

AN INVESTIGATION INTO THE COLLATERAL
IMPACT OF SCHOOL THEATRE AND DRAMA ACTIVITIES
ON STRUGGLING READERS

A dissertation submitted to the
Kent State University College
of Education, Health, and Human Services
in partial fulfillment of the requirements
for the degree of Doctor of Philosophy

by

James K. Nageldinger

December 2014

A dissertation written by

James K. Nageldinger

B.S. Grand Valley State College, 1976

M.S. Ed. University of Washington, 2007

Ph.D., Kent State University, 2014

Approved by

_____, Co-director, Doctoral Dissertation Committee
Timothy V. Rasinski

_____, Co-director, Doctoral Dissertation Committee
William P. Bintz

_____, Member, Doctoral Dissertation Committee
Lisa A. Borgerding

_____, Member, Doctoral Dissertation Committee
Brian W. Edmiston

Accepted by

_____, Chairperson, Teaching, Learning & Curriculum
Studies
Alexa L. Sandmann

_____, Dean, College and Graduate School of Education,
Health, and Human Services
Daniel F. Mahony

NAGELDINGER, JAMES K., Ph.D., December 2014 TEACHING, LEARNING, AND
CURRICULUM STUDIES

AN INVESTIGATION INTO THE COLLATERAL IMPACT OF SCHOOL THEATRE
AND DRAMA ACTIVITIES ON STRUGGLING READERS (193 pp.)

Co-Directors of Dissertation: Timothy Rasinski, Ph.D.
William Bintz, Ph.D.

Reading experts have long known that the process of repeated reading builds reading fluency, a critical aspect of reading comprehension. Many theatre activities by default require repeated reading. While much is known about the relationship of repeated reading, fluency, and reading comprehension, little is known about what, if any impact, theatre activities that invite repeated reading have on readers who struggle.

The purpose of this mixed methods study was to explore the perceived collateral impact of school theatre programs on overall reading performance and affect. One hundred and eighty-four theatre majors from 5 universities completed a survey on experiences with reading and school theatre activities. The survey results generated a case study sample of 5 participants for in-depth interviews to explain and expand the survey findings.

Results indicated that theatre activities have a definite perceived impact on struggling readers. Repeated reading and its impact on fluency and prosody were cited. Furthermore increased engagement, the use of visualization, and the predominance of close reading—one of the anchor standards of the Common Core State Standards—also emerged as dominant themes. In addition, students reported that the social environment of theatre provided safe conditions for the creation of meaning from text. Implications

include the reassessment of curricular priorities by curriculum stakeholders and the potential for teachers K–12 to offer alternative theatre-based approaches to students who struggle with reading.

Key Words: theatre, struggling readers, fluency, prosody, close reading, repeated reading, acting, engagement, visualization, Readers Theater, social learning

ACKNOWLEDGMENTS

Many people were instrumental in helping me conceive, implement, and complete this study. First I express appreciation to all my committee members, especially to Drs. Rasinski and Bintz. You served not only as the best mentors and advisors, but also as friends. Dr. Borgerding—I thank you for your excellent methodological advice, and Dr. Edmiston—You provided that welcomed bridge to the theatre world.

To the participants—You did the hard work of relating what were often difficult memories. This study would not have been possible without you. To the theatre professors who gave me access to their classrooms in the name of research—Thank you again for your help.

Special thanks go out to those who encouraged me along the way—Rachel Foote, Lisa Ciecierski, and my sister, Annie McFarlane, in particular. Your friendship, support, and encouragement sustained me when I wasn't sure I could do this anymore.

Finally to my mother, whose decision to return to high school as a mother of four and pursue a degree served as a constant reminder that it is never too late to reach one's goals. Thanks, Mom. This is really for you.

TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	iii
LIST OF FIGURES	vii
LIST OF TABLES	viii
CHAPTER	
I. INTRODUCTION	1
Statement of the Problem.....	3
Theatre and Reading	4
Prosody and Reading	5
Purpose of the Study	8
Research Questions	9
Definitions.....	9
Assumptions.....	11
Significance.....	12
Summary	12
II. REVIEW OF RELATED LITERATURE	14
Arts Based Education and Content Area Learning	14
Theatre and Reading	16
Theatre and Prosody	17
Prosody and Comprehension	18
Theoretical Framework.....	19
III. METHODOLOGY	23
Rationale for Using Mixed Methods.....	23
Sample.....	25
Data Collection	31
Data Analysis	35
Validity, Reliability, and Trustworthiness	38
Summary	39
IV. FINDINGS.....	41
Significance.....	41
Survey Overview	42
Quantitative Findings.....	43
Current State of Reading	43
Past Theatre and Drama Reading Experiences.....	46

Demographics	52
Qualitative Findings.....	53
Survey Summary.....	60
Case Study Results.....	63
Overview.....	63
Nate.....	64
David.....	72
Carrie	78
Shelly	87
Kyle.....	93
Case Study Interview Summaries	102
Research Questions.....	102
Research Question 1	102
Research Question 2	103
Research Question 3	103
Research Question 4	105
Summary.....	106
V. DISCUSSION	107
Research Question One.....	107
Research Question Two	109
Research Question Three	110
Engagement	110
Close Reading.....	111
Comprehension	113
More Overall Reading	114
Visualization	115
Prosody	115
Research Question Four.....	118
Contradictions.....	119
David.....	120
Carrie	121
Kyle.....	121
Implications.....	122
Instructional	122
Curricular.....	124
Theatre	125
Limitations	125
Further Research.....	127
Summary.....	128
APPENDICES	129
APPENDIX A. INTER-RATER RESULTS	130

