
even at my age some of my friends will ask, why do you read like that?

I have never met a child who has not used some expression or play and pretend

Advice – Words of Wisdom

Advice to teachers – we can’t force them [to read], but we can encourage them

Antonym – Negative Responses to Reading

Get aggravated with it

If the teacher says they have to read they are not going to put any expression on it

Some kids are like that; they don’t play around and pretend, but still have a yearning to play around

You can’t sit there and read the words and expect to understand anything People who don’t like reading are not going to have expression because they are just going to want to get through fast

They use no expression because they don’t care

When read aloud, I sometimes mess up on the words

If they don’t do it [read expressively] it is because they don’t like it [the book]

They are not going to have fun with it [reading expressively] because they don’t want to be told that they have to read.

Textual Narrative Description

Aimee describes “a great thing.” She is the personification of drama, and her list of adjectives for reading includes such extreme descriptions as intriguing, extraordinary, imagination, and wild.
Reading is truly a part of her everyday life. Aimee believes that she truly needs reading. Reading is her own world “where you can be free to think and imagine whatever you want.” She puts herself in the place of other people and can pretend she is there. “I’m in my own place, myself with a story, with the character, and we are having our deal.”

Reading is a learning experience for Aimee. It is “learning from seeing, doing, and trying” through what she reads. However, learning cannot be forced from reading nor can it be “given to you on a platter”; you must “use your mind” when you read. Aimee learns so much faster when reading with expression, she warns that if the teacher says you have to read, then students will not use expression.

Dramatic reading requires imagination for Aimee. “It’s like fish and coral – they need one another.” Unless she puts expression in reading, “it is pointless.” Dramatic reading comes naturally to Aimee. It is a type of pretending that she has done since she was young. “You do it for fun, you do it as a game, you are just pretending.” She puts in expression because she “gets so into a book.” She puts herself in the place of the character and she goes back to her childhood. “They have to unlock that door from the childhood and open it up to be a kid again… Reading is like returning to your childhood.” She sees reading with expression as the only real reading and believes that “everyone is capable of using expression.” It is a natural instinct, “I have never met a child who has not used some expression or play and pretend.”

Kids who don’t use expression are just worried about being cool like when Aimee’s little sister did not want to “play around because she thought she would look stupid, and
she wanted to be cooler to the older kids.” There children may not pretend and play, but Aimee says they have “a yearning to play around.”

Aimee’s idea of reading makes her a very active participant in the process of reading. She begins by “picturing in her head” what’s going on and “getting to know all the characters to try and find a personality for them.” Then she makes a story “like a movie in my mind.” She describes this reading as such actions as watch and learn, pretend, imagine, and get into it. This makes Aimee feel like she is “lost, sort of like in another universe.” She becomes so absorbed in the experience that its “like being in a room full of people but I’m not there.” It is a “world of adventure.” Reading a book is “like a story where you really there.”

**Structural Narrative Description**

Reading is a lifestyle for Aimee, a chosen lifestyle that brings her much fulfillment in her academic life, but especially in her personal life. Reading provides Aimee with an outlet for her creative nature and a self-made therapy for her emotionally difficult childhood. It is natural for her since she is “a loud and kind of open person”, and it seems to “run in the family” as her mother is very expressive also.

As a creative outlet, reading is “a real place”; it is her “own world.” Here Aimee feels the freedom to be herself, where she can visualize stories, use all kinds of voices, and express herself. It is something she does just for herself, just for fun. While other children her age are beginning to grow out of the phase where they feel open and uninhibited, Aimee has no intention of letting go of her world where she can be whatever she wants. Even other family members ask her, “Why do you read like that?” However,
Aimee feels that she has found the only real way to learn or understand anything in school or about life in general. When she discovered how she could use her imagination to make reading a dramatic living event, it “helped her out.” “You can’t sit and read the words and expect to understand anything. You have to use imagination a little bit.” She feels that this type of imagery in reading will enable her to visualize herself in future roles such as college. “You have to visualize…like going to Harvard and because you have straight A’s…and because you are the valedictorian…because you read and you are ahead of everyone.” She warns that you must read, and “you can’t think that you are stupid.”

Besides the “wild and imaginative” side to reading, Aimee reads for therapy. Reading is thoughtful, detailed, and “open and true.” When she was little, Aimee used to pretend to have the perfect family. “My parents – they never argued and they were still together and all that kind of stuff.” She has a deep need for reading and uses it to live other lives when things are not so great in her own life. Her insight is keen, and she is quite aware of the therapeutic value of reading. She compares reading to the “imaginary friends” of kids who are isolated. She says people who are isolated “have more fantasies – they didn’t get to be around other kids.” Aimee has an advantage, she can just open up a book and “visualize the universe.”

Aimee’s Edited Contextual Data Display from her journals and interviews can be seen in Table 8.

**Sample Interview Transcript**

Researcher: Okay, now what happens to you when you are reading orally and when you, you know, read with dramatic expression? What happens to you
<table>
<thead>
<tr>
<th>Actions – Active Readers Stance</th>
<th>Analogies – Metaphorical Comparison</th>
<th>Academic Discourse</th>
<th>Adjectives – Descriptors</th>
<th>Artwork – “Painting a Picture” Using the Imagination</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picture everything going on in my mind</td>
<td>It’s own world – a place where you can be free to think and imagine whatever you want</td>
<td>A learning experience</td>
<td>Fun</td>
<td>Is like fish and coral – they need one another</td>
</tr>
<tr>
<td>Watch and learn from every character</td>
<td>Like I am lost</td>
<td>Can’t be forced</td>
<td>Intriguing</td>
<td>People who are isolated have more fantasies –</td>
</tr>
<tr>
<td>Try to understand</td>
<td>Like being in a room full of people but I am not there</td>
<td>Teachers you a lot</td>
<td>Imaginative and wild</td>
<td>they didn’t get to be around other kids</td>
</tr>
<tr>
<td>Imagine it as whatever you want it to be</td>
<td>Like I am in the story</td>
<td>Teaching</td>
<td>Thoughtful</td>
<td>Need it to read and understand</td>
</tr>
<tr>
<td>Make it into a life application</td>
<td>Am lost sort of like in another universe</td>
<td>A teach thing</td>
<td>Detailed</td>
<td>These kids [isolated] talk to themselves and</td>
</tr>
<tr>
<td>Imagine what people are thinking and doing</td>
<td>In my own place, myself with a story and the character and me are having our deal</td>
<td>Learning from seeing, doing and trying</td>
<td>Open and true</td>
<td>have imaginary friends</td>
</tr>
<tr>
<td>Put your self in the place of other people</td>
<td>Like a story where you are really there</td>
<td>Learn something from it</td>
<td>Fantasy</td>
<td>Use it to make detailed pictures</td>
</tr>
<tr>
<td>Pretend you are them</td>
<td>like being alone in your own world of adventure</td>
<td>Actually study it</td>
<td>Enjoyable</td>
<td>Everyone’s mind works differently [I might see</td>
</tr>
<tr>
<td>Have to get used to it</td>
<td>Info from your mind, not given to you on a platter</td>
<td>Learn so much faster [reading with expression]</td>
<td>Extraordinary</td>
<td>brown hair, brown eyes as me but you might see</td>
</tr>
<tr>
<td>Don’t get disturbed</td>
<td></td>
<td>Helped me with my grades</td>
<td>A great thing</td>
<td>brown eyes and a tall thin girl</td>
</tr>
<tr>
<td>Get aggravated with it</td>
<td></td>
<td></td>
<td></td>
<td>Visualize it – make her into a real person in my</td>
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<tr>
<td>Say it will get better, but it never gets better, just keeps going downhill</td>
<td></td>
<td></td>
<td></td>
<td>mind</td>
</tr>
<tr>
<td>Want to get into it</td>
<td></td>
<td></td>
<td></td>
<td>Think back to the story and what happened, not</td>
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<tr>
<td>If the teacher says they have to read they are not going to put any expression on it</td>
<td></td>
<td></td>
<td></td>
<td>really the words</td>
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<tr>
<td>When you are young, you do it [read expressively]</td>
<td></td>
<td></td>
<td></td>
<td>To really get into a book, you really have to</td>
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<tr>
<td>Store it in my mind, doesn’t leave</td>
<td></td>
<td></td>
<td></td>
<td>understand and imagine</td>
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<tr>
<td>Go to a place in your mind</td>
<td></td>
<td></td>
<td></td>
<td>When I was eleven I used to pretend … to</td>
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<tr>
<td>Use your imagination</td>
<td></td>
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<td></td>
<td>have like the perfect family – my parents they</td>
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<td>Be creative</td>
<td></td>
<td></td>
<td></td>
<td>never argued and they were still together and all</td>
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<tr>
<td>You have to go back to your childhood</td>
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<td></td>
<td></td>
<td>that kind of stuff</td>
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<tr>
<td>Pretend like you did when you were little</td>
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<td></td>
<td></td>
<td>In science, I would visualize the universe</td>
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<tr>
<td>Some people would rather draw pictures</td>
<td></td>
<td></td>
<td></td>
<td>In history, Huey P. Long – you would have to</td>
</tr>
<tr>
<td>Some people only see the words</td>
<td></td>
<td></td>
<td></td>
<td>pretend and use your imagination</td>
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<tr>
<td>Putting your mind in the story</td>
<td></td>
<td></td>
<td></td>
<td>When I started to read, it helped me out using</td>
</tr>
<tr>
<td>Get each scene in my head, like a movie</td>
<td></td>
<td></td>
<td></td>
<td>imagination</td>
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<td></td>
<td></td>
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<td></td>
<td>You can’t sit there and read the words and expect</td>
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<td></td>
<td>understand anything – use imagination a little bit</td>
</tr>
<tr>
<td>Acting It Out – The Drama of Expression</td>
<td>Advice – Words of Wisdom</td>
<td>Antonym – Negative Responses to Reading</td>
<td></td>
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<tr>
<td>----------------------------------------</td>
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<td>----------------------------------------</td>
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<tr>
<td>Read out some passages put expression in my voice</td>
<td>Advising to teachers, we can't force them to read, but we can encourage them</td>
<td>Get aggravated with it</td>
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<tr>
<td>runs in my family</td>
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<td>If the teacher says they have to read, they are not going to put any expression on it</td>
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<tr>
<td>use all kinds of voices</td>
<td></td>
<td>Some kids are like that, they don't play around and pretend, but still have a yearning to play around</td>
<td></td>
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<tr>
<td>it comes so naturally to me</td>
<td></td>
<td>You can't sit there and read the words and expect to understand anything. People who don't like reading are not going to have expression because they are just going to want to get through fast</td>
<td></td>
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<tr>
<td>because I get so into a book</td>
<td></td>
<td>They use no expression because they don't care</td>
<td></td>
<td></td>
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<tr>
<td>Become more expressive</td>
<td></td>
<td>When read aloud, I sometimes mess up on the words</td>
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<tr>
<td>it is pointless without expression</td>
<td></td>
<td>If they don't do it [read expressively] it is because they don't like it [the book]</td>
<td></td>
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</tr>
<tr>
<td>I am a loud, open person – it [being expressive] kind of comes to me naturally</td>
<td></td>
<td>They are not going to have fun with it [reading expressively] because they don't want to be told that they have to read</td>
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<tr>
<td>Always had a little talent in being expressive</td>
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<tr>
<td>As I express myself more and I learned more</td>
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<td>When you are young, you do it for fun [read expressively] - you do it for fun, you are doing it as a game, you are pretending</td>
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<td>When older, if teacher says you have to read, they are not going to put any expression in it</td>
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<td>you have to do it for you</td>
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<td>can't make someone read expressively</td>
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<td>We want to be young so that we can use that expression that we used whenever we are little</td>
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<tr>
<td>Everyone is capable of using their expression in reading</td>
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<tr>
<td>It's an instinct I think</td>
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<tr>
<td>I have never met a child who has not used some expression or play and pretend</td>
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</tbody>
</table>
Aimee: Um, when I am reading orally, I do put a lot of expression into it but I tend to read I don’t get as much out of it. I read slower but I sometimes mess up on the words.

Aimee: But, um, even when I am reading orally I can still picture what is going on in the book in my mind, but it is kind of a vivid picture. It is not very clear, and I still put expression into my voice but it is not as much, and but whenever I read silently like it is kind of like seeing a distant picture from far away whenever you are reading orally, but whenever you read silently it just, it is like, it is just right up close and right in front of you and you can just see everything perfectly and it is just running past you. I don’t know. I like reading silently.

Aimee: Um, my mom read with expressions and so does my dad and both of my grandpas and my grandmas and my uncle and my aunt. Yeah.

Researcher: All children like to pretend when they are young, so why don’t they end up doing that when they read later on? Why don’t they do the same like make up voices when they are young and they are pretending so why don’t they do that when they are reading later?
Aimee: Because whenever and you are young and you are pretending, you are doing it for fun, you are doing it as a game, but whenever you get older and you read, it is sort of like one thing they might not be reading what they want to read. I mean it may not be something that they like, and the second thing, kids are sort of stubborn and they don’t want to read if the teacher says they have to read, they don’t want to read. They might read it but they are not going to get anything out of it. They are not going to put any expression into it. They are not going to want read with expression to it. They are not going to have fun with it because they don’t want to be told that they have to read. They want to…. Reading expressively is something that you have to do for fun; you have to do it for you, and you can’t make someone read expressively, and if they don’t it is because they don’t like it.

Aimee’s Reading Poster can been seen in Figure 8.

Kojak

Categorical Data Display of Results of Horizontalization

Descriptors

Reading Is:

A gift from God

How you express yourself
Figure 8 Aimee’s Reading Poster
Comes from inside
Excitement
Pleasure
Peace
Relaxation
Exciting
Something that makes you laugh
Something you make
Whatever you make it to be
Can be fun
Sometimes it is not [fun]
A way to open up
A way to express yourself
Comes from within
Can be a story put together

[EXPLAIN RELATIONSHIP TO MUSIC OR ART IN STRUCTURAL]

[MISSIONARY FAMILY]

Process Analysis

Read loudly and clearly
Pronounce words correctly – don’t be in a hurry
Don’t go down at end of sentence, go up
Express yourself when you read
Last – relax and read smoothly

[ANOTHER PROCESS]

get a good vocabulary

put words together in your mind

make a story or word picture in your mind

help you understand the book

**Action**

Can tell characteristic about a person when you hear them read

Look at words

Think about what they are trying to express – based on meaning and the character

Picture words in my mind

Put yourself in the situation

Make the story real/alive

Just imagine

Make it what you want

Like to read

Go back and imagine the scene in my head

Picture everything in my mind

Hear voices

I am picturing

Picture the little boy voice … the other voices how some of them go up and down and how deeper
Depends on what he was saying

You can see their point of view but won’t know the truth until you have been on both
sides of the story

Wanted to be different from everyone else

Picture it in your mind

Enjoy it

Read a lot in church

Have done scripture reading

Bring out the passages I am reading

Put what you have in [reading]

Make it sound the way I want it to

Put myself in that situation

Think about what I would do compared to what I think you would do

Put myself in the picture

Get a better understanding

Make it appealing

Dramatize it

Place yourself in a book

Picture what it would be like

Might make you picture the experience but it will never be the same as you being there
Put all the words together and have a conclusion of what you read

Come to the end of the page and put all the pictures together

**Analories**

Book is like listening to a person speak as personal thoughts, but it is all written down

Reading is like learning relaxation process

Reading aloud is like talking to someone to make sure you’re understandable

Using expression is like opening up, and making what you read come alive

Using imagination is like when you are dreaming but your reading then putting words into pictures

like improvisation in music – you can’t repeat it

Like you envisage

Can be words on a paper like you are saying in a column

[USE FOR EXAMPLE] Like teaching someone to dance you can teach them the basic steps but the, you know how you have to put a little rhythm into it – put your own thing into it – that is what reading is

like being a kid again

reading with expression is like an instinct – like having an instinct to know when the beat is [like in music]

it would be like if everybody would be the same in life, it’s ok to have a different image in their mind

**On Using The Imagination**

no imagination is the same

[STRUCTURAL] what’s inside of you will determine how you read
[STRUCTURAL] use it – when you take things for granted what God gives you, you can get it taken away

imitate the characters voices

decide what kind of voice someone has by the way they are talking

set the voices apart

distinguish between their voices

you don’t express yourself as good as you can out loud

[STRUCTURAL] getting a strategy in their mind to where they will imagine like that

[STRUCTUAL] they have to unlock that down from childhood

[STRUCTUAL] before you read a book, you might say, imagine yourself in a field or something – think about why you are doing that

usually people with disabilities like mentally handicapped people probably have more imagination

like my aunt she went through a lot so she had to imagine something different

[ADD TO IMAGINATION]

[when you read without using imagination] you say the words and don’t think about them

it is not reading to you – but it might be to someone else because they are listening to what you are saying and they are putting together the words you might be saying

need to slow down and take each word one by one and picture it in your mind – or won’t be able to relate to it

cannot remember anything [when they don’t picture]

On Using Expression

Reading something with so expression, its just reading words

It’s [no expression] not making it appealing to you
Makes you get a picture in your head

Reading orally, you are putting expression into it with your mouth

Reading it silently you are doing it [using expression] in your mind

Picture the words, the story in your mind

See where they [characters] are coming from to know when to go up and when to go down

Type of voice tone to use

Make their voices sound like in the situation

Put myself in a s position

If someone is reading expressively you can picture what they are talking about

It [reading expressively] will keep your mind focused because they are going up and down and all across

Uses different voice tones

If someone is reading drawn out you are not going to pay attention

[ADD TO EXPRESSION]

[reading drawn out] your mind is going to go off into another land or another world

it might have a different meaning is someone in reading drawn out and someone is reading expressively

at the end of a sentence – what someone is saying or a ??? that they add on – you might think someone else is saying it

when reading drawn out, you are going through the motions – just reading the words

[when reading drawn out] you can’t distinguish between the parts
it is the way that it is supposed to be read

you will get a better understanding

it [reading expressively] will be describing the character

obtain more information about the characters

I did it [read with expression] on my own

Sounds better

Makes it more appealing

In a play, you will do more

Everyone is capable

Some children didn’t use expression – they were isolated and felt lonely

[GOOD POINT TO MAKE] They keep it in their mind and not express it

us what you imagine and put into words and make it real expressive

[if you are reading something you are trying to make it expressive]

    Educational Terms

    Looks at the main points

    Remember main character

    Learn from reading

    Learn from both ways [silent or oral reading]

    Way to gain knowledge

    Advice To Teachers

    Find out what they like, what they enjoy reading

    Work on their attention span
Just can’t sit down and read that long, their mind gets carried away

**Clustering and Thematizing – Contextualizing Data**

**Actions – Active Readers Stance**

Can tell characteristic about a person when you hear them read

Look at words Think about what they are trying to express – based on meaning and the character

Picture words in my mind

Put yourself in the situation

Make the story real/alive

Just imagine

Make it what you want

Like to read

Go back and imagine the scene in my head

Picture everything in my mind

Hear voices

I am picturing

Picture the little boy voice … the other voices how some of them go up and down and how deeper

Depends on what he was saying

You can see their point of view but won’t know the truth until you have been on both sides of the story

Wanted to be different from everyone else
Picture it in your mind

Enjoy it

Read a lot in church

Have done scripture reading

Bring out the passages I am reading

Put what you have in [reading]

Make it sound the way I want it to

Put myself in that situation

Think about what I would do compared to what I think you would do

Put myself in the picture

Get a better understanding

Make it appealing

Dramatize it

Place yourself in a book

Picture what it would be like

Might make you picture the experience but it will never be the same as you being there

Put all the words together and have a conclusion of what you read

Come to the end of the page and put all the pictures together

Analogies – Metaphorical Comparison

Book is like listening to a person speak his personal thoughts, but it is all written down

Reading is like learning relaxation process

Reading aloud is like talking to someone to make sure you’re understandable
Using expression is like opening up, and making what you read come alive

Using imagination is like when you are dreaming but your reading then putting words into pictures