APPENDIX B. INTER-RATER CODES, DESCRIPTIONS, AND EXEMPLARS.....	140
APPENDIX C. THEATRE ACTIVITY / INTERACTION EXEMPLARS	
SI:11-17.....	142
APPENDIX D. CASE STUDY THEME EXAMPLES	144
APPENDIX E. INITIAL CODES FOR DATA ANALYSIS.....	147
APPENDIX F. REFINED CODES FOR DATA ANALYSIS.....	155
APPENDIX G. SELECTED CODE EXEMPLARS	160
APPENDIX H. CONTRADICTIONS.....	163
APPENDIX I. SURVEY	166
APPENDIX J. INSTITUTIONAL REVIEW BOARD	174
REFERENCES	178

LIST OF FIGURES

Figure	Page
1. Schematic of Semi-embedded Sequential Explanatory Design	34
2. Semi-embedded Sequential Explanatory Design data merging.....	37
3. Survey Items 27, 37	44
4. Current comprehension strategies of struggling readers.	45
5. Struggling readers current assessment of reading ability	45
6. Participation by theatre activity	46
7. Indication of which theatre activities were most perceived to influence reading.....	47
8. Perceived theatre activity influence on reading by people who struggled with Comprehension.	48
9. Perceived theatre activity influence on reading by people who struggled with Fluency.....	48
10. Perceived theatre activity influence on reading by people who struggled with Word Knowledge.....	49
11. Comprehension strategies used in the past.	51
12. Perception of positive impact on reading by discipline.	51
13. Relative theme occurrence for other things in theatre and drama that influenced reading.....	57
14. Survey themes for how participants generally felt theatre impacted reading.....	104
15. Survey themes for other things that impacted reading.....	104
16. Impact of theatre teacher or peer on reading.	104
17. Theatre activity by reading difficulty.	114

LIST OF TABLES

Table	Page
1. Survey Invitation Response	26
2. Interview Inclusion Criteria	27
3. Interview Participants' Variation	30
4. Sample Qualitative Survey Items.....	33
5. Data Set.....	42
6. Theatre Activity Participation.....	46
7. Script Reading Frequency by Theatre Activity	50
8. General Theatre Statement Consensus.....	52
9. Participant Demographics	53
10. Usable Responses to SI 11-17.....	54
11. Theme Frequency by Theatre Activity	55
12. Exemplar Responses for SI 20-23.....	56
13. Adult/Peer Interventions	57
14. How Involvement in Theatre/Drama Impacted Feelings About Reading	59
15. Identified Reading Difficulties	60

CHAPTER I

INTRODUCTION

Jackson jokes with some of the cast members backstage. In a few minutes, he and some of his classmates will be performing a Readers Theatre piece for their eighth grade class. He's nervous but not overly so. Less than a year ago reading aloud in front of people would have been the last thing he wanted to do. The way he plodded word for word through text was as painful for others to listen to as it was for him to undertake. Today, he looks forward to it. What's happened in the meantime could be telling for schools across the country.

Jackson was a struggling reader. Specifically he struggled to make sense of what he read. Measures of oral reading fluency and comprehension put him nearly a two years behind his peers. Interventions included practicing word lists, vocabulary worksheets, and drilling in phonics. Then at the urging of a friend, he joined the drama club because, as he put it, "you get to like act like different people and stuff. It's really cool!" As acting exercises progressed and morphed from physical expression to oral interpretation to full integration, scripts were added into the mix.

Initially, he would be given a scene to read and prepare. When it came time for the group to decide on a play to perform, their coach offered up several possibilities and gave them opportunities to take the scripts home and decide whether or not they saw a character for themselves to portray. Rehearsing the scene at home would entail reading the scene numerous times to understand the situation and the character. The result?

More reading. Importantly, more reading that is akin to what is known as “close reading.”

Decades of research have shown us that reading the same text several times, or repeated reading, improves reading comprehension (Dowhower, 1987; Faver, 2008; Herman, 1985; LeVasseur, Macaruso, & Shankweiler, 2008; Musti-Rao, Hawkins, & Barkley, 2009; Rasinski, 1990b; Samuels, 1979). Close reading is a more focused form of repeated reading that involves “an intensive analysis of a text in order to come to terms with what it says, how it says it, and what it means” (Shanahan, 2012, para. 5). In close reading the reader is given purposes for reading, text dependent questions to guide his or her thinking, and opportunities to interact with others about the content (Fisher & Frey, 2012). In order to understand a character he is considering portraying, Jackson has to read close for deeper meaning. His purposes for reading and guiding questions from the text are inherent in his efforts to develop a character. All scripts, including monologues, are dialogic in nature, and meaning is shaped by interaction with other actors and the audience.

For most kids, especially those who struggle with reading, getting them to read anything more than once can be difficult, especially when they have essentially given up on reading as a source of enjoyment. Although Jackson’s involvement in a school theatre program was not intended to bolster his reading achievement, there is reason to believe it did. He not only found a source of compelling literature, and an avenue of expression, but he was developing important higher level thinking skills in the process (McMaster,

1998). In addition, the confidence he gained in the theatre program led him to volunteer for the Readers Theatre performance his class was presenting.

Statement of the Problem

As compelling as Jackson's story is, it is not the norm. Despite decades of concerted efforts to increase reading scores gains nowhere approach expectations. According to the Nation's Report Card (National Center for Education Statistics [NCES], 2012a), the United States is a nation whose students still struggle to understand what they read. The report asserts that currently less than 34% of eighth graders are reading and writing at or above the proficiency level. The Program for International Student Assessment (PISA) in its last released data found similar results: 69% of 15 year old students from the US were reading below the level of proficient (NCES, 2012b).

School districts are feeling increasing pressure to bring up standardized test scores. The No Child Left Behind Act (NCLB, 2000) has led schools to focus their energies on math and reading, the two subjects that count most on the test (Beveridge, 2010; Chapman, 2004, 2007). The combined pressures of budget cuts and high stakes testing have forced schools to redefine essential programs to divert resources into these two areas. Often, the first programs to be cut in times of financial need are the arts programs (Beveridge, 2010; Herman, 1985; Pederson, 2007; Scardamalia & Bereiter, 1992). Arts programs most commonly include visual arts such as drawing, mixed media, and the performing arts of music, dance, and theatre. Long seen in many districts as extra, non-academic, and therefore not instrumental in raising test scores, the arts often suffer the most in budget considerations and one of the casualties has been the watering

down of school theatre programs, when there is reason to suspect important benefits to struggling readers and reading achievement. Although a recent survey of over 1,200 high school administrators and school faculty or staff member who was involved with theatre courses or activities in the U.S. reported a statistical increase in school theatrical activities since 1970 (Omasta, 2012), the impact of budget cuts has resulted in the reassignment of these activities from certified theatre educators and outside specialists to non-theatre classroom teachers with little or no pedagogical experience with theatre. In the aforementioned survey, in a question asking about the minimum qualifications administrators consider when hiring for a theatre position school, the willingness and desire to teach theater was at the top of the list. Possession of a Masters degree in Theatre or Theatre Education and professional experience were at the bottom. In the dilution of theatre arts, less and less is known about which aspects of the discipline most impact overall educational success. The American Alliance for Theatre and Education (The effects of theatre education, 2013) reported that students involved in drama performance coursework or experience outscored non-arts students on the 2005 SAT by an average of 65 points in the verbal component and 34 points in the math component; however the perceived nature of which components have the most impact on important subjects such as reading is still unknown.

Theatre and Reading

The connection between theatre activities such as play production that involve reading scripts and reading comprehension has a sound theoretical basis (Rose, Parks, Androes, & McMahon, 2000b; Stayter & Allington, 1991). Thinking skills associated

with reading comprehension such as generating, clarifying, sequencing, deducing, and analyzing are called into practice during a theatre activity (McMaster, 1998). And there is a body of research suggesting that early childhood participation in drama promotes language development (Kardash & Wright, 1987; Podlozny, 2000; Vitz, 1984; Wagner, 1998). Additionally Beyda (2003) asserted, “Theatre [activity] allows students to take in new information through many sensory channels, such as auditory, kinesthetic, and visual, increasing the likelihood that information will be remembered and stored in long-term memory” (p. 66).

Prosody and Reading

An essential part of theatre production is proficient oral reading, or prosody. Known variously as *elocution*, as *oral interpretation* prosody has long been associated with reading comprehension (Lowrey, 1945; Stayter & Allington, 1991). The value of elocution, or prosody, in reading was well established better than half a century ago when Louise Rosenblatt (Rosenblatt, 1938/1968) suggested,

When we are helping students to better techniques of reading through greater sensitivity to diction, tone, structure, image, symbol, narrative movement, we are helping them to make more refined responses that are ultimately the source of human understanding and sensitivity to human values. (p. 290)

Competence at elocution, or prosody, comes in large part from practicing one’s lines. Going over material numerous times in order to produce a more effective oral interpretation has been found to have an additional critical effect on reading performance.

In simplest terms the more you read something, the better you get at it. LaBerge and Samuels' *Theory of Automaticity* (1974) suggested that humans develop a kind of unconscious competence, that is, knowing how to perform a task at a competent level without requiring conscious effort. The repeated reading of scripts and other materials practiced to improve one's oral interpretation strengthens this kind of competence by allowing the cognitive resources ordinarily directed at foundational skills such as decoding to be directed at higher-order comprehension skills. But not only that, one's fluency is improved not only on the practiced text but the competency extends to new, more difficult text as well (Samuels, 1979)

Prosody, along with word recognition automaticity and accuracy, is one of the three components of reading fluency. Once considered the neglected goal of reading (Allington, 1983), fluency has been a major concern in reading instruction. Defined as the ability to "read text with speed, accuracy, and proper expression" (National Institute of Child Health and Human Development, 2000, p. 3-5), the National Reading Panel identified fluency as one of the five critical reading skill components. Comprehension, the ultimate goal of reading, is predicted by the ability to read fluently (Fuchs, Fuchs, Hosp, & Jenkins, 2001; LaBerge & Samuels, 1974). Fluent reading and especially prosodic reading is a necessity for the theatre activity of performing scripts. Student actors and performers read their parts innumerable times to gain meaning practicing various phrasing, accent, and inflections while collaterally improving their fluency (Kuhn & Stahl, 2003) and thus their silent reading comprehension (Benjamin & Schwanenflugel, 2010; Kariuki & Baxter, 2011; Kluda & Guthrie, 2008; Kuhn,

Schwanenflugel, Meisinger, Levy, & Rasinski, 2010; Wright, 2011). Struggling readers especially benefit from opportunities to read repeatedly and with proper expression (Dowhower, 1987; Kuhn & Stahl, 2003; Rasinski & Hoffman, 2003; Samuels, 1979; Therrien, 2004; Vaughn et al., 2000) even into the upper grades (Rasinski, Rikli, & Johnston, 2009)