Like improvisation in music – you can’t repeat it

Like you envisage

Can be words on a paper like you are saying in a column

[USE FOR EXAMPLE] Like teaching someone to dance you can teach them the basic steps but then, you know how you have to put a little rhythm into it – put your own thing into it – that is what reading is

Like being a kid again

Reading with expression is like an instinct – like having an instinct to know when the beat is [like in music]

It would be like if everybody would be the same in life, it’s ok to have a different image in their mind

Academics- Classroom/Educational Discourse

Looks at the main points

Remember main character

Learn from reading

Learn from both ways [silent or oral reading]

Way to gain knowledge

Adjectives - Descriptors

A gift from God

How you express yourself
Comes from inside

Excitement

Pleasure

Peace

Relaxation

Exciting

Something that makes you laugh

Something you make

Whatever you make it to be

Can be fun

Sometimes it is not [fun]

A way to open up

A way to express yourself

Comes from within

Can be a story put together

[EXPLAIN RELATIONSHIP TO MUSIC OR ART IN STRUCTURAL]

[MISSIONARY FAMILY]

Artwork – “Painting a Picture” Using the Imagination

No imagination is the same

[STRUCTUAL] what’s inside of you will determine how you read

[STRUCTUAL] use it – when you take things for granted what God gives you, you can get it taken away
Imitate the characters voices

Decide what kind of voice someone has by the way they are talking

Set the voices apart

Distinguish between their voices

You don’t express yourself as good as you can out loud

[STRUCTURAL] getting a strategy in their mind to where they will imagine like that

[STRUCTURAL] they have to unlock that down from childhood

[STRUCTURAL] before you read a book, you might say, imagine yourself in a field or something – think about why you are doing that

Usually people with disabilities like mentally handicapped people probably have more imagination

Like my aunt she went through a lot so she had to imagine something different

[When you read without using imagination] you say the words and don’t think about them it is not reading to you – but it might be to someone else because they are listening to what you are saying and they are putting together the words you might be saying

Need to slow down and take each word one by one and picture it in your mind – or won’t be able to relate to it

Cannot remember anything [when they don’t picture]

Acting It Out – The Drama of Expression

Reading something with no expression, it’s just reading words

It’s [no expression] not making it appealing to you

Makes you get a picture in your head
Reading orally, you are putting expression into it with your mouth

Reading it silently you are doing it [using expression] in your mind

Picture the words, the story in your mind

See where they [characters] are coming from to know when to go up and when to go down

Type of voice tone to use

Make their voices sound like in the situation

Put myself in a position

If someone is reading expressively you can picture what they are talking about

It [reading expressively] will keep your mind focused because they are going up and down and all across

Uses different voice tones

If someone is reading drawn out you are not going to pay attention

[reading drawn out] your mind is going to go off into another land or another world

It might have a different meaning if someone is reading drawn out and someone is reading expressively

At the end of a sentence – what someone is saying or a ??? that they add on – you might think someone else is saying it

When reading drawn out, you are going through the motions – just reading the words

[When reading drawn out] you can’t distinguish between the parts

It is the way that it is supposed to be read

You will get a better understanding
It [reading expressively] will be describing the character

Obtain more information about the characters

I did it [read with expression] on my own

Sounds better

Makes it more appealing

In a play, you will do more

Everyone is capable

Some children didn’t use expression – they were isolated and felt lonely

[GOOD POINT TO MAKE] They keep it in their mind and not express it

Use what you imagine and put into words and make it real expressive

[If you are reading something you are trying to make it expressive]

Advice – Words of Wisdom

Find out what they like, what they enjoy reading

Work on their attention span

Just can’t sit down and read that long, their mind gets carried away

Antonym – Negative Responses to Reading

Sometimes it is not fun

If someone is reading drawn out you are not going to pay attention

[reading drawn out] your mind is going to go off into another world

When reading drawn out, you are going through the motions

[When reading drawn out] you can’t distinguish between the parts

Some children didn’t use expression – they were isolated and felt lonely
Textual Narrative Description

Kojak has a great appreciation of reading and considers it to be “a gift from God.” It is something that comes from inside. He describes reading as pleasure, peace, relaxation, or “whatever you make it to be.”

Kojak’s’ approach to the reading experience is a very active one. He sees himself as a participant, not an observer and receiver much pleasure from immersing himself in this “relaxation process.” Reading is “coming alive.” He puts himself “in the place of the character”, “dramatizes it”, and “imagines the scene” in his head. He “pictures the words” in his head and can “hear voices” that allow him to “put myself in the situation.”

Reading and using expression are not separate concepts or processes for Kojak, “If you are reading something, you are trying to make it expressive.” He is reading when he can “make the story real and alive.” He “imitates the characters voices” and then “sets them apart” to be able to distinguish between different voices in the story. Reading with this imaginative understanding is something he uses on a daily basis because “when you take thing for granted, what God gives you, you can get it taken away.” He uses a procedure to read that entails “using his imagination” and “unlocking that door from childhood.” This is something he learned to do on his own. “It is like an instinct…before you read a book, you might say, imagine yourself in a field or something – think about why you are doing that.” With practice, he has been able to “make it sound the way I want it to.” There are “strategies in the mind” that can be used to “imagine like that.” It becomes “like you are dreaming.”
Kojak is able to see the person behind the words in a book. “Reading is like listening to a person speak personal thoughts, but it is all written down.” “Reading something with no expression, it’s just reading words.” He thinks about what they (the author) are “trying to express” and then “you can see their point of view, but you won’t know the truth until you have been on both sides of the story.”

For Kojak, reading is “a way to open up…a way to express yourself.” The ability to read, as Kojak defines reading, “comes from inside…comes from within.” Since “no imagination is the same”, then reading is “like improvisation in music – you can’t repeat it.” Kojak believes that people who are disabled or have mental handicaps probably have more imagination because his aunt, “she went through a lot so she had to imagine something different.” Some children may not read like this, with expression, “because they were isolated and felt lonely.” However, he believes that “they just keep it in their mind and don’t express it.” But reading is a personal instinct, “like knowing when the beat is, like in music.”

Reading is very personal and revealing. “What’s inside of you will determine how you read.” Kojak uses his imagination by putting it into the words and “making it (reading) real expressive.” This expression comes reveals much about the reader because Kojak’s images are different from everyone else, and so is the way he expresses himself through reading. “What’s inside of you will determine how you read…It’s like teaching someone to dance. You can teach them the basis steps but then, you know you have to put a little rhythm into it – put your own thing into it – that is what reading is.”
“You can make reading whatever you want it to be just like you can make life, you can make your day whatever you want it to be. When you read something, you can make it fun. If you want it to be sad, you make it be mournful. Like the author can write it to be exciting, but the way you read, you can make it sad. Just like your day. You can have a good day or a bad day. But you always must remember with your days that it is a day that you will still enjoy because it is a day that you will never have again, but when your reading, you’ll – like when you are reading something, you will never be able to put the expression back in it like you did. You might be able to express it again but you will never be able to do it like the same thing that you did. That is just like improvisation with music…So it is something you can do, but you cannot repeat it the same way. You can make it what you want it to be.

Aimee: You would make an awesome politician. Seriously, if you ever ran for anything I would vote for you:

**Structural Narrative Description**

Kojak is very procedural about the way he reads. It is important to him to be creative but not at the expense of not being logical and knowledgeable. He strives to have a good vocabulary and pronounces the words correctly. Then he proceeds to put together a “word picture” in his mind. He thinks about the expression in his reading and realizes the effect of reading “loudly and clearly,” reminding himself to go up on the end of sentences.

The effects of reading with expression guide Kojak’s decision to read dramatically and motivates him to develop “strategies in his mind” to make it sound the way he wants.
He values expressive reading for its ability to help others picture what “they are talking about.” He can focus better because dramatic readers are “going up and down and all around” with their voice. Kojak believes that no one, including himself, will pay attention when reading is “drawn out.” He is afraid his mind will just go off in another world when reading is “drawn out,” an epithet he applies to non-expressive reading. “Drawn out” reading has a different meaning than dramatic reading and Kojak does not want to misunderstand. “When reading is “drawn out, you can’t distinguish between the parts.” If he were to read in this manner, it would not be reading; it would just be “going through the motion.”

Kojak does not want to be taken for someone who is not creative or a “good thinker.” His reading is a reflection of himself. “You can tell characteristics about a person when you hear them read.” He wants his reading to be appealing. He likes to read in church and enjoys his ability to “bring out the passage.” It is a means of communicating what he wants to get across. When he reads aloud, it is like “talking to someone to make sure you’re understandable.”

Reading is also something Kojak does for the sheer enjoyment of it. It gives him pleasure “It’s like being a kid again.” Reading makes him feel relaxed and peaceful, something he values highly. As the son of missionary, Kojak is often with crowds of people for church activities. Reading gives him a way to express himself, use his imagination, and enjoy something that makes you laugh.”

Expression is very important to Kojak. He bases his relations with reading on his musical ability and interests. He describes his dramatic reading “as a gift”, as a talent
that he should not take for granted. Reading comes from within, the way his feelings for music do. He relates reading with expression to his ability to hear a beat, a rhythm. It is spontaneous and creative like the use of improvisation in music. He understands how the music he plays sets a tone or mood and tells a story and views his voice as “instrument” he uses to read and set the mood and tone of the story. He used several analogies to compare music and reading. For him, reading is a performing art form.

Kojak’s Edited Contextual Data Display from her journals and interviews can be seen in Table 9.

**Sample Interview Transcript**

Kojak: Sometimes when you are reading something it might have a different meaning then someone who is reading drawn out and someone who is reading expressively. It might be like at the end of a sentence what somebody else is saying or a phrase that they add on and you might think that someone else is saying it. Unless it is drawn out you want be able to tell if someone is reading expressively like if you have a phrase…like if you have a sentence that says, Kojak (?) who won the first place prize did well also in the shot put or whatever, and if you were just reading it drawn out you will say (?) who…. Anyway it is just like when you are reading expressively you can tell when a different person is talking. You will be able to distinguish between the two. When you are reading just drawn out, no expression, it is just like you are going through the motions just reading
the words. You can’t distinguish between the parts unless you have a
book in front of you and you know how it is supposed to be.

Researcher: Okay, now you were demonstrating to me where you need to pause when
you read. You know, when you said (?), you were using an example of
when to pause in your words to group words into meaning. Do you
naturally do that?

Kojak: Yes ma’am.

Researcher: Okay, why do you think you do that?

Kojak: I do it because…

Researcher: Not everyone does that when they read. Why do you think you do that?

Kojak: I do it because that is the way that it is supposed to be read, and if you
read it like that you will get a better understanding of it. Instead of just
reading like you are supposed to.

Researcher: Right.

Kojak: It will be describing the characters and obtaining more information about
the character.

Researcher: But did someone tell you that you were supposed to do that or did you just
begin to do it on your own?

Researcher: Do you have any idea why?

Kojak: It sounds better and it just makes it more appealing than just going through
the motions reading it.
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<td>Book is like listening to a person speak his personal thoughts, but it is all written down</td>
<td>Looks at the main points</td>
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<td>Look at words</td>
<td>Reading is like learning relaxation process</td>
<td>Remember main character</td>
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<td>Think about what they are trying to express – based on meaning and the character</td>
<td>Reading aloud is like talking to someone to make sure you’re understandable</td>
<td>Learn from reading</td>
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<td>Picture words in my mind</td>
<td>Using expression is like opening up, and making what you read come alive</td>
<td>Learn from both ways [silent or oral reading]</td>
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</tr>
<tr>
<td>Put yourself in the situation, express yourself</td>
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<td>Like you envisage</td>
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<td>Imagine the scene in my head</td>
<td>[USE FOR EXAMPLE] Like teaching someone to dance you can teach them the basic steps but then, you know how you have to put a little rhythm into it – put your own thing into it – that is what reading is</td>
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<td>Something that makes you laugh</td>
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<td>Picture everything in my mind</td>
<td>Like being a kid again</td>
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<td>Whatever you make it to be fun</td>
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<td>Hear voices</td>
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<td>See their point of view but won’t know the truth until you have been on both sides of the story</td>
<td>It would be like if everybody would be the same in life, it’s ok to have a different image in their mind</td>
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<td>---------------------------------------------------</td>
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<tr>
<td>No imagination is the same, what’s inside of you will determine how you read use it – when you take things for granted what God gives you, you can get it taken away You don’t express yourself as good as you can out loud [STRUCTURAL] getting a strategy in their mind to where they will imagine like that [STRUCTURAL] they have to unlock that down from childhood [STRUCTURAL] before you read a book, you might say, imagine yourself in a field or something – think about why you are doing that Usually people with disabilities like mentally handicapped people probably have more imagination Like my aunt she went through a lot so she had to imagine something different [When you read without using imagination] you say the words and don’t think about them it is not reading to you – but it might be to someone else because they are listening to what you are saying and they are putting together the words you might be saying Need to slow down and take each word one by one and picture it in your mind – or won’t be able to relate to it Cannot remember anything [when they don’t picture]</td>
<td>Reading something with no expression, its just reading words It’s (no expression) not making it appealing to you Makes you get a picture in your head putting expression into it with your mouth Reading it silently you are doing it (using expression) in your mind Imitate the characters voices Set the voices apart Distinguish between their voices See where they [characters] are coming from to know when to go up and when to go down Decide what kind of voice someone has by the way they are talking Make their voices sound like in the situation Put myself in a position Uses different voice tones It might have a different meaning if someone is reading drawn out and someone is reading expressively It (reading expressively) will be describing the character Obtain more information about the characters I did it [read with expression] on my own Sounds better Makes it more appealing Everyone is capable Use what you imagine and put into words and make it run expressive [If you are reading something you are trying to make it expressive]</td>
<td>Find out what they like, what they enjoy reading Work on their attention span Just can’t sit down and read that long, their mind gets carried away [COPY FROM PAGE 5 OF (Kendall) 2ND tape]</td>
<td>Sometimes it is not fun If someone is reading drawn out you are not going to pay attention [reading drawn out] your mind is going to go off into another world When reading drawn out, you are going through the motions [When reading drawn out] you can’t distinguish between the parts Some children didn’t use expression – they were isolated and felt lonely [GOOD POINT TO MAKE] They keep it in their mind and not express it</td>
</tr>
</tbody>
</table>
Researcher: Well, when you began as you got older and you moved from reading out loud all the time to reading silently where did the voices and the inflection go?

Kojak: I really, when I read silently, don’t put that in because I am not saying it. I just picture everything that I read in my mind.

Kojak’s Reading Poster can be seen in Figure 9.

Lisa

Categorical Data Display of Results of Horizontalization

Descriptors

Expanding knowledge

An escape from every day norms

Chance to put yourself in totally different place, time, and life

Pleasure

Expanding knowledge

An escape from every day norms

Chance to put yourself in totally different place, time, and life

Pleasure

Opinion

Ideas

Calm

At your disposal
Figure 9 Kojak’s Reading Poster
A way to gain knowledge

“it’s all how you see it”

[GREAT METAPHOR FOR TITLE OF CATEGORY] “author’s best friend is adjective”

Process Analysis

Find a book that fits your interest

Find out the place and time of the story

Put yourself in the place of one of the characters

Try to relate your personality with that of one of the people in the book

Try to understand and relate your life with the lives of the story, how it is similar and different

Actions

Try to imagine myself

Find something interesting

Plunging yourself into a story

Living as the people did or do

Put yourself in a totally different place, time, life

Relax

Escape

Expanding knowledge

[KEY USE AS A TITLE FOR A CATEGORY “LIFE, LOVE AND OTHER MYSTERIES] Make your own opinion about life, love, and other mysteries

[gain valuable information] a little about yourself
see what the author was thinking when he wrote this
see what they [author] are trying to get across when they wrote it out
use like partial experiences
read about what a character went through, and you can relate saying “Yeah, I went through that”
hate required reading
you enjoy it
into reading just to do something different
compete on who could read bigger books
entertained
[add to action
acquired more knowledge
he [my dad who always read to me like every night] kind of made it interesting
he [my dad] the way he would tell a story – I would see what he was saying
get into whatever I am reading
sometimes it is something you can’t relate to
get into it
relate to one of the characters
see myself doing that
relate to the certain situation, the characters, and stuff
put myself in that situation
think about what I would do compared to what I think you would do
sit and think about reading

read when it is really, really quite

read from someone else’s view – like when you read the Diary of Ann Frank – you read from the point of a Jew

[add]

figure out what happens next

read what interests them

place yourself in totally different surroundings

[SET COMPARISON TO DRAMA FOR UNDERSTANDING] changing your point of view

lead a whole different life through a character

get caught up in it

go back and reread to see what I’ve missed

trying to jump ahead

On Expression

I don’t know how [read with expression]

It’s[using expression] because I get into it, I’m interested

It made it more interesting

If in middle of like a battle your voice is going to be high and tense

[KEY TITLE “HEARING SOMEONE’S LIFE”] rather than hearing a story, you are hearing a certain person’s life

like if in a peaceful serene field, your voice is going to be soft and soothing
if it meant enough to the writer to write it, then it is probably going to be some kind of interesting point … so use expression

[STRUCTURAL “SENSE OF HUMOR”] I blame it [using expression] on hormones relate it to how I would feel about this situation

see totally what different people – they all have their different voices and own way of expressing themselves

[add ]

You really can’t make something expressive fro someone else because it is obviously coming from your mind so it is not going to fit what they imagine

Advice To Teachers

Find out what they like [the teacher] what they enjoy reading, then find a book – work on their attention span, some just can’t sit down and read that long

When you are reading to like a little kid, you don’t have to stop after every event and ask them what do they think? Usually for little kids they know what they are thinking, but it is really hard for them to say it. Give them a picture book and let them look at the pictures so that they can better understand what they are reading

Analogies

A book is like an escape

Reading is like a new opportunity

Reading out load is like a very humbling experience

Using expression when you read is like putting your own personality into it and giving it life
Using your imagination when you read is like seeing what the author saw

Kind of like a play that is going on

[METAPHOR: “ON BROADWAY”] kind of like I have this Broadway thing goin

a way to live in another world

a way of life

opened up doors fro me to learn

kind of like a competition between me and my cousin – who could read more

like a lost, LIKE IN Peter Pan with the lost boys and they never grew up – their entire

place was made out of their imagination and stuff

[STRUCTURAL] when you first learn how to ride a bike, someone has to help you

like a movie – you see a movie [in your mind]

not like a movie that is all laid out for, picture is not n front of you – it is a radio show

like an escape like a way to learn about something you haven’t learned about, example:

my great grandfather was in WWII and before he died – he would sit and tell about the

Depression and War and stuff he would paint a picture

On Imagination

Comes in handy

Without imagination, I would just be reading words from a page

With imagination, I can see the settings Know a little more about the story

Takes more effort – you have to use your mind to figure it out

If there is not enough details in a piece of writing, it will be twice as hard to imagine the

story
Imagine myself as one of the character

Imagine myself as either the author or one of character

Figure out what they [author or characters] are thinking and why

Makes the book more interesting

Imagine them [the character] as someone I already know like my sister or someone like that

Relate it [the book] directly to myself, my group of friends, and my family

I have done that so long [imagine] that it is sometimes kind of hard to separate reality from imagination

[add]

imagine it by different scenes that I see in pictures

in Science and History, when we are mainly learning about things that have already been, you think, okay well, this guy who made up this theory. What was he thinking; and what did he see that happened. You would figure out what he saw and then you would see if you use your imagination, you can think OK well let me put myself in this situation take something and look at it for more than it really is

my parents gave me stuff – gave me ideas

**Clustering and Thematizing – Contextualizing Data**

**Actions – Active Readers Stance**

Try to imagine myself

Find something interesting

Plunging yourself into a story
Living as the people did or do
Put yourself in a totally different place, time, life
Relax
Escape
Expanding knowledge

[KEY USE AS A TITLE FOR A CATEGORY “LIFE, LOVE AND OTHER MYSTERIES] Make your own opinion about life, love, and other mysteries
Gain valuable information] a little about yourself
See what the author was thinking when he wrote this
See what they [author] are trying to get across when they wrote it out
Use like partial experiences

Read about what a character went through, and you can relate saying, “Yeah, I went through that”

Hate required reading
You enjoy it
Into reading just to do something different
Compete on who could read bigger books
Entertained
Acquired more knowledge
He [my dad who always read to me like every night] kind of made it interesting
He [my dad] the way he would tell a story – I would see what he was saying
Get into whatever I am reading
Sometimes it is something you can’t relate to
Get into it
Relate to one of the characters
See myself doing that
Relate to the certain situation, the characters, and stuff
Put myself in that situation
Think about what I would do compared to what I think you would do
Sit and think about reading
Read when it is really, really quite
Read from someone else’s view – like when you read the Diary of Ann Frank – you read from the point of a Jew
Figure out what happens next
Read what interests them
Place yourself in totally different surroundings

[SET COMPARISION TO DRAMA FOR UNDERSTANDING] changing your point of view
Lead a whole different life through a character
Get caught up in it
Go back and reread to see what I’ve missed
Trying to jump ahead

**Analogies – Metaphorical Comparison**

A book is like an escape
Reading is like a new opportunity
Reading out load is like a very humbling experience

Using expression when you read is like putting your own personality into it and giving it life

Using your imagination when you read is like seeing what the author saw

Kind of like a play that is going on

[METAPHOR: “ON BROADWAY”] kind of like I have this Broadway thing goin

A way to live in another world

A way of life

Opened up doors for me to learn

Kind of like a competition between me and my cousin – who could read more?