One current theory that asserts prosody is central to interpreting text draws distinctions between syntactic prosody for phrasing and emphatic prosody for interpretation (Erekson, 2010). Syntactic prosody is one of the ways readers fill in the gaps they come to expect in printed language. Regardless of punctuation and often because of its lack, good readers put words into meaningful phases in order to make sense of text (Chafe, 1988; Rasinski, 1994). Whereas, “syntactic prosody is a behavioral signal of basic reading skill, emphatic prosody is a tool for manipulating the thinking we do with text” (Erekson, 2010, p. 82). Emphatic prosody helps us to create and utilize the inner voice critical to understanding even informational text. At the end of the day, emphatic prosody is all about the higher level thinking skill of inference, a key element in reading comprehension, and implies the point that comprehension and interpretation are actively engaged by the reader. Readers of scripts, in order to gain the rich understanding necessary to interpret a character in a given situation, must by necessity read closely and employ emphatic prosody. While there is reason to believe that school theatre programs are a fertile venue to impacting struggling readers, we currently lack a complete understanding of the component nature of school theatre programs and the perceived impacts of the component parts of students who find reading difficult. This study will

illuminate how such programs may provide critical collateral benefits to struggling readers especially those who are dysfluent.

Purpose of the Study

The purpose of this mixed methods study is to explore the perceived collateral impacts of school theatre programs on overall reading performance and affect.

According to Creswell (2011), a mixed method study purpose statement should convey not only the overall purpose of the study, but the type of design qualitative and quantitative purpose statements and the rationale for collecting both kinds of data. This study employs an explanatory sequential design that involved collecting and analyzing quantitative data, and then explains it with in depth qualitative data. The quantitative first phase, or strand, consisted of a survey to address whether or not school theatre programs shape struggling readers' perceptions of reading achievement. The survey also provided data on the components of school theatre programs and participant demographics.

Pursuing the question of which components of theatre programs were perceived to be of the most benefit to struggling readers, the themes discerned from the open-end questions on the survey led to the opened interviews of the second, qualitative phase of the study.

In this explanatory follow up, the collateral impacts of school theatre programs on struggling readers was explored with five case studies of university theatre majors. As a follow up to the quantitative phase, the results of the qualitative phase helped explain the quantitative results. Testing the hypothesis that school theatre programs shape struggling readers required a quantitative approach. Understanding various aspects of the programs impact struggling reading was best served by qualitative in-depth interviews. The result

of the merged analyses produced a product greater than the sum of the individual strands and provided valuable insight into the extent and nature of the impact of theatre programs on struggling readers.

Research Questions

While it is assumed that school theatre activities are likely to influence struggling readers, there is an absence of literature on the prevalence of the perceived influence. There is reason to believe that struggling readers benefit from involvement in school theatre programs, however little has been written that specifically addresses this concern. It is presumed that the repeated reading of scripts is an important factor, although there has been no research that explores from the students' perspective the totality of aspects in school theatre programs that impact reading. The questions therefore are:

1. Do theatre/drama activities have an influence on struggling readers?
2. What are the theatre/drama activities that are perceived to have the most positive influence on struggling readers?
3. How does involvement in these activities influence struggling readers' perceptions of reading performance?
4. How are teacher/peer interactions with students in theatre and drama perceived to influence students' reading?

Definitions

For the purpose of this study, the following definitions are used.

Benefit: A useful aid; an advantage or profit gained from something.

Close reading: “An intensive analysis of a text in order to come to terms with what it says, how it says it, and what it means” (Shanahan, 2012).

Comprehension: The capacity to perceive and understand the meanings communicated by texts.

Expressive reading: (see *Prosody*)

Drama: The specific mode of fiction represented in performance (Elam, 1980).

Influence: The act or power of producing an effect without apparent exertion of force or direct exercise of command (Merriam Webster, 2014).

Oral reading fluency: Defined for the purpose of this study as oral reading that is characterized by accuracy, expression, and appropriate rate.

Repeated reading: An instructional strategy that involved the reading of text numerous times.

Repeated reading: An instructional strategy that involved the reading of text numerous times.

Prosody: “The ability to make oral reading sound like spoken language” (Kuhn, 2004/2005; Kuhn & Stahl, 2002).

Struggling reader: In this study the struggling reader was defined as the reader who self-identified problems learning to read.

School theatre programs: Programs outside the classroom that engage students in dramatic activities.

Theater: A place where people perform the arts.

Theatre: A collaborative form of fine art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place (Pavis, 1999).

Theatre activities: Exercises that involve using dramatic literature and activities actors and directors employ in character creation and story analysis play production. This includes the use of imagery, improvisation, physical exercises, oral interpretation, technical theatre, and design, as well as the reading, interpretation, performance of scripted material.

Theatre program components: Used interchangeably in this study with Theatre activities.

[A note concerning terms: In some circles, the terms *drama* and *theatre* are used interchangeably. In others, *drama* is considered the written text and *theater* the physicalization of the dramatic text. In this study the term *theater activities* is used to denote exercises that involve using dramatic literature and activities actors and directors employ in character creation and story analysis. This includes the use of imagery, improvisation, physical exercises, oral interpretation, as well as the reading, interpretation, and performance of scripted material. Likewise, in some circles hairs are split over the differences between the terms *oral interpretation*, *elocution*, and *prosody*. In this study these terms were used interchangeably to denote the ability to read text with appropriate expression.]

Assumptions

1. Theatre activities involve the repeated reading of scripts.

2. Repeated reading develops reading fluency.
3. Fluency is linked to comprehension.
4. Prosody is a key element in fluent reading and linked to comprehension.
5. A mixed methods design best addresses the research questions.