Like a lost boy LIKE IN Peter Pan with the lost boys and they never grew up – their entire place was made out of their imagination and stuff

[STRUCTURAL] when you first learn how to ride a bike, someone has to help you

Like a movie – you see a movie [in your mind]

Not like a movie that is all laid out, picture is not in front of you – it is a radio show

Academics- Classroom/Educational Discourse

Acquired more knowledge

Gain valuable information

Go back and reread to see what I’ve missed

Adjectives - Descriptors

Expanding knowledge

An escape from every day normals
Chance to put yourself in totally different place, time, and life

Pleasure

Opinion

Ideas

Calm

At your disposal

A way to gain knowledge

“It’s all how you see it”

[GREAT METAPHOR FOR TITLE OF CATEGORY] “Author’s best friend is adjective”

Artwork – “Painting a Picture” Using the Imagination

The way he would tell a story – I would see what he was saying

Using your imagination when you read is like seeing what the author saw

Like a movie – you see a movie [in your mind]

Acting It Out – The Drama of Expression

I don’t know how [read with expression]

It’s [using expression] because I get into it, I’m interested

It made it more interesting

If in the middle of like a battle your voice is going to be high and tense

[KEY TITLE “HEARING SOMEONE’S LIFE”] rather than hearing a story, you are hearing a certain person’s life

Like if in a peaceful serene field, your voice is going to be soft and soothing
If it meant enough to the writer to write it, then it is probably going to be some kind of interesting point … so use expression

[STRUCTURAL “SENSE OF HUMOR”] I blame it [using expression] on hormones

Relate it to how I would feel about this situation

See totally what different people – they all have their different voices and own way of expressing themselves

You really can’t make something expressive for someone else because it is obviously coming from your mind so it is not going to fit what they imagine

Advice – Words of Wisdom

Find out what they like [the teacher] what they enjoy reading, then find a book – work on their attention span, some just can’t sit down and read that long

When you are reading to like a little kid, you don’t have to stop after every event and ask them what do they think? Usually for little kids they know what they are thinking, but it is really hard for them to say it. Give them a picture book and let them look at the pictures so that they can better understand what they are reading

Antonym – Negative Responses to Reading

Textual Narrative Description

Reading is sometimes an escape, sometimes an opportunity to learn, but more than anything, for Lisa reading is “a chance to put yourself in a totally different place, time, and life.” She refers to a book as “an escape” and reading as “a new opportunity.”

Lisa sees reading as “a way to gain knowledge” in a fun and entertaining manner. Reading provides an interesting way to “gain valuable information.” For Lisa, reading
“opened up doors for her to learn.” This opportunity does “take some effort”, but is always “at your disposal.” For example, in science class, Lisa uses her dramatic ability to visualize what she is learning. “You think, okay well, this guy who made up this theory – what was he thinking and what did he see that happened. You would figure out what he saw, and then you would see.”

Lisa also applies reading in history. Reading is visualizing, “trying to imagine it for yourself.” Lisa can see “what the author was thinking when he wrote this – what they are trying to get across when they (author) wrote it out. It meant enough to the writer to write it. It is a way to “learn about something you haven’t learned about. For example, my great grandfather was in WWII, and before he died, he would sit and tell about the depression and war and stuff. He would paint a picture.”

When Lisa reads, she places herself in “totally different surroundings.” She finds out the place and time of the story and puts herself” in place of one of the characters.” She says that reading “puts her in a totally different place, time, and life” as she “plunges” herself into a story. However, even with Lisa’s ability to read with imagination, she finds it “twice as hard to imagine the story if there is not enough detail.” She believes that the writer must help us to be able to “see what the author saw” when we read. “An author’s best friend is an adjective.”

“Lost Boy”

Yeah, I am like a lost boy. I never want to grow up so like I will be sitting in math and just be daydreaming about something. Like I will just start thinking about something, like I will just start imaging things that could possibly happen. Like in Peter
Pan with the lost boys, and they never grew up and their entire place was made out of their imagination and stuff. I have done that for so long that it is sometimes kind of hard to separate reality from imagination.”

For Lisa, dramatic reading is “like a play that is going on…kind of like I have this Broadway thing going on.” She doesn’t understand exactly how she uses expression; she just “gets into it” as she reads and visualizes different people, “they all have different voices and their own way of expressing themselves.” This is like reading from someone else’s view, “like when you read the dairy of Anne Frank – you read from the point of view of a Jew” This expression is personal and “comes from your own mind.” By reading with expression, reading is interesting. “If you are in the middle of a battle, your voice is going to be high and tense…or like if you are in a peaceful serene field, your voice is going to be soft and soothing.” Reading in this sense makes each reading experience Lisa’s unique way of seeing the world and to explore and make her own “opinions about life, love, and other mysteries.”

“Rather than hearing a story, you are hearing a certain person’s life…It’s not like a movie that is all laid out for you. The picture is not in front of you….It’s kind of like a radio show. When you are listening to the radio, you are not seeing the person, but you can hear the sound effects, and you can hear the tone in their voice. So when you are reading out loud to someone, if you come to a part where this character gets really excited, you have to get real excited. So, you have to speak a little bit louder and a little bit faster because you are excited. And then when someone hears that, they can think, okay – well this is an exciting part or they kind of get into that part.”
As Lisa reads, she relates it (story) to how she would feel about the situation. “It’s like putting your own personality into it and giving it life.” She relates the book directly to herself, her group of friends, and her family. She relates what she reads to her own life, how it is similar or different. “You can relate saying, yeah, I went through that.” In this way, Lisa can figure out what the characters are thinking and why. She imagines them as someone she already knows, “like my sister or someone like that” She puts herself in the situation and is able to “see (herself) doing that.” Reading has always been “an escape” for Lisa.

**Structural Narrative Description**

Lisa is a textbook example of an active reader. She participates personally in applying prior knowledge to her reading, making it relevant and purposeful, and definitely demonstrates and monitors her own understanding throughout the process of reading. Most importantly, reading is a process for Lisa, not just a product.

As Lisa “expands her knowledge” through her reading experiences, she is aware of her own self-generated design for “creating” a moment of understanding and “a way to live in another world – a way of life.” Taking steps that greatly resemble Gavin Bolton’s (1979) process of “drama for understanding,” she places herself in different surroundings, which changes her point of view. She begins to lead a while different life through a character as she volleys between getting “caught up in it” and going back “to read what she may have missed.”

Because she was fairly isolated as a very young child (she says her sister did not really like her that much), she relied on reading and using her imagination as she would
just “sit in (her) room and imagine different stuff.” This reliance on reading as part of “experiencing” life has continued throughout her adolescent years. She has a wonderful sense of humor about her vivid imagination and dramatic reading “Personally, I blame it on hormones.” Her “Broadway thing going on is an escape from her normal routines. She was also influenced by her Dad’s expressive oral reading and the way he would tell a story. “I could see what he was saying.” Her ability seems to have developed from her desire to entertain herself by “pretending to be either the author or the characters.”

Lisa is motivated to “take something and look at it for more than it really is. She sometimes “sits and thinks about reading” which is where her vivid ideas and images stem from a well as her strong ability to make insightful inferences. She realized the amount of input required to make reading meaningful and experiential. Reading supplies valuable information, requires an active stance, and a little practice. Lisa compares it to riding a bike; “at first someone has to help you learn.” Overall, Lisa just loves to “get into” whatever she is reading. “It comes in handy.”

Lisa’s Edited Contextual Data Display from her journals and interviews can be seen in Table 10

**Sample Interview Transcript**

Researcher: Okay, I want to ask…. Lisa, do you want to add to that?

Lisa: Yeah, I am like a lost boy. I never want to grow up so like I will be sitting somewhere like in Math and just be daydreaming about something. Like I will just start thinking about something like this summer I am going on a trip and like I will just start imagining things that could possibly happen
on this trip. I start thinking about what people are going to look like and what does this place look like.

Researcher: Why did you call yourself a lost boy?

Lisa: Like in Peter Pan with the lost boys and they never grew up and their entire place was made out of their imagination and stuff. I have done that so long that is sometimes kind of hard to separate reality from imagination but….

Researcher: So, do you think you learn that way? That is the way you grew up learning about the world and about subjects like Cameron was talking about. Do you always use your imagination and fictionalize in that sense?

Lisa: Well when I was little, my sister did not really like me that much. I really had to play a lot by myself, so I would just like sit in my room and different stuff.

Researcher: Okay, so do you think you do the same thing with other subjects besides reading that you fictionalize to understand them?

Lisa: Yeah, especially like in History and in Science when we are learning mainly about things that have already been and have already been stated. You think okay well, the guy who made up this theory. What was he thinking, what did he see that happened. You would figure out what he saw and then you would see, okay, well what am I seeing and what do I think happened and see how it compares.

Lisa’s Reading Poster can be seen in Figure 10.
<table>
<thead>
<tr>
<th>Actions – Active Readers’ Stance</th>
<th>Analogies – Metaphorical Comparison</th>
<th>Academics-Classroom/Educational Discourse</th>
<th>Adjectives – Descriptors</th>
<th>Artwork – “Painting a Picture” Using the Imagination</th>
<th>Acting It Out – The Drama of Expression</th>
<th>Advice – Words of Wisdom</th>
<th>Antonym – Negative Responses to Reading</th>
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<tbody>
<tr>
<td>Try to imagine myself</td>
<td>Relate to the certain situation, the characters, and stuff</td>
<td>A book is like an escape</td>
<td>Expanding knowledge</td>
<td>The way he would tell a story – I would see what he was saying</td>
<td>Broadway thing going on radio show</td>
<td>Find out what they like [the teacher]</td>
<td>Hate required reading</td>
</tr>
<tr>
<td>Plunging yourself into a story</td>
<td>Put myself in that situation</td>
<td>Reading is like a new opportunity</td>
<td>An escape</td>
<td>Using their imagination when you read is like seeing what the author saw</td>
<td>If it meant enough to the writer to write it, then it is probably going to be some kind of interesting point ... so use expression</td>
<td>what they enjoy reading</td>
<td>reading</td>
</tr>
<tr>
<td>Living as the people did or do</td>
<td>Think about what I would do compared to what I think you would do</td>
<td>Kind of like a play that is going on kind of like I have this</td>
<td>Chance to put yourself in totally different place, time, and life</td>
<td>Relate it to how I would feel about this situation</td>
<td>Relate to it how I would feel about this situation</td>
<td>you read a book – work on their attention span, some just can’t sit down and read that long</td>
<td>You enjoy reading</td>
</tr>
<tr>
<td>Relax</td>
<td>Read from someone else’s view – like when you read the Diary of Ann Frank – you read from the point of a Jew</td>
<td>A way to live in another world</td>
<td>Pleasure</td>
<td>They all have their different voices and own way of expressing themselves</td>
<td>When you are reading to like a little kid, you don’t have to stop after every event and ask them what do they think? Usually for little kids they know what they are thinking, but it is really hard for them to say it. Give them a picture book and let them look at the pictures so that they can better understand what they are reading</td>
<td>Sometimes it is something you can’t relate to Reading out loud is like a very humbling experience</td>
<td>it</td>
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<td>Escape</td>
<td>Read what interests them</td>
<td>A way of life</td>
<td>Opinion</td>
<td>Comes from your mind</td>
<td>It’s [using expression] because I get into it</td>
<td>When you are reading to like a little kid, you don’t have to stop after every event and ask them what do they think? Usually for little kids they know what they are thinking, but it is really hard for them to say it. Give them a picture book and let them look at the pictures so that they can better understand what they are reading</td>
<td>you</td>
</tr>
<tr>
<td>Expanding knowledge</td>
<td>Place yourself in totally different surroundings</td>
<td>Opened up doors for me to learn</td>
<td>Ideas</td>
<td>It’s [using expression] because I get into it</td>
<td>It made it more interesting</td>
<td>Reading out loud is like a very humbling experience</td>
<td>you</td>
</tr>
<tr>
<td>Make your own opinion about life, love, and other mysteries</td>
<td>[SET COMPARISON TO DRAMA FOR UNDERSTANDING] changing your point of view</td>
<td>Like a lost boy, like in Peter Pan with the lost boys and they never grew up – their entire place was made out of their imagination and stuff</td>
<td>Calm</td>
<td>I’ll get into it</td>
<td>If in the middle of like a battle your voice is going to be high and tense</td>
<td></td>
<td>they</td>
</tr>
<tr>
<td>a little about yourself</td>
<td>Lead a whole different life through a character</td>
<td>Not like a movie that is all laid out, picture is not in front of you – it is a</td>
<td>At your disposal</td>
<td>Using expression when you read is like putting your own personality into it and giving it life</td>
<td>Rather than hearing a story, you are hearing a certain person’s life</td>
<td></td>
<td>it</td>
</tr>
<tr>
<td>See what the author was thinking when he wrote this</td>
<td>Get caught up in it</td>
<td>“It’s all how you see it”</td>
<td>A way to gain knowledge</td>
<td>“You’re not getting up”</td>
<td>Like if in a peaceful serene field, your voice is going to be soft and soothing</td>
<td></td>
<td>you</td>
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<tr>
<td>See what they [author] are trying to get across when they wrote it out</td>
<td>Get into it</td>
<td>“Author’s best friend is adjective”</td>
<td>“It’s all how you see it”</td>
<td>“You’re not getting up”</td>
<td>Like if in a peaceful serene field, your voice is going to be soft and soothing</td>
<td></td>
<td>they</td>
</tr>
<tr>
<td>Use like partial experiences</td>
<td>See myself doing that</td>
<td>A book is like an escape</td>
<td>Expanding knowledge</td>
<td>The way he would tell a story – I would see what he was saying</td>
<td>Broadway thing going on radio show</td>
<td>Find out what they like [the teacher]</td>
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<td>what they enjoy reading</td>
<td>reading</td>
</tr>
<tr>
<td>Get into whatever I am reading</td>
<td></td>
<td>Kind of like a play that is going on kind of like I have this</td>
<td>Chance to put yourself in totally different place, time, and life</td>
<td>Relate it to how I would feel about this situation</td>
<td>Relate to it how I would feel about this situation</td>
<td>you read a book – work on their attention span, some just can’t sit down and read that long</td>
<td>You enjoy reading</td>
</tr>
<tr>
<td>Trying to jump ahead</td>
<td></td>
<td>A way to live in another world</td>
<td>Pleasure</td>
<td>They all have their different voices and own way of expressing themselves</td>
<td>Comes from your mind</td>
<td>It’s [using expression] because I get into it</td>
<td>Sometimes it is something you can’t relate to Reading out loud is like a very humbling experience</td>
</tr>
</tbody>
</table>
Low SES 4th Grade

As a whole, the Lower SES 4th grade group of students perceive the act of reading on two separate plans of thoughts. On one hand reading is a subject in school that is viewed in a portion or negative light depending on the teacher or reading assignment.

“I go to reading.” On the other hand, when reading is a chosen activity that is not contingent upon accompanying assignments, it is viewed as an opportunity to fantasize, maybe a little like dreaming. In school, reading is “remembering the words and pictures” and “thinking about what you are reading.” The process of reading is described in educational terms consisting of specific steps to reach a pre-conceived product of reading.

“You get into groups…focus…try to do your best work…break it apart until you get it.”

Attitude toward reading is reflected in student thoughts, feelings, and ideas. Terrance’s first thought on reading was “boring,” but for Alicia it was “fun.” In fact, Terrance was the only student in the study to demonstrate a dominant negative attitude toward reading.

Reading is “too long…not that exciting…something to do at school activity. For Alicia reading is “enjoyment…exciting…something you enjoy when you’re alone.” However, both students perceive reading with dramatic expression as “picturing it (the story) in your mind.” Both students specifically describe dramatic oral reading as being “like a movie.” Reading, in this light, is an experience instead of an activity. Reading is experienced “just like you put in videos and you picture it.”

The underlying dominant structural themes which precipitate such responses to reading for this group include the following:
Figure 10 Lisa’s Reading Poster
1) Dramatizing – “Read it like we hear it on T.V.”

Without drama, there is no life in the words and reading becomes a requirement followed by the task of “answering questions.” Using drama in reading consists of pretending, making up voices, reading with expression, and “acting it out the way I used to dress up like different people.”

2) Mental Imagery – “Imagining it in the mind”

Reading becomes “life like” or an “adventure” when students picture in their minds what the words mean. This is made possible as a result of using the imagination to picture the words as scenes in movies incorporating characters that can be visualized and heard through the vocal shaping of dramatic expression. Reading is real when it is felt like children feel during a movie.

3) A Learning experience “It helps me understand when the teacher uses expression”

A change in the perception of reading came about as a result of fresh understanding. With dramatic expression, stories became vivid living “pictures.” Authentic learning which recognizes “characteristics,” the way they (characters) talk and move, allows the students to “understand more and more, making reading a real learning experience.”

Although Terrance admits that reading with expression “gives you an “A”, in reading,” it is the depth of understanding which makes reading “like thinking.”

Although these children may have limited life experiences and limited educational support at home, they have an abundance of imagination and are able and enthusiastic about using it to read.

**Middle-High SES 4th Grade**

Students in the high SES 4th grade group proclaim reading as “a part of my life.” It consist of adventure, mystery, horror and drama that produces pictures in the mind,
sounds, and color that “comes to your eyes.” It ranges from fun to “magnificent.”

These students see reading as a reflection of their own possible thoughts, experiences, or worlds. “It’s not a book; it’s sort of me.”

Reading is a total involvement in the author’s ideas, the characters’ thoughts, and the world of the book. They “experience” what the authors wrote and “jump” into the books or become “trapped in them,” to “think…see things…hear voices.”

As part of the act of reading, students “make a picture and turn the page.” There is nothing passive about this experience. “It’s like an atomic bomb against brain cramps.” Students feel like “it is actually happening.”

Reading is not a process, and books are not just required materials for school. “Reading used to be like looking at a page and trying to find some pictures…now I don’t have to look at pictures: I just make one up.” These students are able to see the point of view behind the book and in the book. The works of the author are “made from other people” and it is “sort of like yourself sometimes.”

Reading is “an essential thing” like “drinking the secrets of life.” These students see reading as “a true thing” that can “change a child’s life.” Reading has been transformed from “a subject we learned in school” to a story that “comes to life – not like a baby doll born to life,” but “like being there.”

Reading is a mental effort that requires thinking, paying attention to the scenery and what the characters do. One student refers to reading as a mental acting where “I meditate on my memory…sort of concentrate – like a Tai-chi thing.”
Reading is an expressive freedom where “there’s no wrong way of reading.” Opinions and ideas and thus, the children themselves, are accepted as part of the experience. “Everyone has their own way of reading and how they explain what they have read.” Students are able to say “what it means inside of you,” and “give there own opinion.”

When reading, “it can become like life, like a movie.” Reading resembles an adventure, and is pictured in the mind, scenes by scene. The imagination is the decoding tool for reading. What naturally follows, in dramatic expression is when the student gets to “sort of act like the character and get all the parts.” It is sharing the adventure of the character which can be just for “entertainment” or to “get a message from it.” This sharing is intertextual and biographical “It is like you or what happened in your life, but not actually based on you.” Students can then use expression from within themselves “to hear the book or the story like it’s supposed to mean.”

Underlying such a dramatic and personal perception of reading is the freedom and encouragement to use expression and to “play it out.” By putting in a “meaning voice” students get a better picture. “Using expression is like being there.” This imagination freedom is centered on the following themes:

1) Dramatize

There is great potential in drama that makes reading “a fun time to think.” As students were encouraged to find the drama behind the words, they opened the door to understanding. “It helps you see things and expands your imagination.” Students were able to “put it in mimic” and therefore, were able to visualize and empathize. Drama is
thinking, and it is this active reading that makes it an experience. One student so aptly describes this essential quality of reading as “You seem like you are there; that is how you read.”

2) Dramatic License

“My pictures are different from theirs”

The freedom to interpret makes reading meaningful and personally relevant. Engaged reading depends upon the students sense of autonomy in reading.

Dramatic license is the creative act of reading. It is the how and way behind the reading experience. Students were given dramatic license to put their own “twist” on the story through dramatic expression. One of the students orally interpreted in order “to express everything. My feelings are released on a book.” The ability to form a personal vision, to interrupt it “the way I see it” is the creative and generative side to learning. Dramatic license is the “go ahead” to creativity and is the driving force behind the confidence required to approach reading as a meaning maker.

3) Social Interaction – “Think about the person inside of it (book)”

Students use social interaction to make contact with the world portrayed in reading. One student describes this relationship with the book as being able to “see a bunch of people and jump into their minds.” This ability to see the story behind the words provides a connection to the world of others. It makes a book a place, a journey, or a person’s life and makes reading an avenue of communication. Past books are included in the interaction as students apply and connect with ideas and characters that inhabited other stories. One student envisions these interactions as “people holding hands.”

Low SES– 8th Grade

As a group, the Low SES 8th graders view reading as a means of personal enjoyment. Ironically, they describe the process of reading as anything but personal. Using typical
reading classroom discourse, reading is “group of words that make a sentence, using words in context, and pronunciation words. The act of reading, ranges from “sounding out words and what words mean” to “getting caught up in it.”

Overall, reading is not considered enjoyable unless it is accompanied by extensive use of the imagination and the opportunity for dramatic expression. “Reading aloud is “like bringing in the movie or the story.” Incorporating the imagination makes reading “like a skit.” From this perspective, reading is visualizing and “turning the words into pictures.” Students step into a “fantasy reality” that enables them “to get away” where they feel like they are “in the book.”

Reading in conjunction with imagination oral expression becomes more metaphorical and students compare it to active and enjoyable life experience. Common comparisons for this group include the following:

1) like a movie
2) like going away from reality
3) like giving life to the book

The book becomes a movie in the mind played scene by scene as the reader imagines them portrayed through the thoughts and words of the character/narrator. The imagined world of the reader escapes into a fantasy world where the reader can “picture the person, what it sounds like, and what they’re saying.”

Reading is an interpretation. For these students, reading is imagining the “what ifs” and putting themselves “in the story.” This group is able to relate the story to their personal lives, making it relevant, easier to understand, and entertaining. “Movies and
books are a lot the same – it’s a story, you just try to see it that way and it’s easier.” They imagine that the story is actually happening and use familiar faces/voices for the character. “I’ll think of…like Mel Gibson doing whatever they’re saying in the book.”

Students in this group share a common desire to use reading as an escape. For them, reading expressively “turns words into thoughts and then thoughts into pictures and the pictures into a story.” The stories provide a way to “get away” and “get all into a book.”

The students do not “just see words jumbled up on a paper,” they “see stories.” All agree that reading is unique and creative, and interpretation is “seeing it your way.” The theme of the movie analogy runs throughout the descriptions given by these students. All students agree that reading is like a movie, and complete the analogy with “like directing a movie” and “like a movie but different – the movie is already made but a book – you get the kind of make up whatever you want.” The result of the creative act of reading is like “the way you feel after a movie.” Reading is a “skit.” Drama terms were used extensively to describe the reading experience. Students:

1) imagine the characters,

2) “play out” what’s happening

3) use an “acting” voice

4) remember “scenes” instead of words

5) Act

These dramatic actions make the story “come alive.” The drama is the voice and the tone. It is reading into the book, “talking using imagination.”

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One common underlying factor of the groups, a shared structure for the active reading stance they take is

These dramatic actions make the story "come alive." The drama is the voice and the tone. It is reading into the book, “talking using imagination.”

One common underlying factor of the groups, a shared structure for the active reading stance they take, is their childhood experience with drama. All students relate childhood memories of dramatic reading and deeply imaginative play. The following dominant structural themes reflect present attitudes and perceptions of reading:

1) Dramatizing -

Acting and dramatic expression are synonymous for reading. Dramatizing is the driving force behind the ability to form a picture or idea in the mind from the word which "makes it seem real." Using dramatic expression allows the student to "get it in my head."

All students describe reading as "a new reality” or “a change in reality,” or “an escape from reality." It is the fantasy world of the imagination that creates its own reality. We live in the perception of the mind. Students explain their quality of thinking as using the imagination to “think about a certain thing and it goes further into thought and we think bigger things and it becomes an idea of how you think - of a certain perspective.” This ability to dramatize, to set stories into visual frames of reference, is also metacognitive. "I remember it (book) as if it were a movie, I remember like a scene almost."

2) Vicarious experience:

"A book is like a passageway to a different life"
Students who experience reading through dramatic experience feel the experiences of others. They travel to other worlds and encounter situations they would otherwise never have encountered, and walk in the shoes of many others different from themselves. Vicarious experience entails realizing the experiences of others through imaginative or sympathetic participation in the experiences of another. One student declared that she could feel the character “draggin” her feet. Another student explains that with dramatic expression reading is “like a word describing itself, like anxious - you read it and that's a feeling.” Students place themselves in the book and expand their ability to see the world through the eyes of others. “You think like what if that were me, or what if I did that?”

3) Association

"I associate things with people I know, things that I've heard, or places I've been."

As students actively read and search for understanding, they must have something to think with, a comparison of the unfamiliar to what they already know or have already experienced. The association may not always be completely correct, but it provides a basis for future leaning. This is visualization for leaning. Students use the following methods to draw an analogical picture through association:

a) relate to things I have seen before

b) when they're describing people, I always try to think of an actor or someone that I know.

c) I'll picture someone that I know and that way anytime they're thinking, I can see like their expression because I've seen them before
d) you get it from you life  
e) use your voice the way it describes the person  
f) from life, we resemble it to the book  
g) imitate someone  
h) take stuff from movies or other books  

Association then involves a form of intertextuality, empathy, dramatization, and schema theory with the process being the act of reading and the resulting image a culmination of the visualization made through the association. 

4) Mental Imagery

“As I got older, I just begin to say the expression in my mind.”

These students demonstrate an ability to produce images of what they read to the point of being able to see faces, hear voices, and imagine what happens. This ability has progressed to the point that they often prefer their own image over the illustration. “I started to not like the pictures anymore, because I wanted to use my own characters.” The transfer of their ability to “imagine worlds” from childhood to adolescents contributes greatly to their ability as readers. 

Middle-High SES 8th Grade

Reading is a personal vehicle to another world for this 8th grade group. It is an “escape” that ranges from “calm and pleasurable” to imaginative and wild.” There is no process to reach a goal, the goal is the process. Reading is a journey through what is “open and true,” a journey into another life.
In fact, for this group of students, reading is “a way of life.” They use reading to relax, to learn, and to “make (their) own opinion about life, love, and other mysteries.”

Reading is “all about how you see it.” Reading is imagery, a visualization, it is “hearing someone’s life” and “getting each scene in your head like a movie.” Their children love reading and it is truly a form of entertainment. However, the entertainment is not a “B” movie; it’s an epic film that provides a way to “watch and learn from every character.” Through reading they travel to another place in the mind where they can see other points of view and have the chance to “live in a totally different place, time, and life.”

Reading is not a passive activity. It is “plunging yourself into a story” It requires participation and the ability to “put yourself in the place” of a character, the author, or the situation. This enables the students to “see what the author was thinking when he/she wrote this.” This involvement includes “relating your life with lives of the story, how it is similar and different.” Figuring out what characters are thinking and putting the words together in the mind calls for active participation. “It’s not just handed to you on a silver platter.”

The act of reading is a form of personal expression. “It comes from within.” It is “whatever you make it to be.” Some students feel it is more of an imitation of people and situations and “making their voices sound like in the situation.” Others compare reading to “improvisation,” something you can’t repeat. However, all agree that it is creative and generative and feels “like I am in the story.” It’s like putting your own personality into it and gives it life.”
Reading is also a tool for learning and an even more influential tool for success. The ability to walk in someone’s shoes makes reading a learning experience for “seeing, doing, and trying.” The ability to visualize the lives and thought of others and see yourself doing that”, is motivational and enabling as far as students being able to envision themselves in places of success. “You have to visualize yourself being in college…going to Harvard…you are the valedictorian because you read.”

As a whole, this group of 8th grades appears to perceive reading as a very positive and fulfilling experience because of a freedom to express themselves, a uninhibited creative nature, and their ability to see a purpose in reading outside of being a subject in school. Themes which represent the structural elements of these perceptions include the following:

1) Vicarious experience – “Like I am in the story”

Students describe this predicating condition as “placing yourself in a book.” They have been encouraged or perhaps more importantly, they have not been discouraged from experiencing what they read through their own eyes and life experiences. Rather than read for the purpose of finding the “right answer” to teacher/curriculum oriented interpretation only, these students are free to make reading relevant and live through the lives of others so that they may “read from someone else’s view.”

2) Aesthetic experience – There is no shortage of aesthetic connections for these students between them and the text. Reading is “thoughtful” and they are able to “get into it” and at the same time gain valuable information about themselves. Reading is “appealing” and enjoyable because these students have come to perceive it as such. The
aesthetic side to reading is a natural part of reading, not a by product if you happen to “hit upon a good one (book).” To take on this viewpoint, the student must be able to make personal connections and develop feelings and opinions about what they read.

3) A Life Application “Make your own opinion about life, love, and other mysteries. As students put themselves in the situation, picture what it would be like, or think about what they would do they are forming their perception of reading as a means of gaining knowledge or specifically insight, by being able to learn through the eyes of others. Reading is perceived as purposeful and meaningful as students’ “relate to certain situation, the characters, and stuff.” Students also must realize the potential for the transfer of such affliction to other subjects “In science, I would visualize the universe.

4) Opening the door to childhood – In order to experience reading as “another world,” and students go back to childhood in the sense of using their capability to pretend, make-believe. It is a natural ability that often has been lost to educational requirements and from adolescent inhibition. “Some kids don’t play around and pretend, but still has a yearning to play around.” This state of childhood vision comes from living the “story.” The students must be able to let go and get “lost.” This ability to get lost in the story makes it a learning experience. The analogy made to Peter Pan’s lost boys reflects the theory that we organize all our knowledge into stories. It is their the empowering use of the imagination that turns reading from a subject to a vicarious experience and subsequent life application.

Textual/Structural Synthesis by SES Grouping

Low SES Dramatic Readers: Actors and Directors of the Reading Experience

Lower SES readers who are dramatic readers perceive reading as an entertainment medium overall. With one exception, reading experiences were positive and were
especially important as a means of escape from the norm to a fictional world. The dominant comparison was television and the movies, and more accurately a “radio show.”

Although the younger students were not as explicit in their description, they clearly communicated their desire to read a (book) like a movie, not in the passive sense of just allowing the movie to happen, but to actually participate through pretending to be in the story. Attitudes were fairly unanimous about reading indeed being a dramatic act. Without drama, the reading was a chore. It was no more meaningful or relevant than the typical worksheet in school. These students enjoy reading as an experience, not as a rubric for educational goals of comprehension. They dramatize and visualize what they read making the reading experience part of their “dreams” and a “fantasy reality.”

The mind becomes an internal screen for the projection of the story in a scene by scene synopsis. These scenes are vivid and the images are clear. No silent black and white films for these students. These movies in the mind are in full color, sensual, and the sound consists of expressive voices full of drama and character.

The external voice which dramatizes the story through vocal tones and inflectional characterization in the mirror of the mind, a reflection of the imagined world motivated by a good book. “You can tell a lot about a person by the way that they read.” The reading “voice is a true test of characterization, plot, and theme as far as comprehension is concerned. These students feel a communication with books and add expression that reflects “how their character’s personality is, the way they talk in the book” and then “use
that in the voice.” In fact, they claim to be able to “actually hear it (the character’s voice) in (their) head even through (they) reading it.”

For the lower SES students in this study, reading is a performance. When they read abroad they “bring in the movie or the story.” It’s like “a skit,” here they “read with expression if they enjoy it” and to “make it sound realistic.” This performance begins with rehearsal preparation which includes the following steps:

**MARKING THE LINES IN YOUR SCRIPT**

1) look at the order of the words

2) go back and reread and see if it can’t get a little more

3) put the words in a way to make a sentence

4) grouping words and phrases with and interpreting them into what you know

5) know its meaning

6) sounding out the words, putting them together

7) look at the words- break them apart

8) think about what you are reading

**SCENE ANALYSIS**

1) words give you clues to think about

2) think about what is going to happen

3) you imagine and you understand things

4) just can imagine and see different things that could happen and picture them in my head

5) get away from reality, get caught up in it
6) compare it to something they’ve seen
7) just try to picture the scenery
8) visualize different things by words
9) think about the “what ifs”
10) like a passage way to a different life
11) movies and books are a lot the same- it’s a story- you just try to see it that way and its easier
12) make a vision in your head, a picture in your mind
13) imagine setting
14) just like you put in videos and you picture it
15) think about the book, title and author
16) try to picture what is going on
17) like life or adventure
18) use imagine- you could see it (story) already because you know what it looks like and you don’t have to keep getting stuck on words
19) it’s complicated- you have to interpret everything

**CHARACTER ANALYSIS**
1) see what point of view that the person was looking at
2) dream- because you can dream how they look like
3) use it (imagination) by thinking what the people are saying in the story
4) make the voices up-not regular voice
5) voice may sound like the way they look
6) when the character is talking- use a pretend voice

7) read it like we hear it on T.V.

8) imagine character

9) relate the people (in book) with people I’ve seen or known or actors

10) whenever I see the person talking in the book, I’ll say that its Julia Roberts or somebody saying it, and that’s how it would be like in my mind

11) giving life to the character

12) I try to mock something

13) Try to hear the character in your head saying things

14) I know (how to use expression) from the words they use, like if he was mad

**ACTING IT OUT- SUBJECTIVE ACTING: ORAL INTERPRETATION**

1) get it from your life

2) it’s like playing a new song on the piano … follow the rhythm

3) pictures are there on the page, but you get different pictures in your head

4) turn it into something from your life

5) pretend that I am someone in the book

6) its just for that person

7) my life is transformed into the book

8) like making your own movie

9) it’s almost like you are in the character, you are in the surroundings

10) read it however I think it should be said
11) everyone is going to be different because of the way they were raised so you’re going to see things differently

12) like a movie but different… you get to kind of make up whatever you want

13) you can imagine whatever you want even if it is a whole another thing

**DIRECTING NOTES TO THE CAST ON PERFORMANCE**

1) write down what (you) think and make your own story

2) using expression is like deep drama

3) when you use your imagination, nobody can tell you that it is right or wrong

4) it makes it easier to imagine things if you do it just for fun

5) interpreting is like listening to different songs, kind of got to be taught from the beginning- it’s like a long cycle of different things you have to go through, knowing reality

6) some people don’t even think they can do that, but you tell them to try it the next time they read a book, try to imagine the scenery or what the people look like, try to associate, then they might do it because some people just don’t realize that they can

**CURTAIN CALL: GIVING CREDITS**

1) using your imagination- you understand the character better

2) picked it up from him, the boy in 2nd grade who read with expression

3) she (my teacher) said it I like Terrance because he uses a lot of expression

4) I grew up like that (being a dramatic student)

5) It always comes naturally
6) When we were young we always played make-believe

7) When kids are young, you just keep beating it into their heads like the rainbow song- to try to picture what’s going on and stuff like that

Overall, students in the Low SES group compensated for lack of experience by using vicarious experiences and intertextuality, they made reading meaningful by making it biographical and relevant, and they compensated for lack of educational background or parental support by drawing upon something that neither background, SES level, nor test scores can alter, their child like ability to use their imagination and drama in their reading.

**Middle- High SES Dramatic Readers: Making Your Own Opinion About Life, Love, and Other Mysteries**

The most common analogy for the reading experience was the reference to living in another world. These imaginary worlds serve multiple purposes and vary in benefits. To enter such a world requires an openness to new ideas, intrinsic motivation to explore new meanings, and a child like faith in imagination where perception is a reality all its own.

These students have had ample opportunity to explore books and are equipped with the socioeconomic status to afford such luxuries as a private school education. However, these students are not immune to the typical childhood tragedies of divorce and the neglect of parents due to working families. These students were very personal in their relationship with the reading experience and applied it to their own lives as a means of escaping from problems at home, as an outlet for vivid imagination, and a relevant way to understand the world. Perhaps Aimee’s step by step process of reading best describes their attitude toward reading and essential use of drama:
FIVE STEPS TO READING

1) Picture in your head what is going on

2) Understand the real topic of your story

3) Get to know all the characters in your mind to try and find a personality for them

4) Make a story like a movie in your mind

5) Enjoy the Show!

The structure of such attitudes and perceptions of reading can be thematically described through the fictional worlds described by the group as a whole using indigenous language and relativism and quotes from interviews.

FICTIONAL WORLDS: LEARNING THROUGH DRAMA

1) watch and learn

2) make it into a life application

3) a learning experience

4) learning from seeing, doing, and trying

5) get a message out of it

6) visualize

7) need it (reading) to understand

8) in science- I would visualize the universe

9) sort of make me think a lot better

10) way to grow knowledge

11) a teaching thing
you can’t sit there and read the words and expect to understand anything- you have to use imagination a bit

as I expressed myself more, I learned more

like people holding hands- give you info about lives of others

**LOST BOYS: THE STORY WORLD**

1) got certain books I was trapped in them
2) just get to pretend for a little while
3) wishing something like this were real
4) picture everything going on in my mind
5) go back to your childhood
6) go to a place in your mind
7) get each scene in my head, like a movie
8) like I am lost
9) like I am in the story, plunging yourself in a story
10) in my own place, myself with a story and the character and me having our deal
11) book is like a story where you are really there
12) unlock that door from their childhood and open it up to be a kid again
13) make detailed pictures
14) I have never met a child who has not used some expression or play or pretend
15) Put yourself in the place of other people- pretend you are them
16) Experience what they wrote

17) Like a lost boy, like in Peter Pan with the lost boys, and they never grew up-
their entire place was made out of their imagination and stuff

ON BROADWAY: THE WORLD OF THEATER

1) it can become like a movie

2) be creative

3) I use all kinds of voices

4) Put in expression because I get so into the book

5) Put some expression in it or it is pointless

6) Play it out

7) Like drama

8) Like a scene

9) Not of act like the character, I get all the parts

10) Read from someone else’s view- like when you read “The Diary” of Ann
Frank- you read from the point of Jew

11) Kind of like I have this Broadway thing going on

12) Not like a movie that is all laid out, picture is not in front of you- it is a radio
show

13) They (character) all have their different voices and own way of expressing
themselves

14) Rather than hearing a story, you can hear someone’s life

15) Make the story real- alive
16) Kind of like a play that is going on

**AN ESCAPE: MY OWN WORLD**

1) whatever you make it to be

2) like listening to a person, speak as personal thoughts but it is all written down

3) put your own thing into it- that is what reading is

4) like my aunt, she went through a lot so she had to imagine something different

5) escape

6) make your own opinion about life, love, and other mysteries

7) get into it

8) put myself in that situation

9) lead a whole different life as a character

10) an escape from everyday normals

11) chance to put yourself in a totally different place, time, and life

12) it’s my own world- a place where you can be free to think and imagine whatever you want

13) reading was a place- when I was eleven I used to pretend- to have like the perfect family- my parents they never argued and they were still together and all that stuff

14) it’s a personal thing

15) reading is- just for you
16) sort of like yourself sometimes

The reading world is a real world for these students. It provides a “place” for understanding and learning about the world, for pretending and envisioning possibilities, for empathizing with other lives, but most of all, a place of fun.