Significance

The significance of this study has the potential to be far reaching as the findings can extend the field of literacy by adding to the body of research about how students who struggle with reading can be best served in our schools. Insight into how component activities found in school theatre programs shape students with reading challenges can impact how these programs are perceived and can be better utilized. Appreciating school theatre programs as collateral venues of reading improvement for struggling readers by administrators is increasingly important as arts programs continue to be cut due to the pressure of high stakes testing and shrinking budgets while national reading achievement is at a standstill. Stephens (1990) asserted that “teachers, as professionals, need an extensive knowledge base from which to make decisions, and they need contexts that enable them to make those decisions” (p. 12). Gaining an understanding of the specific components in theatre activities that impact reading achievement can offer all teachers important additional approaches to offer students who struggling with reading.

Summary

Reading fluency, and the arts in education are both topical issues in education today. Theatre has direct connections to reading and although they can both be examined in simplistic terms, issues in education are inevitably more complex. Andrew Zucker

(2011) recently said, “For better or for worse, improving education is not rocket science. It’s unfortunately much harder than rocket science” (p. 26). Educators have been faced with making decisions to divorce one from another ignorant of the significance theatre activities have on reading fluency and comprehension. This chapter serves as an introduction to a study about how school theatre programs may shape students who have difficulties in reading. First the problem was articulated and the rationale for the study was established. Next the purpose of the study was presented, which is to explore the nature of school theatre programs, identify crucial factors, and investigate their perceived collateral impacts on struggling readers. The research questions were presented, key terms were defined, and the assumptions made clear. The chapter concluded with the significance of the study that included the importance of the study administrators, teachers, and most importantly students who struggle with reading.

CHAPTER II

REVIEW OF RELATED LITERATURE

This review of related literature will begin with literature concerning the relationship between the arts in school and academic performance and then move on to literature on the relationship between Theatre and Reading followed by Theatre and Prosody, and finally Prosody and Comprehension.

Arts Based Education and Content Area Learning

There is a body of empirical evidence that supports arts based education programs and suggests that arts-based education can have a significant positive effect on performance in the content areas (Conrad, 1998; Gardiner, Fox, Knowles, & Jeffrey, 1996; Kardash & Wright, 1987; Vitz, 1984; Wagner, 1998). In a recent study, Santomenna (2011) examined the relationship between theater arts participation and academic performance, school attendance, social-emotional functioning, empathy, and appreciation for the arts. A sample of 160 participants in two high schools that offered both a strong curricular and extra-curricular theater arts program were compared to 124 students from two high schools that lacked a theater arts curriculum and offered fewer extra-curricular opportunities in theater arts. Comparisons were also made within each school between students who did and did not directly participate in theater. The results demonstrated a significant relationship between enrollment in a theater arts curriculum school and higher grades, higher levels of empathy, greater feelings of self-reliance, and greater appreciation for the arts than students in the non-theater schools. Similar results were found for students who directly participated in theater arts compared to students

who did not participate in theater arts or who participated in theater arts in schools without strong theater arts programs. In another study of 1,140 fifth grade students in the same year, Walker, McFadden, Tabone, and Finkelstein (2011) found that students in integrated drama/language arts classes statistically outperformed peers in performance in traditional curricular areas as measured by the New Jersey Assessment of Skills and Knowledge. Additionally, learning outcomes were superior for the experimental group. Learning behaviors were more focused overall suggesting a contribution to students' executive functioning. Executive functioning is defined as "a constellation of mental processes that are goal directed and that enable individuals to connect both present and past" (p. 14). One of these functions involves error correction or troubleshooting, a critical skill in reading comprehension. This idea of improved executive functioning as a result of arts-based education supports an earlier study in which researchers, investigating the experiences of over 2,000 students from 18 schools in four states, found that not only did arts-intensive environments produce students who scored higher in tests of creativity, fluency, originality, and elaboration, but that their teachers in other subject areas noticed increased abilities to problem solve, work collaboratively, and focus attention on complex tasks (Burton, Horowitz, & Abeles, 1999). Additionally, an analysis of the Department of Education's database of 25,000 students showed students who attended arts-rich schools outperformed those from arts-poor schools in essentially every realm (Catterall, Chapleau, & Iwanaga, 1999). It is noteworthy that ongoing involvement in music and theater corresponded highly with success in reading and mathematics

suggesting that cutting the arts in favor of math and reading may actually be counterproductive at best.

Theatre and Reading

Of the arts based programs, theater has been shown to directly relate to reading achievement. Although early research showed a small correlation between theater and reading skills (Kardash & Wright, 1987), more recent literature reveals a stronger connection. For example Rose et al. (2000b) published the results of a study in which 94 fourth grade students who participated in a Reading Comprehension Through Drama program were compared to 87 students who received the school's standard reading curriculum which emphasized read-and-drill exercises from district-approved textbooks. At the end of the trial, the experimental group showed significantly greater gains in overall reading improvement on standardized measures. After controlling for any pretest differences between the groups, students who participated in the 10-week program improved their reading an average of three months more than students who did not participate. Additionally, Brinda (2008) for example found that focused intervention involving theatre experiences can make reading meaningful, attainable, and enjoyable for reluctant adolescent readers.

While there is evidence of the efficacy of arts based programs in general and theater based programs in particular (Walker et al., 2011), less is known about the specific activities or components that are beneficial in a theater based reading program.

However, there is reason to suspect what might be at work. To begin with, theater activities involve reading scripts in preparation for performance. This entails the multiple

readings of the same text. Over 30 years of research informs us that repeated readings are tied to comprehension (Dowhower, 1987; Faver, 2008; Herman, 1985; LeVasseur et al., 2008; Musti-Rao et al., 2009; Rasinski, 1990b; Samuels, 1979). The repeated reading of scripts develops the automaticity that allows for high level thinking processes leading to improved comprehension.