“We want to be young so that we can use that expression that we used whenever we are little and just have fun with it.

**Phase 2 – Observation Analysis**

**Drama Transcribing Definitions**

- **Circumflex inflection** blending 2 or 3 sounds for a vowel to suggest a change in the word meaning
- **Dynamics** great variety or change in voice characterization
- **Energy** fuel that drives the performance
- **Explosive volume** sudden sharp breath pressure used for commands, shouts, and laughter
- **Expulsive volume** steady breath pressure released gradually to build to a climax
- **Externalizing** making characters visible to an audience through interpretation
- **Falling inflection** indicates completeness and definiteness
- **Flat** without variation
- **Focus** directs actors attention on an action, emotion, or line of delivery
• Inflection gradually raising or lowering the pitch to express a distinct break in thought or feeling

• Internalizing actor gets within the character

• Intonation changes in pitch within a syllable, word, or sentence

• Modulation pleasant variety of pitch

• Monotone continuous level of pitch

• Motivation the “why” of characterization

• Playing the obstacles demonstrating how the character faces obstacles/crises

• Projection strong volume or making your character larger than life

• Rising inflection indicates incompleteness of thought or uncertainty

• Stretching a character making a role unique – emphasizing main character traits

• Subtext what the character thinks but does not say

• Sustained inflection staying on the same note

Schanker & Ommanney (1989), pg. 69 – 128

Low SES 4th Grade

Aletia

Aletia’s Dramatic Reading Transcript with Notations is in Figure 11.

Student Responses to Reading

Researcher: Okay, where does that picture come from that you get in your mind?

Aletia: The words.
[On that Sunday](.) in 1871 a warm wind(.) off [the Illinois prairie](.) moaned. [At times] it howled(.) like spirits(.) [of long ago],[ haun[a the city of Chicago.]]

[Dogs in the city] tucked their tails(.) [sli[ed - back - their - ears], and hid under the porch - chairs. Cat[s with fur] raised - along - their - backs paced the streets, meowing.

[Smoke in the air] (.)[burned eyes and(.) [made tears trickle]. Chicago seemed to shimmer [in a haze ](.)[o[ smoke and fear. The wind - blew - gritty - dust \(^{(4)}\) that [hissed like a deadly snake] [against the kitchen door. Inside the kitchen(.)[ Miss Tilly wiped her eyes(.) and stirred the pot. She felt uneasy(.) and worried [about the recent] fires.

[Only young Hallelujah]: was not affected(.) by the sense:: of:: gloom: that Sunday afternoon. She felt very excited(.2) She had a secret plan (.)[to trick Miss Tilly.]

"WHY?" yelled Hallelujah(.) ["WHY?" Hands on hips] she faced Miss Tilly(.) [across the big kitchen.]

Hallelujah was small for eleven. Her black hair hung in six long braids that whipped around [with her](.)[restless en ergy.] [Her big black eyes] burned like stars.

Figure 11 Aletia's Dramatic Reading Transcript With Notations
Researcher: Okay, so when you see a certain word, you think of something? Okay, where does that come from you think, those pictures? I mean like, if I say, “Harlem,” what would you think about?

Aletia: An alley.

Researcher: An alley. What is an alley?

Aletia: IT is a place where there are apartment and they are kind of, they are not all together, but they are separated. They are bunched up together.

Researcher: Uh huh.

Aletia: And a lot of people live in it. It kind of is brick.

Researcher: Brick, okay. Have you ever seen a picture of Harlem?

Aletia: Not really.

Researcher: Okay, have you ever read that book before?

Aletia: Okay, we just read a couple of pages yesterday. Okay, when I ask you to draw a picture of a person reading, what did you think of to draw? How did you draw it?

Aletia: I drew a person sitting down with their eyes on the book and they were thinking of the book. I put a little circle saying “thinking” so they would imagine stuff, and the book was in their hands and they were reading and they were imagining the picture, the picture about the words.

**Narrative Dramatic Expression Descriptions-Contextual**

Aletia is very predictable and has developed a pattern of intonation and grouping that she uses consistently even when it does not reflect the intention of the author’s word. Her
units of meaning are in a linear pattern of groups of three. As she progresses through the sentence, she uses a rising inflection for each group until she reaches the next to last grouping before the last word. She then applies downward inflection to the next to last unit of meaning pausing before that final word of the sentence. This cost her flow of thought several times as she ignored commas and illogically grouped words in an effort to retain her pattern. Her emphasis was correct, however, and she distinguished between dialogue and narration adding a character voice when needed. She spoke with emotion and clearly reflected the tone indicated by the narration.

Aletia’s Categorical Constant Comparative Analysis of Dramatic Reading is in Table 11.

Terrance

Terrance’s Dramatic Reading Transcript With Notations is in Figure 12.

**Student Responses to Reading**

Terrance: He was walking down the street to find Alfred.

Researcher: Okay, now where do you think that story is happening?

Terrance: In Louisiana.

Researcher: In Louisiana, okay, alright. What kind of neighborhood is this?

Terrance: I think it doesn’t take place in Louisiana. I think it takes place in New York, but I think that it is in an alley.

Researcher: New York because where is Harlem?

Terrance: In New York.

Researcher: Yeah, there you go. There is an alley somewhere in their house. Do people live? Are their houses different you think?
Table 11 *Categorical Constant Comparative Analysis of Dramatic Reading for Aletia*

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<thead>
<tr>
<th>Category</th>
<th>Variation</th>
<th>Description</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volume</td>
<td>LOUDNESS</td>
<td>All-uppercase letters represent noticeable loudness</td>
<td>N=2</td>
</tr>
<tr>
<td></td>
<td><em>Softness</em></td>
<td>Italics represents a noticeable decrease in volume</td>
<td>N=1</td>
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</tr>
<tr>
<td></td>
<td>(-)µ</td>
<td>Indicates a downward inflection in pitch for an individual word or syllable</td>
<td>N=8</td>
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<td>Square brackets in lines of dialogue indicate word joining into units of meaning-phraseology pattern</td>
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<td>Measured silence(.4)</td>
<td>Numbers in parentheses represents silence measured to the nearest tenth of a second</td>
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</tr>
<tr>
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<td>A dot enclosed in parentheses indicates a short, un-timed silence (sometimes called a micro pause), generally less the two- or three-tenths of a second</td>
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<td>Colons indicate an elongated syllable; the more colons, the more the syllable or sound is stretched.</td>
<td>N=3</td>
</tr>
</tbody>
</table>
Terrance: No.

Researcher: Like where they live.
Terrance: They live in an alley and there is apartments because one time I saw on *Hey Arnold*. They live in this alley and they have people. One time this boy had hit a home run and I saw an alley and they had clothes hanging from the top. He had hit a home run, and I said that looks like a real ballpark. Because it has the clothes. I said they could have put like the all time champions on the clothes, but I think that it would not be right because the people who own the clothes would be mad. But I think that they wouldn’t mind.

Researcher: Okay, when you were reading this book, of course I know there is a picture of this man on the top. So, it kind f gives you an idea, but were you able to picture anything going on?

Terrance: Uh huh.

Researcher: Okay, how did you do that?

Terrance: By just thinking about the book an paying attention to the title and the author,

Researcher: Okay, did you go by just the picture on the book, or did you picture him looking different when you read it? Did you get somebody in your head for Alfred, and (?) and James? Do you see them kind of different? What did the like to you when you saw them?

Terrance: They look like a woman with long hair and braids, and the boy was with a haircut. They had on Nike tennis shoes and had on some good clothes.

Researcher: Okay, now where did the woman come from?
Terrance: Harlem.

Researcher: Okay, she was just somebody who was with the boy? Who did they have with them?

Terrance: Alfred.

Researcher: Is that a guy or a girl?

Terrance: A boy.

Researcher: That is a boy so there is James and Alfred. They are brothers, right?

Terrance: Uh huh.

Researcher: And then, and where did that girl come from? Why did they have girls with them?

Terrance: Because they were showing off their Friday night girls.

Researcher: That is very good Terrance that you remember that. I am very impressed. That is very good. You remembered exactly what you read yesterday. You have never read this book before have you? Do you think that you remembered it? Why do you think that you were able to remember it?

Terrance: Because I was paying attention to the book.

Researcher: Did your remember the words, or what did you remember?

Terrance: I remember.

Researcher: Okay, you didn’t remember the words on a page? Did you? You didn’t see a picture of a page with words on it. Did you? What did you see in your head from yesterday?

Terrance: What they were doing.
**Narrative Dramatic Expression Descriptions-Contextual**

Terrance at first appears to be an enigma. After failing the leap test and receiving tutoring in reading, he still hates reading at school, yet reads as an actor. His pace is almost the staccato-style pace of a beginning reader. Then seemingly out of nowhere, he goes into full tonal characterization. It almost resembles the severe stutterer whose voice becomes clear and melodic when singing. The energy is forceful during dialogue, character is intent and visible, inflection is meaningful, and projection doubles. Most amazingly, he even used a circumflex pattern of inflection to portray a complicated motivation represented by the word “maybe.” The high comprehension is a contradiction to his negative attitude toward reading.

Terrance’s Categorical Constant Comparative Analysis of Dramatic Readings is in Table 12.

**Middle-High SES 4th Grade**

**Melody**

Melody’s Dramatic Reading Transcript With Notations is in Figure 13

**Student Responses to Reading**

Researcher: Melody, describe for me what you think is going on in what you just read.

Melody: Well, she’s getting a flashback from whenever her dad was still alive, and what they always used to do before they went to bed, and it always made her happy, but now it’s sort of making her sad. Because now that’s all gone from her.

Researcher: Okay, how is Mason affecting that?
Table 12  Categorical Constant Comparative Analysis of Dramatic Reading for Terrance

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<td>Italics represents a noticeable decrease in volume</td>
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<tr>
<td></td>
<td>(-)µ</td>
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<td>Elongation:::::</td>
<td>Colons indicate an elongated syllable; the more colons, the more the syllable or sound is stretched.</td>
<td>N=6</td>
</tr>
</tbody>
</table>
[Vinnie had lost her daddy, too.] But no one seemed [to care about that]. [No one held her] and rocked[ her in the big chair]. No one cooked spaghetti [just for her] or [brought her presents]. Daddy would have noticed. [At night in bed] she'd pretend [Daddy was still home]. [He was tucking her(.) in] with knock-knock [jokes. "Knock knock," he'd say.]

"Who's there?"

"Vinnie."

"Vinnie who?"

"Vinnie gonna give me a hug?"

[And she'd laugh so:: much] she hardly had the strength[ to hug him.]

"Knock knock."

"Who's there?"

"Mason."

"Mason who?"

"Mason (.) shine on you." (.4) [The Mason one][ wasn't as good] [as the Vinnie one] or even [the Jesse one,] which was the (.) [dumbest knock knock joke] Daddy ever made up.]

"Knock knock."

"Who's there?"

"Jesse."

"Jesse who?"

["Jesse (.) minute] I'm still in my underwear."

"But why [is he standing (.outside knocking] if he's in underwear?" she'd demand.

"Knock knock."

[She'd (.pretend to ignore him.]"

"COME ON," he'd plead. [Just one more]. This - one's - good."

Figure 13 Melody’s Dramatic Reading Transcript With Notations
Melody: He didn’t really care.

Researcher: Why does it bother her if Mason was in that bed?

Melody: Because she still felt so alone.

Researcher: Even though he was there.

**Narrative Dramatic Expression Descriptions-Contextual**

Melody does not exaggerate her reading to form characters; instead she tends to use a normal modulation which flows with the story line. Emphasis is accomplished through intensity instead of explosive force. She uses a quiet voice with full tonal quality to express the mood of the scene which in this case is disappointment and loss. Pauses are used sparingly, but words are grouped logically indicating clear comprehension. She does not use great variety in intonation but distinguishes between character and narrator easily. Her dominant pattern of meaning was a moderate upward inflection followed by a downward inflection.

Melody’s Categorical Constant Comparative Analysis of Dramatic Reading is in Table 13.

**Patrick**

Patrick’s Dramatic Reading Transcript with Notations is in Figure 14.

**Student Responses to Reading**

Researcher: Patrick, explain to me what’s going on about what you just read.

Patrick: A group of boys who are James’ friends but not Alfred’s, are teasing him because he works in a store and they don’t have to do work. They’re just like, they just call him a slave to tease him, because the word slave… because blacks were slaves before the Civil War.
Table 13  Categorical Constant Comparative Analysis of Dramatic Reading for Melody

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<td>Softness</td>
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<td>Stress</td>
<td>Underlining shows vocal stress or emphasis.</td>
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<td>A hyphen shows a cut off in speech or a definite separation of words for emphasis.</td>
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<td>Measured silence(.4)</td>
<td>Numbers in parentheses represents silence measured to the nearest tenth of a second</td>
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<td></td>
<td>Micro pause(.)</td>
<td>A dot enclosed in parentheses indicates a short, un-timed silence (sometimes called a micro pause), generally less the two- or three-tenths of a second</td>
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<td>Syllable elongation</td>
<td>Elongation:::::</td>
<td>Colons indicate an elongated syllable; the more colons, the more the syllable or sound is stretched.</td>
<td>N=2</td>
</tr>
</tbody>
</table>

“No. [They even leave money] in the cash register so: [they won’t have to]...”

[He bit his lip. Water suddenly dripped [into the mop sink], [small explosions] in
the suddenly - silent – room.

“Let’s get(2) it.” [whispered Hollis.

“Show us,” said Major.]

“No, I-“

“You just a sla::ve,” sneered Major. [“You was born a slave. You [gonna die ]a
slave.”]

“Slave,” echoed Sonny.

[“I see:: you now, boy,] old:: and stooped,” said Major(.), shuffling it to the center
of the room. “Old and stooped. You be scratching your head and saying, ‘Yass-
suh, Mistuh Lou, lemme brush them hairs off’n your coat; yassuh::, Mistuh Jake,
[I be pleased iffen you ‘low me to wash your car.’]

[Sonny and Hollis began to laugh as Major shuffled around the dim,] (.5) warm
room, his muscular arms dangling (.Iike a monkey’s,] his eyes rolling back(.),
in the back of his head] bobbing in ugly (.4)imitation of an old-time Negro
servant. (.5) “I can:: see:: you now, Alfred, [good old Uncle Alfred. [‘Yassuh,
Mistuh Ben,] I be so grat-i-fied iffen you’d(.) kick me now and again, [show how
much] you white folks love us.”

Figure 14 Patrick’s Dramatic Reading Transcript With Notations

Researcher: Why did he talk like that? The way he changed his words. When you
read, his words took on a different sound and everything. What was that
about?
Patrick: About what?

Researcher: In the paragraph here where he started using that slang in a dialect in here, what was he doing? When he was saying those things about when he was making fun of him, who was he imitating there? Like the way you started talking slang.

Patrick: An old slave that was probably before the Civil War, and old ugly old man working in a store.

Researcher: Okay, how did they talk differently? How is he pretending that they talked differently?

Patrick: He’s doing that because it’s sort of a way that white people used to tease the blacks, so he’s doing that to tease him.

Researcher: Okay, why is he teasing him?

Patrick: Because he won’t help them get the money. He’s saying, “chicken!”

Researcher: So, he’s calling him a slave because he won’t help get the money? He is like saying you are just being a slave to those people.

Patrick: Uh huh, yeah. You are a chicken too.

Researcher: Well, why did you speak so quietly in some of those, in some of the dialogue? You lowered your volume real low.

Patrick: Well, sometimes when I start reading something my voice just goes down, and then you can’t really hear it because I’m used to reading to myself. That happens when I’m reading to my brother.

Researcher: Oh, okay. You get quieter and quieter? Why do you think so?
Patrick: Because I’m read really quiet a lot of the time, so I’m probably just so used to it that I don’t really think about it, my voice just gets lower and lower, and I think I’m still reading out loud, but I really am not.

Researcher: When you read to your brother, do you use a lot of expression- when you read to your brother? Because you do use a lot of expression when you read, so do you do that with him?

Patrick: Not really.

Researcher: Not really? Why not?

Patrick: Because I only read to him once, and that was when my mom told me to.

Researcher: Okay.

**Narrative Dramatic Expression Descriptions-Contextual**

Patrick demonstrates character through intense voice changes by using circumflex patterns of inflection and intonation. He reads and acts out dialect easily with much enjoyment. Increases in volume changes are few and used only in commands. However, he often drops suddenly in volume and swallows his words. His word emphasis is obvious and demonstrates great insight into characters. He uses inner syllable elongation to provide a Southern dialect. Word groupings demonstrate clear comprehension, and he often uses subordination. He has great ability to use subtext even in a cold reading. He stretches the character and plays the obstacles with good focus.

Patrick’s Categorical Constant Comparative Analysis of Dramatic Reading is in Table 14.
### Table 14  Categorical Constant Comparative Analysis of Dramatic Reading for Patrick

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<td>Underlining shows vocal stress or emphasis.</td>
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<td>A hyphen shows a cut off in speech or a definite separation of words for emphasis.</td>
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<td>Syllable elongation</td>
<td>Elongation:::</td>
<td>Colons indicate an elongated syllable; the more colons, the more the syllable or sound is stretched.</td>
<td>N=7</td>
</tr>
</tbody>
</table>
Low SES 8th Grade

Ruby

Ruby’s Dramatic Reading Transcript with Notation is in Figure 15.

Student Responses to Reading

Researcher: Okay, do you always read that fast?

Ruby: Yeah.

Researcher: So that’s your natural speed of reading, you’re not trying to read fast or anything like that?

Ruby: No.

Researcher: Okay. Tell me how you would remember this book, if I ask you tomorrow to tell me about this book, how would you remember it?

Ruby: I remember Christopher-John trying to always be nice to everybody, trying not to get on anybody’s bad side. I remember that one of the boys was always trying to stay clean, I remember that from the other day. And, I remember that Cassie kept getting mad at Stacey.

Researcher: Now, how do you remember those things? What’s in your head when you start to remember what you read?

Ruby: Well, I see Cassie dragging her feet, I can see her, like, dragging her feet along in the road and stuff like that.

Researcher: So you remember by pictures rather than by words? Do you ever see the words on the page?

Ruby: No.

Researcher: Alright, thank you. Y’all were great.
Christopher-John, [walking behind Stacey and me], glanced uneasily at both of us (. but did not interfere]. A short, - round - boy of seven, he (.)[took little interest] in troublesome things, (. preferring to remain [on good()] terms with everyone].

Yet he was(.) [always sensitive to others], and now(.),[ shifting the handle of his lunch can][ from his right hand] (.1) to his right wrist and [his smudged notebook from his left hand] (.to his left armpit, (. he stuffed his free hands [into his pockets] and attempted to [make his face] as moody as Stacey’s ()and as [cranky as mine]. But(.) [after a few moments] ()he [seemed(.) to forget] ()that he was [supposed to be grouchy] and began whistling cheerfully. There was little that could make Christopher-John unhappy for very long, (. [not even the thought of school]. [I tugged again at my collar] ()and dragged my feet in the dust,

[allowing it to sift back] onto my socks and shoes [like gritty - red - snow]. I hated the dress. (. [And the shoes]. There was little I could do in a dress, and [as for the shoes], [they imprisoned freedom-loving feet] accustomed to the [feel of the warm earth].

“Cassie, stop that,” (. [Stacey snapped] as the dust billowed in swirling clouds (. [around my feet]. I looked up sharply, (. [ ready to protest]. Christopher-John’s whistling (. [increased to a raucous - nervous - shrill], and grudgingly I let the matter drop and [trudged along in moody silence], my brothers growing [as pensively quiet as I.]