Theatre and Prosody

Another necessity in successful theater production is the ability to read with expression. While it is well known that good actors deliver their lines with good expression, it is only in the last decade that much empirical research has been carried out exploring its relationship to silent reading comprehension. The value of reading with expression or *prosody* in theater activities is bolstered by the recent studies that link it to improved silent reading comprehension (Benjamin & Schwanenflugel, 2010; Rasinski, Rikli, et al., 2009; Valencia et al., 2010; Wright, 2011; Young & Rasinski, 2009). Prosody is one of the three legs of reading fluency. Once considered the neglected reading goal (Allington, 1983), fluency has come into the forefront of reading education in the last two decades. But of its three recognized composite parts: rate, accuracy, and expressive reading or prosody (National Reading Panel, 2000), prosody still suffers neglect. Ever since a study by Fuchs et al. (2001) showed a correlation between oral rate reading and comprehension, oral reading fluency has been measured primarily by rate and accuracy. Teachers have found the one-minute measures of oral reading fluency time efficient and informative. Students, however, have discovered something else: reading fast is what matters. Consequently we have produced oral speed-readers often oblivious

to punctuation and who skip unknown words in order to satisfy a rate criterion. Think of the musician playing at breakneck speed. Imagine if we gave an award to the pianist who could get through the piece the fastest with the fewest number of mistakes. Lack of prosody in reading is often indicative of non-comprehension of the text.

Prosody and Comprehension

Studies linking comprehension to prosody suggest that students who read with expression better understand what they have read (Benjamin & Schwanenflugel, 2010; Miller & Schwanenflugel, 2006). For example, in her work with 279 second, fourth, and sixth grade elementary students, Valencia et al. (2010) found that prosody, along with separate measures of rate and accuracy accounted for a statistically significant increase in variance in reading comprehension scores across all grades. How we read aloud is reflected in what happens when we read silently. Rasinski et al. (2009) extended the understanding of fluency's connection to comprehension into the upper grades. In a study of 394 seventh grade students, they found greater proficiency in expressive or prosodic oral reading was significantly associated with higher levels of silent reading comprehension.

Investigations into silent reading processes have revealed the influence of an "inner voice." Assisted by sophisticated computerized eye-tracking equipment, Kentner (2012) discovered that sentence comprehension in reading is driven by constraints that are standardly understood as being chiefly relevant to speech production. That is, proficient readers tend to separate sentences into meaningful phrases and silently stress certain words even in the absence of punctuation. This confirms Chafe (1988) and

Rasinski's (1989, 1990a) earlier work on sentence parsing, a central aspect of prosodic reading. Reading with prosody activates higher-level thinking skills such as inference, evaluation, synthesis, and analysis.

Theater activities that include repeated reading and an emphasis on prosody work in tandem to provide critical support to reading development. Thus we have a substantial body of work that supports the idea that components of theater activities such as repeated reading and oral interpretation found in school theater programs have a positive impact on overall reading achievement and affect. What is missing in the literature are studies that identify the constituent components of school theater programs, which specific activities have most impacted struggling readers, and how this impact was perceived by the participants.

Theoretical Framework

The theoretical framework for this study of college theater majors who struggled with reading and how they perceived school based theater and drama programs impacted their reading ability is informed by a pragmatic paradigmatic approach and based on theories linking fluency, performance, and learning. Among students who have difficulties with reading, specific difficulties in reading fluency that appear to contribute to their overall struggles in reading are significantly prevalent (Rasinski, Homan, & Biggs, 2009). This section first discusses reading fluency. Then it addresses how theater activities are related to reading comprehension. Finally, this section addresses the relationship between theatre activities and learning.

Being able to read connected text fluently is a life-long skill essential to becoming a long-long successful reader. Defined as the ability to “read text with speed, accuracy, and proper expression” (National Institute of Child Health and Human Development [NICHD], 2000, p. 3-1,) the National Reading Panel identified fluency as one of the five critical reading skill components. The ability to read fluently has been found to be a predictor of reading comprehension, an essential goal of reading (Fuchs et al., 2001; LaBerge & Samuels, 1974). A research-validated approach most often used to improve reading fluency is repeated readings (Kuhn & Stahl, 2003). Besides being able to read accurately at the appropriate rate, fluent readers read with proper expression, or prosody. Recent studies have linked prosody with silent reading comprehension (Benjamin & Schwanenflugel, 2010; Klauda & Guthrie, 2008; Kuhn et al., 2010; Miller & Schwanenflugel, 2006; Rasinski et al., 2009; Wright, 2011). Struggling readers benefit from opportunities to read repeatedly and with proper expression. One current theory asserts that prosody is central to interpreting text, and draws distinctions between syntactic prosody for phrasing and emphatic prosody for interpretation (Erekson, 2010). Emphatic prosody in reading helps readers make their inferential thinking manifest. This study starts to address the call for research that includes questions about the learning and development of emphatic prosody and the nature of prosodic thinking during silent reading by investigating the processes associated with prosody and reading comprehension.

Next, the framework of performance proposes that theater activities are related to reading comprehension (Beyda, 2003; Rose et al., 2000b). Dramatic activities draw

students to invent, generate, speculate, assimilate, clarify, induce, deduce, analyze, accommodate, select, refine, sequence, and judge (McMaster, 1998). In addition, performance of text motivates students towards personal excellence that results in improved overall reading (Griffith & Rasinski, 2004; Martinez, Roser, & Strcker, 1998-1999; Rasinski, 2004; Roser, Martinez, Fuhrken, & Mcdonnold, 2007; Young & Rasinski, 2009). This study investigates the perceptions of students concerning the impact of theatre activities on reading comprehension and affect.