Figure 15 Ruby’s Dramatic Reading Transcript With Notations
Narrative Dramatic Expression Descriptions-Contextual

Ruby reads at an extremely fast tempo, to the point of skipping or changing words. Her groupings of meaning units are very long, sustaining a gradual increase in inflection over half a sentence at times. However, this is not a decoder who is on automatic. She caught every nuance in the intent of the speaker and slowed down at the end of each long unit to end with an up and down inflection followed by a slight pause. Pitch level was uniform but not monotone. She picked words to emphasize by two’s or threes’ instead of single word emphasis. Her visualization was completely thorough, and she pictures things in her head quicker than she can verbalize them.

Ruby’s Categorical Constant Comparative Analysis of Dramatic Reading is in Table 15.

Michael

Michael’s Dramatic Reading Transcript with Notations is in Figure 16.

Student Responses to Reading

Researcher: Alright, Michael, what do you do when you read?

Michael: Literally, or like…

Researcher: Whatever comes to your mind when I ask you that. This is not a test. Just describe it.

Michael: When I read a book or a story or something like that, I always try to relate the people with people I’ve seen or known, or actors or something, and then when I really start reading a book, I get caught up in it, and it’s like the same with a movie. It’s like, that becomes your reality, and then when you stop reading, it’s like you have to go back to your normal life. When you watch a movie or you read a book, it’s like you’re in that life.
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<th>Variation</th>
<th>Description</th>
<th>Duration</th>
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<td></td>
<td>- emphasis</td>
<td>emphasis.</td>
<td></td>
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<tr>
<td>Use of Pause</td>
<td>Measured</td>
<td>Numbers in parentheses represents silence measured to the nearest tenth of</td>
<td>N=1</td>
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<tr>
<td></td>
<td>silence(.4)</td>
<td>a second</td>
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<td>A dot enclosed in parentheses indicates a short, un-timed silence (sometimes</td>
<td>N=20</td>
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<td></td>
<td></td>
<td>called a micro pause), generally less the two- or three-tenths of a second</td>
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<td>Syllable elongation</td>
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<tr>
<td></td>
<td></td>
<td>syllable or sound is stretched.</td>
<td></td>
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</table>
Researcher: So, do you feel like when you see the words, what do you see in your head?

Michael: Well, I always try to relate things to things I have seen before.

Researcher: So, if you were reading about something you knew about, but what if you were reading about something you’d never seen?

Michael: Well, if it’s like something like science-fiction or something like that, then they usually always have to describe it more detailed, and I can usually make a pretty good picture of it myself.

Researcher: So, you go by the words that they use to describe something. Why do you think, then, that as you visualize something, why do you think that somebody else might read the same words and visualize something different?

Michael: Well, everyone has grown up differently and has been exposed to different things. I’m pretty sure people don’t like realize it, but when they visualize different things by words, they unconsciously are comparing it to something that they’ve seen.

Researcher: How is it like a movie? What’s the difference between you seeing a picture in the movie, and you seeing the words in a book or on a page?

Michael: Well, it’s all up to the reader. When you are reading a book, you can make it interesting by just doing whatever, but a movie is already made. You’re just watching it. But a book, you get to kind of make it whatever you want.
We’re poorer than the Socs] and the middle class. I reckon we’re wilder, too. Not like the Socs, [who jump greasers] and [wreck houses] and [throw beer blasts.] for kicks, and get [editorials in the paper] for being a public disgrace one day and an asset to society the next. Greasers - are(.) - almost - [like - hoods]; we steal and drive - [old souped-up - cars] and hold - up - [gas - stations] and have a gang fight [once in a while].

I don’t mean I do things like that. Darry would kill me [if I got into trouble with the police]. [Since Mom and Dad were killed] in an auto wreck, [the three of us] get to stay together [only as long as we behave]. So Soda and I(.) stay out of trouble(.) [as much as we can], and we’re careful [not to get caught] [when we can’t]. I only mean that most greasers [do:: things like that], just like we [wear our hair long] and [dress in blue jeans] and T-shirts(.) or leave our shirrtails out and wear leather jackets and tennis shoes[ or boots]. I’m not saying that(.) either Socs or(.) greasers are better; that’s just (.the way things are.

Figure 16 Michael’s Dramatic Reading Transcript With Notations
Researcher: Okay, you get to choose. Why do you think you are able to visualize things when you read, and other people aren’t?

Michael: I’ve thought about it before, how I always compare things to stuff I’ve seen before. Like, any Michael I’m reading a book, and in the exposition they’re describing people, I always try to think of an actor or someone else that I know, and I’ll try to picture them, that way any Michael they’re thinking I can see like their expressions, because I’ve seen them before.

Researcher: So, how do you choose, if I ask you to read it out loud, then of whatever you are looking at, how do you choose what expression to use as you read it?

Michael: Well, it all matters on what’s going on in the story. If, like she said, if there’s a fire, you would say it with expression, it all matters on what’s going on.

**Narrative Dramatic Expression Descriptions-Contextual**

Michael reads with confidence with a slower cadence consisting of mini pauses and distinct groupings of meanings. He stays almost monotone, but varies pitch just enough to portray emphasis and meaning in a very natural conversational style. He chooses groups of 3-5 words and designates thought with a slight rise in inflection followed by a gradual lowering in inflection. His character is internalized, and his voice pleasant but almost too sustained.

Michael’s Categorical Constant Comparative Analysis of Dramatic Reading is in Table 16.
Sammy

Sammy’s Dramatic Reading Transcript with Notations is in Figure 17.

Student Responses to Reading

Sammy: My real name is Sammy Newman, and my fake name is Sammy Houston.

Researcher: Okay, alright. Sammy, what do you do when you read?

Sammy: When I read, I usually skim the reading first and if I like it then I keep reading, and if I don’t I just stop.

Researcher: Okay, if you like it, what do you mean by if you like it?

Sammy: If it interests me, or is it related to me some kind of way, or if it’s important.

Researcher: Okay, so if I had never read before, and I said Sammy, tell me what reading is, what would you tell me?

Sammy: Reading is words or phrases, and when you look at them it has meaning, and you can usually have a vision in your head and you get a picture in your mind.

Researcher: So when you read, what kind of pictures do you get in your head? What do you visualize?

Sammy: It depends on what the words are.

Researcher: Do you see it just like it’s a movie? Or what? As you see the words in print, how do you think it goes from print to picture?

Sammy: If it’s on paper and you read it, it’s nothing, but once you read it, it gets into your head, and it has a whole new different meaning. Like, it communicates from the paper into your head.
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<td>N=2</td>
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</table>
[I could have waited] to go to the movies] until Darry:: or Sodapop:: [got off work].

They would have [gone with me,] or [drove me there], or [walked alone], although Soda just can’t sit still [long enough to enjoy:: a movie] and they [bored:: Darry to death].

Darry thinks [his life is enough] without [inspecting - other - people’s]. Or I could have gotten [one of the gang] to come along, [one of the four boys] Darry and Soda(1) and I [have grown up:: with] (4) and consider family. [We’re almost as close as brothers]; (.1) when you grow up in a [tight-knit - neighborhood] [like ours];:: you get to know each other(4) [real well]. [If I had thought about it], I could have called Darry [and he - would have - come by] [on his way home] and picked me up, or Two-Bit(3) Mathews [one of our gang]- would have come [to get me in his car] [if I had asked him], but sometimes I - just - don’t - use - my - head. It drives my brother Darry:: nuts [when I do stuff like that], [’cause I’m supposed to be smart:] I make good grades [and have a high IQ] and everything, but I don’t use my head (2) [Besides,(2) I like walking.

Researcher: Well, do you think if you read some words, and then someone else read the same words, do you think your picture would be the same as theirs?

Sammy: No, because everyone is different and they think different. Not everyone thinks alike.

Researcher: So, where does that picture come from? Why do we have different pictures, where does the picture come from?
Sammy: People’s minds.

Researcher: Did you always, when you read when you were little, did you picture things in your head?

Sammy: Always.

Researcher: Always.

Sammy: Usually, the pictures were always there on the page, but you get different pictures in your head also.

Researcher: Did you pretend a lot when you were young?

Sammy: Yes, I did.

Researcher: Did you like to pretend with your books? Did you read a book and pretend that you were somebody in the book or anything like that?

Sammy: Yes, I always did, a lot.

Researcher: So, when you decide what expression to use in your book, you know like voices or inflection or things like that, how do you decide that when you’re looking at the print? How do you think it comes to you? There are no wrong or right answers to this. This is just strictly your description of it. You’d be amazed at what I’m getting out of your description.

Sammy: How it appears to me?

Researcher: Right, how do you decide, when you’re looking at the words in print, there is no expression in those words, so how do you decide? How do you know and decide which kind of expression to put in and what to do, and what kind of voices or characters that you like to do? Do they go along with this vision in your head? Do you see the vision first and then the expression, or how does it work?
Sammy: I’m guessing you, kind of, when you read it you kind of get the feeling, you get the flow of it, and you would get the expression in your head and it would just go along with it, and follow by that.

Researcher: Okay, like when you were a child, no one taught you how to use expression, right? So, how do you think you knew what to do?

Sammy: Well, I usually look at people and their expressions, and I hear the way they read it, and if they don’t do it the way I would do it, then I would pick up from that and I would use that, and use it differently.

**Narrative Dramatic Expression Descriptions-Contextual**

Sammy has a calm deliberate delivery with long units of meaning. She groups unusually long units for a cold reading. Her emphasis is mild but correct and logical. There is only mild modulation in pitch and inflection which is usually upward indicating an incomplete thought, but is quickly followed by an increase in tempo as she groups the next unit of meaning. She tends to emphasize through separation of words and mini pauses. Her tone is clear, and she appears to be introspective almost. Her volume is consistently expulsive and very controlled for the delivery of long units of meaning.

Sammy’s Categorical Constant Comparative Analysis of Dramatic Reading is in Table 17.

**Middle-High SES 8th Grade**

**Aimee**

Aimee’s Dramatic Reading Transcript with Notations is in Figure 18.

**Student Responses to Reading**

Researcher: Okay, tell me about what you read.

Aimee: Just explain the….
Researcher: Yeah, like what did you think was happening, and you know what did you… any pictures that you visualized, you know things like that.

Aimee: Well, I pictured four African-American kids walking down a sort of like a dusty road to school, and Cassie was that girl and she was seeking mostly about her little brother Little Man who was excited about school, but her other two brothers weren’t. They were not wanting to go to school at all. They were kind of aggravated with the little brother. He wanted to hurry up and get to school and stay clean, but they didn’t mind kicking the road and getting some dust on them and just having a little bit of fun.

Researcher: Okay, how do you think she feels about all of this?

Aimee: I think she is kind of aggravated.

Researcher: Okay. Alright, do you picture the, like their personalities or anything about them? I know that there is a picture here on the front of them. Is that how you would have pictured them? You didn’t really look at the cover very much.

Aimee: They didn’t really explain how they look very much. They just said that they were African-American, so I really didn’t have any suggestions except that they said that they had to be in like Sunday, like the mom made the girl dress in Sunday clothes, so I just thought of maybe a little black girl with maybe her hair all up in maybe braids with a Sunday dress on and maybe the boys in some nicer pants and a plaid shirt. Maybe not something worn out with some shoes.
Table 17 Categorical Constant Comparative Analysis of Dramatic Reading for Sammy

<table>
<thead>
<tr>
<th>Category</th>
<th>Variation</th>
<th>Description</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volume</td>
<td>LOUDNESS</td>
<td>All-uppercase letters represent noticeable loudness</td>
<td>N=0</td>
</tr>
<tr>
<td>Softness</td>
<td></td>
<td>Italics represents a noticeable decrease in volume</td>
<td>N=0</td>
</tr>
<tr>
<td>Inflection/Intonation</td>
<td>(+)κ</td>
<td>Indicates an upward inflection in pitch for an individual word or syllable</td>
<td>N=13</td>
</tr>
<tr>
<td></td>
<td>(-)µ</td>
<td>Indicates a downward inflection in pitch for an individual word or syllable</td>
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<tr>
<td>Phraseology</td>
<td>Units of Meaning[]</td>
<td>Square brackets in lines of dialogue indicate word joining into units of meaning-phraseology pattern</td>
<td>N=25</td>
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<td>Stress</td>
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</tr>
<tr>
<td>Use of Pause</td>
<td>Measured silence(.4)</td>
<td>Numbers in parentheses represents silence measured to the nearest tenth of a second</td>
<td>N=4</td>
</tr>
<tr>
<td></td>
<td>Micro pause(.)</td>
<td>A dot enclosed in parentheses indicates a short, un-timed silence (sometimes called a micro pause), generally less the two- or three-tenths of a second</td>
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<td>Syllable elongation</td>
<td>Elongation::::</td>
<td>Colons indicate an elongated syllable; the more colons, the more the syllable or sound is stretched.</td>
<td>N=7</td>
</tr>
</tbody>
</table>
[On that Sunday]. In 1871 a warm wind off the Illinois prairie moaned. [At times] it howled like spirits [of long ago], haunting the city of Chicago.

[Dogs in the city] tucked their tails [slied - back - their - ears], and hid under the porch - chairs. [Cats with fur] raised - along - their - backs paced the streets, meowing.

[Smoke in the air] burned eyes and [made tears trickle]. Chicago seemed to shimmer [in a haze] of smoke and fear. The wind - blew - gritty - dust that hissed like a deadly snake [against the kitchen door]. Inside the kitchen [Miss Tilly wiped her eyes] and stirred the pot. She felt uneasy and worried [about the recent] fires.

[Only young Hallelujah] was not affected by the sense of gloom that Sunday afternoon. She felt very excited. She had a secret plan to trick Miss Tilly.

"WHY?" yelled Hallelujah. ["WHY?" Hands on hips] she faced Miss Tilly [across the big kitchen.]

Hallelujah was small for eleven. Her black hair hung in six long braids that whipped around [with her] restless and [Her big black eyes] burned like stars.

---

Figure 18 Aimee’s Dramatic Reading Transcript With Notations
Researcher: Right maybe something you would wear on the first day of school trying to look good.

Aimee: Right.

**Narrative Dramatic Expression Descriptions-Contextual**

Aimee seemed to be much too concerned with her performance of fluency rather than her dramatic interpretation. She seemed nervous and was racing. She started off with a character exaggeration and gradually mellowed to a more natural voice. She lost several units of meaning by hurrying, but used inflection well. Her emphasis was adjectives, yet she would not slow down the descriptive phrases. Pauses were short but clarifying. Volume was used explosively only once or twice in dialogue. She read with vision Much the same way as an actors’ eyes reveal whether he/she is out of character, Aimee’s voice reflected her state of being “in character.”

Aimee’s Categorical Constant Comparative Analysis of Dramatic Reading is in Table 18.

**Kojak**

Kojak’s Dramatic Reading Transcript With Notations is in Figure 19

**Student Responses to Reading**

Researcher: Okay you can stop there, that is very good. What do you picture going on?

Kojak: I picture this person alone thinking something in his head thinking about the world itself and thinking about his family and using a comparison
between himself and the other people he is around and the things he likes and what they like.

Researcher: Did he sound a little bit like you, you know about reading? Do you wonder if other people see things?

Kojak: Yes ma’am.

Researcher: That way. Do you know who Paul Newman is?

Kojak: It sounds like I have heard his name, but I don’t know.

Researcher: He would kind of be like Tom Cruise or somebody like that today. He was like the tough guy in the movies back in the sixties, you know, somebody a young boy would look tough you know look tough, look good. You know? Okay, alright. Thank you, Kojak.

**Narrative Dramatic Expression Descriptions-Contextual**

Kojak was very expressive in his dialogue which he tended to exaggerate with an upward inflection. He used pause extensively, and separated most units of meaning with pause. He elongated many conjunctions and hit words with an upward inflection to indicate emphasis. He feels more about the character and passage than is portrayed in his voice. Names are especially emphasized which tend to hit nouns rather than adjectives.

Kojak’s Categorical Constant Comparative Analysis of Dramatic Reading is in Table 19.
### Table 18 Categorical Constant Comparative Analysis of Dramatic Reading for Aimee

<table>
<thead>
<tr>
<th>Category</th>
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<th>Description</th>
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<td>Volume</td>
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<td>All-uppercase letters represent noticeable loudness</td>
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<td></td>
<td></td>
<td><em>Softness</em> Italics represents a noticeable decrease in volume</td>
<td>N=0</td>
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</tr>
<tr>
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<td>(-)µ</td>
<td>Indicates a downward inflection in pitch for an individual word or syllable</td>
<td>N=4</td>
</tr>
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<td>Units of Meaning[]</td>
<td>Square brackets in lines of dialogue indicate word joining into units of meaning-phraseology pattern</td>
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<td>Word Emphasis</td>
<td>Stress</td>
<td>Underlining shows vocal stress or emphasis.</td>
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<td>A hyphen shows a cut off in speech or a definite separation of words for emphasis.</td>
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</tr>
<tr>
<td>Use of Pause</td>
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<td>Numbers in parentheses represents silence measured to the nearest tenth of a second</td>
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<td></td>
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<td>A dot enclosed in parentheses indicates a short, un-timed silence (sometimes called a micro pause), generally less the two- or three-tenths of a second</td>
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<td>Elongation:::</td>
<td>Colons indicate an elongated syllable; the more colons, the more the syllable or sound is stretched.</td>
<td>N=3</td>
</tr>
</tbody>
</table>
Figure 19 Kojak’s Dramatic Reading Transcript With Notations

Lisa

Lisa’s Dramatic Reading Transcripts with Notations is in Figure 20

Student Responses to Reading

Researcher: Okay, Lisa, from what you have read so far, how do you picture these characters and where they are?
<table>
<thead>
<tr>
<th>Category</th>
<th>Variation</th>
<th>Description</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volume</td>
<td>LOUDNESS</td>
<td>All-uppercase letters represent noticeable loudness</td>
<td>N=0</td>
</tr>
<tr>
<td></td>
<td>Softness</td>
<td>Italics represents a noticeable decrease in volume</td>
<td>N=0</td>
</tr>
<tr>
<td>Inflection/</td>
<td>(+)κ</td>
<td>Indicates an upward inflection in pitch for an individual word or syllable</td>
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<td>Intonation</td>
<td>(-)µ</td>
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<td>Units of</td>
<td>Square brackets in lines of dialogue indicate word joining into units of</td>
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<td></td>
<td>Meaning[]</td>
<td>meaning-phraseology pattern</td>
<td></td>
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<td>Word Emphasis</td>
<td>Stress</td>
<td>Underlining shows vocal stress or emphasis.</td>
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</tr>
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<td>Use of Pause</td>
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<td>Numbers in parentheses represents silence measured to the nearest tenth of a second</td>
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<tr>
<td></td>
<td>silence(.4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Micro pause(.)</td>
<td>A dot enclosed in parentheses indicates a short, un-timed silence (sometimes called a micro pause), generally less the two- or three-tenths of a second</td>
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<tr>
<td>Syllable elongation</td>
<td>Elongation:::</td>
<td>Colons indicate an elongated syllable; the more colons, the more the syllable or sound is stretched.</td>
<td>N=2</td>
</tr>
</tbody>
</table>
Paul Newman and a ride home. I was wishing, [I looked like] Paul Newman(.). he looks tough(.,) and I don't(.). [but I guess my own looks aren't so bad.] I have light-brown hair, [almost-red] and greenish-gray eyes. I wish they were more gray, because I hate(.) most guys that(.,) [have green eyes], (. .) but I have to be content (.). [with what(.,) I have]. My hair is longer [than a lot of boys wear theirs], (. .) [squared off in back] (. .) and [long at the front and sides], (. .) but I am a greaser [. and most of my neighborhood] rarely bothers to [get a haircut]. Besides, (. .) [I look better with long hair.]