Finally, learning is situated in a community of learners and in a social context (Vygotsky, 1978). Specific to literacy Gee (1990) told us language use is always contextual and meaning is socially-constructed within what he called “Discourse Communities.” Discourse communities are defined as those social groups to which individuals belong and involve their own specific language usage. Similarly, according to Barton and Hamilton (2000), “Literacy is best understood as a set of social practices; these can be inferred from events which are mediated by written text” (p. 8).

From a social-cultural perspective children thrive best as both learners and readers when they are able to form supportive social and cultural relationships (Delpit, 1995; Ladson-Billings, 1994; Lee, 1991; Reyes, 2001). To avoid situations where children get the idea that reading is an exclusive, limiting activity, they need to have the experiences, perceptions, and relationships they value acknowledged (Enciso & Lewis, 2001). The theatre is a place where some students may find the social-cultural supports particular to their needs. Theatre is a Discourse community and many theatre activities are socially intimate acts. For example, in one study, Wilhelm (1995) found that various story based

drama activities helped reluctant readers to reconceive reading as a constructive meaning making activity while evoking textual worlds, exploring and demonstrating story understanding in previously untried ways. Also, positive peer feedback increases confidence and overall affect, or desire, for reading. The scaffolding support of the acting coach, director, or more experienced cast members supports Vygotsky's concept of a Zone of Proximal Development which he defined as "the distance between the child's actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). As a result, reading educators are challenged to reconsider new ways of defining reading education with respect to the synthesis of repeated reading, prosodic reading and other theater activities that coalesce in school theater and drama programs to benefit struggling readers. This study is built on the idea that fluency, performance, and socio-cultural learning are linked in a meaningful way.

CHAPTER III

METHODOLOGY

Rationale for Using Mixed Methods

The purpose of this mixed methods study is to explore the perceived collateral impacts of school theatre programs on overall reading performance and affect. The research methodology for this research project is a mixed methods design. A mixed methods design by definition is “a procedure for collecting, analyzing, and ‘mixing’ or integrating both quantitative and qualitative data at some stage of the research process within a single study for the purpose of gaining a better understanding of the research problem (Ivankova, Creswell, & Stick, 2006). Perhaps the best reason for using mixed methods in general is the pragmatic tenet that research methods should be dictated by the research question(s), not visa versa (Johnson & Onwuegbuzie, 2004). Many research questions and question combinations require approaches beyond traditional strict binary of quantitative and qualitative. And although mixed methods has been accused of being unduly influenced by positivist philosophical viewpoints, it has been shown that a study that employs both quantitative and qualitative methods can provide flexibility coveted by constructivists to alter a study in order to better understand the phenomenon in question (Christ, 2007). A mixed methods methodology is appropriate for this study. In this particular explanatory sequential study, mixed methods offered several benefits. First it allowed the extension of the range of inquiry by using different methods to address different research questions. For example, questions answered with data that could be expressed numerically, such as “how much,” “to what degree,” and so on were best

addressed with quantitative methodology. Questions asking “how” or “why” were better addressed using qualitative methodology. The clarification of the results of one method can clarify the results of another. For instance, a survey using quantitative scaled questions about participant opinions on a controversial subject could be compared with the results of data collected from the same participants through qualitative interviews. Thirdly, mixed methodology can provide the generation of a sample. A survey was used to sift through a population to find participants that shared given characteristics desired for the qualitative interviews. Additionally mixed methods resulted in the creation of another instrument. In some designs, qualitative interviewing of a small sample can reveal patterns that can be tested quantitatively in the greater population in the form of scaled, multiple choice, or y/n questions. In this study, quantitative results of a survey were analyzed to generate qualitative interview questions. Mixed methodology in this study allowed for the possibility of unexpected results. Unlike the binary of quantitative research, mixed methods allows for unanticipated outcomes. For example, *x was not significantly influenced by y, however other meaningful phenomena were observed that suggest another explanation.* Finally mixed methods afforded greater validity and corroboration through the triangulation of results (Bryman, 2006; Greene, Caracelli, & Graham, 1989). Specifically for this study, the results of the quantitative survey informed the choice of participants and development of interview questions for the second phase of the study. The qualitative phase further explored the experiences of the participants and helped explain the quantitative survey results.

As indicated above, the literature on theater programs' impact on reading ability is sparse. The studies have been mostly quantitative in nature. What is lacking is research that answers not only whether or not school theater programs have an impact on struggling readers, but rather what is the nature of that impact from the participants' perspective. For this mixed methods study, I utilized the "third paradigm's" unique ability to answer my research questions. The resulting integration of results yielded an understanding of the phenomena greater than the sum of two separate studies.

Sample

The nature of a mixed methods study calls for different sampling procedures for the different methods used. Quantitative methods generally recognize only probability (random) sampling and convenience sampling (Maxwell, 2013). For a confidence interval of 95% a sample size of 600 is suggested ("The Survey System," 2013). Since acceptable online average response rate expectations are about 30% ("Super Survey," Hamilton, 2009) in order to generate 600 responses, it was necessary to attempt to access over 2,000 theater majors. This was attempted by contacting university theater department heads and asking them to disseminate the online survey for the sake of crucial research on theater and reading. At a major Educational Theatre conference, 17 university educators offered contact information and a willingness to disseminate an online survey. In the fall, all were contacted, of whom 11 responded. Of those 11, two were able to disseminate the survey. Four offered other names of theatre educators at several universities across the country. A total of 141 were contacted which resulted in 14 completed surveys as shown in Table 1.