I had a long walk home (. .) [and no company], [but I usually lone it (. .) anyway], for no reason except that (.) I like - to - watch (.) movies undisturbed [so I can get into them] (. .) and live them with the actors. [When I see a movie with someone] it's kind of (.) uncomfortable, (2) like having someone read your book [over your shoulder]. [I'm different that way.] (. .) I mean, (. .) my second-oldest brother, (. .)

Soda, [who is sixteen-going-on-seventeen], never cracks a book at all, (. .) and my oldest brother, (. .) Darry, who we call Darry, (. .) works too long and hard [to be interested in a story] (. .) or drawing a picture, (. .) [so I'm not like them.] And nobody - [in - our - gang] digs movies and books [the way that I do]. For a while there, I thought I was the only person in the world [that did]. So:. (. .) I loned it.

Figure 20 Lisa's Dramatic Reading Transcript With Notations
Lisa: I imagine like just like a small town in New York like probably in the 50’s, I think, and they are not dirty not like dirt poor but just don’t really have the luxuries of most people. They obviously have some kind of funds because the guy is at the movies, but they are low middle class.

Researcher: How do you see them? Like this main character who is talking about himself and his brothers and stuff. How do you picture him?

Lisa: Well, he said that he was fourteen and he described himself like the way he looked but besides that probably a little bit older than he is like he is more mature than most people his age because like you said, his parents died and he is kind of having to raise himself with his older brothers which has probably made him more mature.

**Narrative Dramatic Expression Descriptions-Contextual**

Lisa also thinks faster than she can read causing her to delete words or misunderstand phraseology at times. This has very little if any effect on her comprehension, and she seems to be completely unconscious of these mistakes. She uses pause frequently, and this clarifies meaning and relationship and separates dialogue from prose. She is sensitive to the emotions behind the words and uses frequent changes in inflection to indicate this. She appears to take on the character and internalize the narrative as a monologue. I would guess that her expression has mellowed as she got older because her emphasis was quiet but intense.

Lisa’s Categorical Constant Comparative Analysis of Dramatic Reading is in Table 26.
Table 20 Categorical Constant Comparative Analysis of Dramatic Reading for Low SES 4th Grade
Table 21 Categorical Constant Comparative Analysis of Dramatic Reading for Middle-High SES 4th Grade
Table 22 Categorical Constant Comparative Analysis of Dramatic Reading for Low SES 8th Grade
Table 23 Categorical Constant Comparative Analysis of Dramatic Reading for Middle-High SES 8th Grade

<table>
<thead>
<tr>
<th>Variation</th>
<th>High SES</th>
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</tr>
<tr>
<td>Softness</td>
<td></td>
</tr>
<tr>
<td>(+)</td>
<td></td>
</tr>
<tr>
<td>(-)</td>
<td></td>
</tr>
<tr>
<td>Units of Meaning[]</td>
<td></td>
</tr>
<tr>
<td>Stress</td>
<td></td>
</tr>
<tr>
<td>Separation – by - emphasis</td>
<td></td>
</tr>
<tr>
<td>Measured silence(.4)</td>
<td></td>
</tr>
<tr>
<td>Micro pause(.)</td>
<td></td>
</tr>
<tr>
<td>Elongation:::</td>
<td></td>
</tr>
</tbody>
</table>

Duration
Table 24 Categorical Constant Comparative Analysis of 4th Grade Dramatic Readings
Table 25 Categorical Constant Comparative Analysis of 8th Grade Dramatic Readings

Variation

- LOUDNESS
- Softness
- (+)
- (-)
- Units of Meaning[
- Stress
- Separation by emphasis
- Measured silence(.4)
- Micro pause(.)
- Elongation::

Duration

Low SES
High SES
Table 26 **Categorical Constant Comparative Analysis of Dramatic Reading for Lisa**

<table>
<thead>
<tr>
<th>Category</th>
<th>Variation</th>
<th>Description</th>
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<td><strong>Volume</strong></td>
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<td>All-uppercase letters represent noticeable loudness</td>
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</tr>
<tr>
<td><strong>Softness</strong></td>
<td></td>
<td>Italics represents a noticeable decrease in volume</td>
<td>N=1</td>
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<td><strong>Inflection/Intonation</strong></td>
<td>(+)κ</td>
<td>Indicates an upward inflection in pitch for an individual word or syllable</td>
<td>N=19</td>
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<td></td>
<td>(-)µ</td>
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<td>N=19</td>
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<td>Micro pause(.)</td>
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<td><strong>Syllable elongation</strong></td>
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<td>Colons indicate an elongated syllable; the more colons, the more the syllable or sound is stretched.</td>
<td>N=2</td>
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</table>
Narrative Composite Descriptions of Oral Readings Compared by Socioeconomic Status

The difficulty in determining and highlighting any obvious differences between SES groups in the strategies and styles of oral dramatic reading was a problem I had gladly anticipated. However, some of the commonalities and contrasts surprised me. I expected an obvious show of higher level comprehension in the Middle-High SES groups, and this proved to be true in the case of (H SES 4th), Melody, and Patrick. However, the two most dramatic readers were the two 4th grade boys, one from a Low SES school and the other from the Middle-High SES school. There were similar variances across grade levels and SES backgrounds. Overall, both groups demonstrated significant similarities and a few notable differences in the following areas:

1) Characterization  The Actor’s Studio

Although some students were more exaggerated than others, all students demonstrated the ability to create a character voice based on context and distinguished this voice from the prose of the narration. The strongest evidence of vocal characterization was demonstrated by the fourth grade boys, Patrick (H- SES) and Terrance (L-SES). Older students were more prone to set a mood or tone for characters, while the 4th graders reverted at times to “pretend voices.”

2) Phraseology  Pointing Lines

All group members adequately grouped words into logical units of meaning. Middle-High SES 8th graders tended to read too fast and therefore made mistakes in groupings due to deleted words or mistaken words. Low SES fourth graders used fewer words per unit of meaning, but among eighth graders there was little difference. As a whole, eight
grade students tended to group larger members of words into meaning units than
fourth grade students. Eighth grade students from both SES groups had grouping
difficulties at times due to increases in their reading tempo

3) Intonation  Blocking the Scene.

Strategies of using inflectional patterns varied among grades and SES groupings.
More dramatic readers used this strategy for vocal characterization more frequently and
with greater variance in the level of pitch modulation. A slight vocal movement up and
down the scale was more prevalent among older students. Fourth grade students were
more likely to exaggerate characters through the range of changes in pitch.

4) Emphasis – Hitting the line or Stealing the Scene

The most distinct indication of reading comprehension is choice of emphasis.
Emphasizing a word or idea illuminates it through a forceful delivery or pause or
elongation. Again there were more differences across grade levels than SES backgrounds.
Both SES groups, used forceful delivery to highlight words. There was evidently some
“stealing the scene” by students who did not make logical choices of emphasis and
subordination therefore giving emphasis to units of meaning that were not key elements
of character or he passage. Some students emphasized more adjectives, while others
emphasized nouns. These differences were not specific to a grade or SES group.

5) Use of Pause – The Director’s Chair

The use of pause gives direction for clarification and is a strong indicator of clear
comprehension. The placement of pauses require thought and directs the listener to
follow your train of thought much the same way a comma separates ideas for correct
interpretation. Older students through experience use pause more frequently and more adequately. On the other hand, readers in the Middle-High SES group sometimes neglected the pause and put too much emphasis on rate. Low SES fourth graders used pause inappropriately at times in moments of incomplete comprehension in the narration, but were excellent with natural dialogue.

6) Elongation – Milking It!

Most students use this infrequently with the exception of portraying sarcasm or dialect. There was only one distinct use of this strategy. Stretching the vowel sounds or syllables of words can be used to portray a dialect, change the meaning of a word, or emphasize a word. By drawing out the sound, the word demands attention. Terrance’s use of elongation is the most demonstrative. His characterization of James in The Contender, utilized this strategy as did his use of dialect
CHAPTER 5 RESULTS IMPLICATIONS, AND DISCUSSION

Introduction

Real learning is highly personal and creative (Zarillo & Cox, 1992). The creative use of interpretation presents a constructivist position of the literacy process by which people construct meaning from text (Spivey, 1997). Her construction metaphor “emphasizes the active and generative nature of communication and thus the similarities between composing and comprehending” (p. 5). Opposed to other metaphors that view meaning as the product of extraction from the intended purpose presented by the author within the text, her “building” metaphor of constructivism locates meaning in the reader/speaker.

Cheek, Flippo, and Lindsey (1997) remind us that literacy becomes an event, an experience, when children activate their own experiential background and interact with the text. Collins and Cheek (1999) refer to reading as experience as “creative reading” which involves “an expansion of the cognitive comprehension skills into the affective areas of individual reactions and expressions” (p. 334). They further recommend the inclusion of drama as a means of expressing reactions to the printed word and support this with research that demonstrates the effect of drama on children’s active participation in language and learning.

These processes of the mind used for the construction of meaning are literary in nature according to Turner (1996). Most of our experiences and our thinking are organized into stories. As we fictionalize, we create a concept necessary to understanding and ultimately to thinking. Turner (1996) claims that the ability to inhabit stories, “to
locate one’s focus, viewpoint, role, and character with respect to the conventional stories of leading a life” is a requirement for maturity (p. 134).

Without the stories of our imagination, we are limited to our senses, much like the “lost boys” of Peter Pan who will always be lost and always be boys as long as they don’t know stories. By using character and role, we can take on other viewpoints (Greene, 1995; Turner, 1996). “We must use our imagination to apply concepts to things. That is the way we render the world familiar and therefore manageable” (Warnock, quoted in Greene, 1995, p. 35).

We use stories to make connections in many areas of academics and learning. In the area of science education, Wandersee (1990) has made strides to incorporate the imagination and the “story” of scientific accomplishments into the curriculum. He supports the belief that knowledge of science must coincide with knowledge of the nature of science. Wandersee (1990) advocates that the history and philosophy of science create the “story” of scientific knowledge that enables students to make sense of the world, confirming Turner’s (1994) assertion that “story and parable are the basics of all human knowledge” (quoted in Wandersee & Roach, 1998, p. 295).

The basis of story as the root of human thinking explains our ability to think in sign systems. Semiotic theory, using signs to represent intended meaning, requires that we know the “story” behind the words. When we read text, we do not just decode signs to sounds, rather we must “make sense of the text, to read it meaningfully, with the voice of interpretation” (Lemke, 1989, p. 136). Dramatic expression is the “verb” for reading. It is the action of creating imaginary worlds, engaging in text, and discovering the “story”
behind the words. Through the senses, concepts are formed as images. The words, as surrogates for images, are meaningless without our aesthetic interpretation.

In semiotics, indexes are signs that are indicators of a fact or condition such as chest pain indicates a possible heart attack (Suhor, 1992). In oral dramatic reading the image is a transmediation of meaning from one context to another, from the story world of the imagination to the communicative indexes of the voice. The symbols for words, including specifically the inferential meaning, is identified and translated through the indexes of vocal cues such as stress, tone, accent, and characterization. Connotative meaning derived solely through the act of fluency and correct decoding does little to provide the context. Wolf, Edmiston, & Enciso, (1997) draw on the work of Vygotsky (1986) to describe such interpretation as the “vocal shaping” which “connects language with thought and feeling” (p. 500).

The emphasis on the “vocal shaping” of dramatic expression in this study presents a transcendental phenomenological approach to describe the underlying dynamics of oral reading. Using constructivist themes, the emphasis is on:

1) The organization of experience.

2) The generative meaning, not the reception of meaning.

3) Only what is relevant or a particular perspective.

4) The making of connections.

(Spivey, 1997, p. 69)

It is these themes that allow us to use textual products to gain insight into the meanings constructed of texts (Spivey, 1992).
What I observed throughout this study was the reader using language to construct and manipulate a literacy world, a drama world. The difference in the application of phenomenology and reader response theory is that the latter recognizes that the processes involved in literacy meaning construction are not visible, so theorists rely on introspection (Many & Cox, 1992). Then they use metaphor to describe their insights. Dramatic oral expression does not have to rely on hindsight, but is itself a spontaneous form of extempore, the movie in the making so to speak. The phenomenology of reading is an aesthetic “moment-to-moment evocation of text by an active reader” (Benton, 1993, p. 52.) The metaphor is the musical lilt of the voice and the natural groupings of cadences that “compose” the meaning; therefore, my metaphor is reading as a performing art. The goals of this analysis which stem from the primary research question include the following:

1) Give comprehensive descriptions and accurate renderings of the reading experience.

2) Use the descriptions as the basis for a reflective structural analysis of the reading experience.

3) Understand the effect of the voice of interpretation on the perception of the reader.

4) Determine if dramatization as an aid to comprehension crosses educational, and experiential backgrounds.

5) Determine what the text reveals about the reader through response in the form of oral dramatic reading.
Confirmation of findings was achieved through repeated viewings using different readings on different days, holding interviews alone and in a group, video taping and recording, using guided questions that were repeated uniformly for each member, and open-ended unguided forum to allow for spontaneous and extemporaneous discussion.

Results

Perceptions and Descriptions of the Reading Experience

Student responses given in interview format confirm Courtney’s (1990) characterizations of dramatic reading. These include visualization, imagination, metaphorization, and inner dramatization. Students demonstrated extensive use of imaginative thought in “picturing” the readings and vividly described visuals in detail. Analogies were common among students as a verbal means of comparing their reading experiences, and inner dramatization was evident in the vocal interpretation.

To address the previous research illustrated in the literature the following question was posed: Did the students’ responses align with Courtney’s (1990) claim that drama can improve cognition (p.27)? There was evidence in textual and structural descriptions of the experience of dramatic reading to support the following:

1) Awareness was increased and the experience was aesthetic.

2) Students claim to be able to focus and felt confident about their ability to understand and relate to a book they had never read.

3) Students’ dramatic abilities seemed to give them a sense of self worth.
4) Because the reader is continuously confronted with choices, dramatic reading sharpens decision making skills as the reader becomes responsible for the dramatic interpretation.

5) Drama enables students to assimilate information within a framework of imagery making comprehension a personal experience, just a making sense of the situation. Reading supplies us with the opportunity to learn through fictional worlds, not only through novels and stories but by reliving the lives of our explorers, scientists, and artists through biography and history and even to the point of understanding math concepts through the analogical word picture such as the typical use of the pizza to teach fractions.

The dramatic reader must make an on the spot interpretation. Therefore, the dramatic reader is making a subconscious and spontaneous character and scene analysis in order to determine dramatic expression and motivation. “Get to know all the characters in your mind and try to find a personality for them…get each scene in (your) head like a movie.”

Drama is “thought in action,” a confirmation of Bolton’s (1986) theory of drama evidenced by such student responses as “using expression when you read is like putting your own personality into it and giving it life.” What the dramatic reader thinks about while reading is illustrated in the voice. It is, “Saying what it means inside of you.”

There is a transformation that takes place in dramatic reading as a direct result of an affective/cognitive development of understanding that involves a vicarious sharing of information with others coinciding with Vygotsky’s (1986) theory of learning through
social interaction. Evidence lies in such responses as “Like people holding hands-gives
you info about the lives of others” and “My life is transformed into the book.”

For dramatic readers, reading is a place, a fictional world, which becomes the
“fantasy reality” of the dramatic reader. This place is relevant to the students’ world and
is occupied for enjoyment and escape. “You go to a place in your mind”

Drama makes reading realistic. Students are able to create concrete visuals for
abstract thoughts through dramatic reading. In the same sense that movies make events
and people seem real, the scene by scene portrayal of a story creates a reality and
therefore something concrete to relate to and experience. “It makes the story real – alive.”

**Correlation of Dramatic Oral Reading and Perception of Reading**

There is an autobiographical stance involved in the oral interpretation of dramatic
reading. For example, Patrick’s ability to interpret the mimicking of the character in his
book came from his cultural and family background where the word mimic was used to
“mock” and was also based on his personal experiences with his younger brother. “Like
you or what happened in your life, not actually based on you.”

Dramatic readers do much more that decode a language for meaning. Instead, they
manipulate language as a sign system, and dramatic expression enables the reader to
think within the system. “Reading with expression sort of makes me think a lot better”

In dramatic reading, the symbols of words are identified through indexes of the voice
similar to Suhor’s (1992) description of indexes in semiotics that indicate a fact or
condition. “I put in a meaning voice…like if you’re in a peaceful serene field, your voice
is going to be soft and soothing.”
Dramatic readers see reading as something composed that must be performed. They are able to perform the words much like a musical score, looking for patterns, beats, and rhythms. “See where they (characters) are coming from to know when to go up and when to go down.”

Dramatic readers translate words into stories, into the familiar. Contact is, therefore, made possible with the story, characters, and even the author, which in turn makes meaning possible. This coincides with schema theory which requires that perceptual experience be redescribed into a familiar image and existing schema in order for it to make sense. “You turn it into something from your life.”

Dramatic readers demonstrate a level of reading comprehension that they may not even be aware of. Cold readings using oral interpretation reveal a response to reading evident in the elocution of text which indicates comprehension. A listener may judge comprehension by the rhythms and intonations and word groupings in the performance of literary texts. “I use expression in my reading…to hear the book or the story like it’s supposed to mean.”

In confirmation of Bakhtin’s (1981) theory of an internal dialogue, dramatic readers hear voices as they read. “In a novel we hear voices even when reading silently; with any text we always arrive finally, at the human voice” (p. 152). Students report hearing voices in their head that often “go inside” when they read silently. “Start reading-go from whisper to silent-the expression goes inside.”
Dramatic readers create a visual through the voice, which creates a gestalt of what is revealed in the interaction of text and reader. “You picture yourself in the situation and you express yourself” “What’s inside of you will determine how you read.”

Dramatic readers know the story behind the words and read with the “voice of interpretation” (Lemke, 1989,p. 136). All students in the study use inferential meaning expressed through “vocal shaping” (Wolf, Edminston, Enciso, 1997). Students were able to transmediate the story world into the communication indexes of the voice. “I know how to use expression from the words they use, like if he was mad.”

**Thematic Comparison of Reading Perceptions**

The following thematic comparisons between Low SES and Middle-High SES dramatic readers are based on interview transcripts and oral dramatic strategy and style.

**Attitude Toward Oral Reading.**

The most distinctive commonality among the oral dramatic readers in this study was their desire to see the story behind the words and to hear the drama of the characters and events. With one exception, all students had maintained a child-like imagination when reading and had continued to enjoy reading in and out of the school setting.

Galda’s (1990) study revealed changes in the perception of a good reader across a 4 year period. At 4th grade level, a good reader was described as an oral reader who pronounced the words correctly and read with expression. By 7th grade, reading was described in terms of results. In my study, the 8th grade readers who were dramatic readers used no more educational terms than the 4th graders to describe the process. For them reading was still a story world to enter, and “results” came naturally as part of the
interpretive process. Galda’s (1990) study revealed that concerns with “oral performance had disappeared by 5th and 6th grade and only 1 out of the 8 case studies could “sustain an analytic response to fantasy” (p. 138). My 8th grade students revealed the same findings concerning oral reading in school subjects. However, because of their aesthetic stance toward reading, their ability to use oral interpretation, imagination, and creativity, drama had become a natural response to the reading, and the “voice” had “gone inside.”

Reading As a Learning Experience

Students in Low SES groups had a stronger tendency to place reading in one of two categories, required reading for school and reading for fun. Reading for the purpose of learning in school was described dryly as a process of getting in groups, reading a long time, and answering questions about reading assignments. Reading as real learning experience incorporated drama across SES backgrounds. Performance in reading enabled students to “experience” the reading and provides a tacit knowing. Through drama, students transformed words and units of meaning into perception. Courtney (1990) referred to drama as “a kind of knowing that we perform” (p. 129).

The performance of reading allows students to enter the fictional world and experience it rather than respond to a fictional world of literature from a distance. This ability does not require theatrical skills, Only the natural make believe of childhood. What was probably atrophied at school in favor of less childish thinking resulted in the love of reading also being atrophied at school in favor of less childish thinking and has ultimately resulted in less enthusiasm, less enjoyment of learning, and less imaginative ability to interpret.
Bolton’s (1986) drama for understanding and Courtney’s (1990) transformation is the dynamic that brings about learning. When we watch a great performance we feel as if we have been changed in some way. Prejudice was just a word until I watched *Imitation Of Life*. Significance of life took on new meaning after experiencing, “It’s a Wonderful Life.” In *The Miracle Worker*, language became an appreciated life giving tool as I listened to the desperate wishes of Anne Sullivan as she worked to give Helen Keller, “One word- and I can put the world in your hands.” So the transformation may involve an increase in the depth of our thinking and not just a change in what we think.

**Reading Purpose**

Comparing SES backgrounds, the purpose of reading varied. Although Low SES groups were resigned to the fact that reading was a subject and therefore a means of assessment, these students felt a need for the fictional world of reading as an escape from their “norms”, as a means of self-expression, and as a means of connecting to the outside world. Reading was valued as an aesthetic experience and for its personal application, not as an indicator of efferent educational abilities.

Reading was perceived as a form of play for students in the Low SES groups with the exception of one of the 4th graders who was discouraged by the required reading at school. For others, reading offered an opportunity for role-play. They would adapt their perspective by associating themselves with characters or events in a story. Middle-High SES students tended to be more extreme in their “escapist” attitude about reading. They were more vocal and more adept at describing their imaginary worlds where they “plunge into stories” and “get lost in the universe.” Required reading for school is equally
detested, but more easily tolerated and readily accomplished by Middle-High SES students. Both groups of SES students found great pleasure in the imagination and although aware of their reading styles, they did not realize it as a talent or valued asset.

Both groups extensively referred to the film media for comparison and description of their reading experience. Comments categorized under classroom discourse for both SES groups were consistently imperative in nature resembling the typical control and “on task” demands of a teacher. Descriptions included such directions as “pay attention,” “try and figure out the meaning,” “listen,” “look at the main points” “sound out words”, and “get to a higher level.” Fortunately, oral dramatic readers of both SES groups appeared to develop a more beneficial, perspective of reading in an educational sense by the 8th grade level. Academic descriptions are imperative and parrot their educators. However, eighth grade academic descriptions took on more interpretive characteristics such as “interpreting them (groups of words) into what you know,” “learns from books”, “can’t be forced,” and “way to gain knowledge” and references to genres of reading.

**Implications for Pedagogical and Research Purposes**

According to Rosenblatt’s (1978, 1982) original theories, the aesthetic stance toward reading involves a predisposition to enter the story world and experience the text. As students age they are swayed in upper grades to discontinue approaching reading from an aesthetic stance and concentrate on expository text from an efferent point of view. However, our narrative imaging is a natural way of thinking (Turner, 1996 p. 25). Like
Einstein’s thought experiments and instructive imaging, narrative imaging enables us to fictionalize and therefore to hypothesize. A better formula for comprehension is dramatic interpretation. Courtney (1990) claims that dramatic activities can help stimulate the dynamics that increase our potential for intelligence. In child development, speech and dramatization emerges before reading and writing. Should it not be like this in the classroom? (p. 57)

If we are so busy looking for the correct details or the possible test items, we as readers will focus within boundaries of an experience that goes beyond what the author can reveal to use in words. Moustakas (1994) used the example of a visual of a person sitting in a desk. When we physically see the portions of a person sitting behind a desk, we actually perceive the whole person. Does the reader experience the whole of the meaning behind the reading? Not unless he/she has the ability and the motivated opportunity to imagine it in context of the whole.

From my own experience of tutoring a very learning disabled young man in a wheelchair, I have found that his vision is very limited. His mental imagery is sparse and unconnected rather than creative and contiguous. This same disability can be environmentally induced through neglect or abuse of a child’s natural creativity for the sake of educational objectives and poor teaching methods. Research shows that the learning style of creative children often resembles play, but may be criticized or stifled to make the child conform to a facade of “work.”

**Pedagogical Implications**

Using multiple forms of representation, according to dual coding theory, reinforces recall ability and increases comprehension (Mayer & Anderson, 1991; Sadoski, Boetz, & Fritz, 1993).
Reading without dramatic expression is limited to linguistics. With drama, literacy allows for a performance or representation of knowledge through the musical, bodily-kinesthetic, interpersonal intelligences (Gardener, 1983). According to Sweet’s (1997) article, Eisner (1994) concluded that “limiting forms of representation to number and word has a handicapping effect on children whose aptitudes are in other areas” (p. 273).

Instead of using biased teaching that limits itself to the logical- mathematical, we need to teach to multiple intelligences. “The broadening of our definition of intelligence when combined with an expanded view of literacy that encompasses the visual and communicative arts can make schooling relevant to the lives of children across a diverse SES spectrum” (Sweet, 1997 p. 264). Considering that there were few differences in perception of reading across SES backgrounds for dramatic readers, this study fully supports the theoretical basis for teaching literacy through the communicative arts. Educators expect different types of students from different backgrounds to reach similar conclusions. If they dramatize together, they will naturally coordinate a mutual understanding by making all perception differences visible.

Justification for using elocution and dramatic interpretation is supported by the evidence in this study of children’s use of sequencing, grouping words into units of meaning, and constructing the story as a think aloud in progress. Calvin (1990) refers to this process as the “cerebral symphony,” the ability of the mind to compose a musical phrase, listen to a sentence, or understand a story. In the building of a concept, a perception occurs during the visualization process that accompanies the dramatic grouping of words. Teaching elocution also immerses the student into the interpretive
community and allows for the less experienced to quickly acquire the discourse and strategies of the classroom culture involved in reading.

Although an aesthetic stance does not guarantee a full understanding, it is most successful in allowing students to experience the text in a meaningful and relevant manner (Cox and May, 1992). This interpretive process is something that can be taught. If reading is approached as a performing art from early reading years when oral reading is prevalent in the natural learning process, then the aesthetic stance may become the norm and transfer to the inner voice of silent reading and then to expository text. It may be questionable as to whether the process of oral interpretation will produce a reader who continues to simulate the oral process internally and continues to say each word in the mind. I disagree. From my own experience and from the observations of dramatic readers in this study, the process is the same and does not slow down reading any more than the good reader who monitors his/her own reading process through strategies of metacognition.

Dramatic interpretation as part of the dramatic reading process validates the experience of the reader by demonstrating through performance the various associations, generalizations, assumptions, histories, and applications of what each student brings to the classroom, according to Roger’s (1991) article on the interpretive process. This study further confirms such findings and implicates a need to make reading a participative and motivating learning experience in a world of technological competition that is capable of depleting our students of their own imaginative talents and learning processes.
Dramatic reading also supplies a fresh and creative means of authentic assessment. Authentic assessment should evaluate both the process and the product of learning, and dramatic interpretation reveals both. Instead of evaluating the interpretation of literature based on correlation to the interpretive inferences of the educator or curriculum guide, we should be teaching and demonstrating the ability to dramatically interpret readings in order to produce autonomous readers who find reading significant. Why do literate students read the book and fail the book test? Either they did not experience the same thing or did not use the same language to describe it. Dramatic reading uncovers the personal response to literature instead of limiting the response to the language of classroom “reading comprehension discourse.”

**Research Implications**

It was my intention to substantiate the use of dramatic interpretation in reading as a possible praxis for literacy research. In answer to the call for further studies to substantiate the links between literacy and drama “carefully describe the transformation that occurs when children use drama” (Wolf, Edminston, Enciso, 1997, p.203), this study has been successful. Drama allows us to look at literacy the way a phenomenologist sees education- as the student experiences it. Phenomenology provides a new avenue of insight into literacy and drama in the reading classroom and across the curriculum.

Since the key to understanding the impact of drama and the cognition of dramatic thinking is transformative, then transformation must be made visible to the researchers. The researchers must be able to connect with the dramatic processes of the students, see
through their eyes, and maybe even feel what they feel. This type of research serves to compliment traditional research by elucidating perception.

Einstein believed that the relationship between the scientific observer and his subject was much the same as the audience watching a play in the theatre. The audience is both an empathetic participant who can become lost in the world of the play and at the same time, reflect on the participation. Einstein and his assistant, Max Born, never denied the subjectivity of research, recognizing that “the very design of the experimentalist determines the essential features of the observation” (Born, 1956, p. 234).

Bolton (1979) implicates too that we must provide much more than sophisticated, objective measures of research. Instead, we must recognize that subjective meaning is what truly brings about a change in perception, which in turn changes the value we place on learning. “What is intellectually understood is rarely enriched by subjective understandings” (p. 40). Harmon (1991) in his writings in *The Shape of a New Science* stated, “We do not learn about reality from controlled experiments but by identifying with the observed” (p.53).

To reiterate, in approaching reading through the lens of Phenomenology, the ultimate goal is to attain a new perspective, and therefore the possibility of contributing new knowledge.

**Discussion-Reflections of Research**

In retrospect, the limitations of this research study are “all in how you see it” as Melody explained. As a phenomenological study, the results are richly founded and implications may be extensive or severely limited depending upon the educational
philosophy of the researcher. From my perspective as a researcher, a teacher, a director, and a concerned college instructor for future teachers, the possibilities are promising and enlightening.

As far as research methodology, research participants were responsive and provided ample data for a thorough description of perceptions. Dramatic reading samples are representative of several readings performed throughout the study in order to get a true reading not hindered by inhibitions or concerns about being evaluated. However, member checks were not possible for the Low SES students because of the transient population. Member checks were done with three Middle-High SES students, two eighth grade students and one fourth grade student, in a follow up interview. Descriptions were well received by students and agreement was high.

Further research is a given in phenomenological research; it serves as a starting point to give clear direction for future study. Future studies which stem from these results would include: a) an investigation of students with little or no oral expression and the effect on reader stance and perception of reading. b) Ultimately, research should be longitudinal to follow up on 4th grade level dramatic readers at the 8th grade level. c) to run a study with dramatic readers using expository text in order to confirm or deny transfer of narrative understanding.

In conclusion, the changes that constitute learning are dramatic in nature. Many strategies of teaching are dramatic in nature including scaffolding, modeling, and guided practice. Even the act of converting the units of meanings in this analysis into metaphoric categories is dramatic; after all, Aristotle referred to metaphor as a form of dramatization.
– when two ideas are composed to create a new meaning from the whole (Courtney, 1990, p. 67). In fact, we rehearse life in order to deal with life. We play roles that enable us to accomplish feats and think thoughts beyond our perceived abilities. It is the “drama of our inner world, and the drama of our actions that creates who we are (Courtney, 1990, p. 111). Reading is just another way of experiencing life vicariously, providing experiences and thoughts we would otherwise have neglected, ignored, or been deprived of within the limits of life’s opportunities. And as for myself, for whom life and drama are synonymous, I agree with Kojak. It is a “gift of God.”
REFERENCES


Rike, E. K. (1989). The effects of creative drama strategies on imaginative play skills, language acquisition, creative thinking skills and communication skills from toddler to pre-school age in one-to-one interaction with a creative drama specialist. Winnipeg: Canadian Child and Youth Drama Press.


APPENDIX A

IRB-APPLICATION FOR EXEMPTION

Application for Exemption from IRB (Institutional Review Board) Oversight for Studies Conducted in Educational Setting:
LSU COLLEGE OF EDUCATION

Title of Study: Literacy as a Performing Art: A Phenomenological Study of Oral Dramatic Reading

Principal Investigator: Neva Cramer
Name (print)

Faculty Supervisor: Dr. Earl Cheek
(if student project) Name (print)

Date of proposed project period: From April 1 To May 30th

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<tr>
<th>ITEM</th>
<th>YES</th>
<th>NO</th>
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<tr>
<td>1. This study will be conducted in an established or commonly accepted educational setting (schools, universities, summer programs, etc.)</td>
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<td>2. This study will involve children under the age of 18.</td>
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<td>3. This study will involve educational practices such as instrumental strategies or comparison among educational techniques, curricula, or classroom management strategies.</td>
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<td>4. This study will involve educational testing (cognitive, diagnostic, aptitude, achievement)</td>
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<td>5. This study will use data, documents, or records that existed prior to the study.</td>
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<td>6. This study will use surveys or interviews concerning content that is not related to instructional practices.</td>
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<td>7. This study will involve procedures other than those described in numbers 3, 4, 5, or 6. If yes, describe: see attachment</td>
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<td>8. This study will deal with sensitive subjects’ and/or subjects’ families’ lives, such as sexual behavior or use of alcohol or other drugs.</td>
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<td>9. Data will be recorded so that the subjects cannot be identified by anyone other than the researcher.</td>
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<td>10. Informed consent of the subject cannot be identified by anyone other than the researcher.</td>
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<td>11. Assent of minors (under age 18) will be obtained. (Answer if #2 is above Yes)</td>
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<td>12. Approval for this study will be obtained from the appropriate authority in the educational setting.</td>
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Attach an abstract of the study and a copy of the consent form(s) to be used. If your answer(s) to numbers 6 and/or 7 is (are) YES, attach a copy of any surveys, interview protocols, or other procedures to be used.
APPENDIX B
CONSENT FORM

1. Title of Research Study: Literacy as a Performing Art: A Phenomenological Study of Oral Dramatic reading

2. Project Director: Neva Cramer Doctoral Student
   225-383-1434
   ncrame1@lsu.edu
   Available M-F 8:30am – 2:30pm

   Supervisor – Dr. Earl Cheek
   225-578-6017
   Echeek@lsu.edu
   Available M-F 9:00am – 4:00pm

3. Purpose of Research:

   To describe the literacy experience of fourth and eighth grade students who are described by peers and teachers as being an orally dramatic reader, one who reads with expression and meaning.

4. Procedures for the Research:

   Students will be asked to read orally from age appropriate books. They will be asked to respond both orally and through a written response journal. Interviews will be included and questions will be limited to the reading process and literary responses. Readings and interviews will be recorded.

5. Potential Risks:

   Names will be changed in the report and in transcripts. There will be no risk involved in identity and no risk involving feelings of success or failure as no testing in involved. Parents are welcome to call the researchers with any questions at all times throughout the duration of the study.

6. Potential Benefits:

   Students will be encouraged to share personal insights and be creative. Reading activities are motivating and experiences will be shared with high regard for the reader’s view.

7. Alternative procedure: None

8. Protection of Confidentiality

   Anonymity will be protected at all times with the use of alternate names and results will not be shared with peers or teachers who are aware of the students participation
9. Signature: Include the actual statement of consent below for subjects 18 and over, and for parents/guardians of minor children. For minor children, also include a description of how assent will be attained.

“\text{I have been fully informed of the above-described procedure its possible benefits and risks and I give my permission (or participation of my child) in the study.)}"

\begin{tabular}{lcccc}
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Subject (or parent) signature & Subject (or parent) name (print) & Date \\
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APPENDIX C
EBR RESEARCH CONSENT NOTICE

April 8, 2002

Neva Cramer, Doctoral Candidate
Department of Curriculum and Instruction
Louisiana State University
Baton Rouge, LA 70803

Dear Ms. Cramer:

East Baton Rouge Parish School System has approved your request to conduct research that explores a possible relationship between literacy understanding of text and oral expression, and how socioeconomic status of fourth and eighth grade students might affect the relationship. Thank you for your assurances of confidentiality. Please be sure that you have approval from all parents of students who are included in recordings of any kind.

We look forward to receiving a copy of your findings and we appreciate your interest in East Baton Rouge Schools. If I can be of additional assistance, please call me at 225-226-7626 or email me at jbaird@ebrechools.org.

Sincerely,

Jennifer Baird, Administrative Director
Academic Accountability

WWW.EBRPPS.K12.LA.US

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APPENDIX D

EXEMPTION FROM IRB

ASSURANCES

As the principal investigator for the proposed research study, I assure that the following conditions will be met:

1. The human subjects are volunteers.
2. Subjects know that they have the freedom to withdraw at any time.
3. The data collected will not be used for any purpose not approved by the subjects.
4. The subjects are guaranteed confidentiality.
5. The subjects will be informed beforehand as to the nature of their activity.
6. The nature of the activity will not cause any physical or psychological harm to the subjects.
7. Individual performances will not be disclosed to persons other than those involved in the research and authorized by the subject.
8. If minors are to participate in this research, valid consent will be obtained beforehand from parents or guardians.
9. All questions will be answered to the satisfaction of the subjects.
10. Volunteers will consent by signature if over the age of 6.

Investigator Statement:

I have read and agree to abide by the standards of the Belmont Report and the Louisiana State University policy on the use of human subjects. I will advise the Office of the Dean and the University’s Human Subject Committee in writing of any significant changes in the procedures detailed above.

Signature ___________________________ Date ____________

Faculty Supervisor Statement (required for student research projects):

I have read and agree to abide by the standards of the Belmont Report and the Louisiana State University policy on the use of human subjects. I will supervise the conduct of the proposed project in accordance with federal guidelines for Human Protection. I will advise the Office of the Dean and the University’s Human Subject Committee in writing of any significant changes in the procedures detailed above.

Signature ___________________________ Date ____________

Reviewer recommendation:

______ exemption from IRB oversight. (File this signed application in the Dean’s Office.)

______ expedited review for minimal risk protocol. (Follow IRB regulations and submit 2 copies to the Dean’s Office.)

______ full review. (Follow IRB regulations and submit 13 copies to the Dean’s Office.)

Name of Authorized Reviewer: ___________________________ Date ____________

Print name / Signature / Date
**APPENDIX E**

**NOTATION FOR ORAL READING ANALYSIS**

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<thead>
<tr>
<th></th>
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<tr>
<td>(0.4)</td>
<td>Numbers in parentheses represents silence measured to the nearest tenth of a second</td>
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<td>(.)</td>
<td>A dot enclosed in parentheses indicates a short, un-timed silence (sometimes called a micropause), generally less the two- or three-tenths of a second</td>
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<tr>
<td>Wait a minute</td>
<td>Underlining shows vocal stress or emphasis.</td>
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<tr>
<td>STOP</td>
<td>All-uppercase letters represent noticeable loudness</td>
</tr>
<tr>
<td><em>Italics</em></td>
<td>Italics represents a noticeable decrease in volume</td>
</tr>
<tr>
<td>Oh: no:::</td>
<td>Colons indicate an elongated syllable; the more colons, the more the syllable or sound is stretched.</td>
</tr>
<tr>
<td>Wait-a-minute</td>
<td>A hyphen shows a cut off in speech or a definite separation of words for emphasis.</td>
</tr>
<tr>
<td>↑</td>
<td>Indicates an upward inflection in pitch for an individual word or syllable</td>
</tr>
<tr>
<td>↓</td>
<td>Indicates a downward inflection in pitch for an individual word or syllable</td>
</tr>
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</table>
Although born in Augusta, Georgia, where her father was stationed during the Korean War, Neva Virginia Gage Cramer grew up as a Texan. Graduating from a large Texas public school, she was nominated most likely to succeed by the faculty and received many awards in the field of drama including a monetary scholarship. Her fondest college memories are of Southwest Texas University in beautiful San Marcos, Texas, where she majored in theatre with a minor in English.

After transferring to Baton Rouge, Louisiana, she completed a Bachelor of Science degree in education at Louisiana State University in 1977 specializing in theatre, speech communication and English. She performed in several LSU drama and musical productions. After graduating she continued to be involved in drama through her work in movies and commercials filmed in Louisiana, and as a local host in television production including WBRZ and LPB in Baton Rouge. She has also received recognition for her work in dinner theatre and community theatre as a singer and actress.

After several years in the school system teaching English and drama, she returned to LSU and completed an Master of Arts degree in curriculum and instruction in 1994, specializing in reading. Here she had the opportunity to work with Dr. Earl H. Cheek who went on to supervise her through a doctoral program of study.

With twenty years of teaching experience in drama and English, Neva sought to combine her enthusiasm for drama in education and her concerns with the literacy skills of her students in her research studies which culminated in her dissertation work.

Neva continues to work as a theatre director and English teacher at the senior level in high school and as an instructor of EDCI courses at LSU. A member of the National Council of
Teachers of English, The America Alliance for Theatre, and the International Reading Association, she is a program speaker for local events and regional and international IRA conferences. It is her desire to pursue her research in the field of literacy and drama and encourage future educators to excel as teachers theoretically, philosophically, and aesthetically.