Table 1

Survey Invitation Response

Group	Emails sent to professors	Professors responding to email	Emails from professors to students	Students responding to emails	Number of surveys completed
University A	5	2	30	7	3
University B	3	1	25	5	0
University C	8	2	38	7	4
University D	1	1	9	1	0
University E	1	3	60	12	7
University F	20	0	0	0	0
Professional ^a	73	0	0	0	0
Conference ^b	30	9	40	0	0
Total	141	17	202	32	14

Note. ^aProfessional = university professional actor/educator; ^bConference = educational theatre conference.

Because 14 was considered an insufficient number to answer the research questions, another tact was employed. Contact was made at five universities within a 4-hour drive of the researcher's base and arrangements were made for the researcher to administer the survey face-to-face during the first week of classes of the winter quarter. This resulted in a total of 168 completed surveys, a number deemed to be a representative cross section of mid-western theatre students and analyses began of the first phase of the study. The sample for the second and qualitative phase of the study consisted of five participants, who were purposefully selected from the survey data results.

The selection process for the interviewees began with whether or not they agreed to the possibility of a follow up interview. Of the 168 who completed the survey, 75 agreed. The next criterion was whether or not they perceived reading difficulties during their K–12 school experience. This was determined by the responses of the following four survey items shown in Table 2.

Table 2

Interview Inclusion Criteria

SI 40 *Were you ever identified with a reading disability?*

No
Yes X

SI 26 *When you were involved in theatre/drama in school, do you remember experiencing difficulties when reading in the regular classrooms?*

Yes X
No

SI 27 *Which of the following difficulties do you remember experiencing?*

	Definitely	Somewhat	I don't recall	Very little	Not at all
• I had trouble understanding what I read.	x	x			
• I had trouble reading aloud with expression.	x	x			
• I often read too fast.	x	x			
• I had trouble understanding the meaning of new words.	x	x			
• Other (please specify)					

SI 37 *Concerning yourself as a younger reader, how would you rate the following statements?*

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
• I understood most of what I read when I read silently.	x	x			
• I could read out loud with good expression.				x	x
• I read slowly.	x	x			
• I had trouble figuring out new words.	x	x			

Eleven met these criteria. Of these 11, data from four were not used. Two were eliminated because although SI 26 was checked Yes which indicated early difficulties, no specific difficulties including “Other” were indicated in SI 27, 37. The survey of another was examined and found to have been “bubbled” with consistently straight lines throughout, along with an abnormal fast completion time. Although a fourth checked Yes on SI 26, the only difficulties she noted were in “Other” where she wrote “if it didn’t concern a production, I didn’t like reading it.”

All seven were contacted via email for an interview. Of the seven, only four responded to the three follow-up emails. A fifth interview participant was an education major who did not struggle with reading, but perceived theatre to have had a major impact on her reading and was invited to take the survey. Questions were created for the interviews, based on the emerging themes from the collective survey data, and the individual responses of the five interviewees. Interviews were conducted via Skype and the audio was recorded on the Skype specific application Call Recorder. Recordings were transcribed and open coded for emerging themes.

The sample for the second and qualitative phase of the study was to have consisted of participants who were purposefully selected after the survey data were analyzed and the reduction of data into major emerging themes corresponding with the selection of the participants to be interviewed. According to Creswell and Plano Clark (2011), purposeful sampling is when the researcher “purposefully selects individuals and sites that can provide the necessary information” (p. 173). In this mixed methods study, participants were sought who were representative of the various themes that emerged

from the survey data. They were then interviewed to expand and deepen the understanding of the phenomenon being investigated. Using a form of purposeful sampling known as maximum variation sampling, participants were chosen on the basis of differing perspectives on their experiences in school theater/drama activities relative to the emerging themes of the survey. Maximum variation, according to Creswell and Plano Clark, is when:

Diverse individuals are chosen who are expected to hold different perspectives on the central phenomenon . . . The central idea is that if participants are purposefully chosen to be different in the first place, then their views will reflect this difference and provide a good qualitative study in which the intent is to provide a complex picture of the phenomenon. (p. 174)

Distinguishing differences was first and foremost the nature of the theater activities they perceived to have influenced their reading according to the survey. Ideally this kind of sampling also allows one to capture the heterogeneity, or diversity in the population. This heterogeneity was enhanced by the inclusion of a fifth interview participant who was a non-theatre major, did not experience difficulties in reading, yet felt theatre had greatly impacted her reading. As Maxwell (2013) stated, “The purpose here is to ensure that the findings adequately represent the entire range of variation, rather than only the typical member or some ‘average’ subset of this range” (p. 98).

Although the first four of the five interview participants were the result of the reduction of data and not deliberate maximum variation, the sample was by default maximally varied in that ranges of gender, age, and areas of theatre interest were

represented. A fifth, a non-theatre major, reinforced the variation, which ultimately reflected the inherent differences and helped provide the necessary complexity for the qualitative strand of the study. This fifth non-theatre major was found while the researcher working as a graduate assistant was correcting papers for a pre-service teacher reading class. One of the students had written extensively about how her reading had been impacted by theatre activities during her school years. With the professor's permission she was contacted and invited to participate in the study. Although she was not self-identified as a struggling reader, her perceptions on how theatre activities impacted her reading were thought to have potential to add robustness to the study. Table 3 shows the range of variation represented.

Table 3

Interview Participants' Variation

Participant	Age	College	Emphasis	Major Themes
Nate	21	University L	Directing	Prosody, Engagement, Transfer, Visualization
Carrie	25	University Z	Technical	Multiple Readings, Perspective
Shelly	21	University L	Education	Prosody, Transfer
David	22	University Z	Technical	Post K-12, Later Struggles
Kyle	19	University N	Acting	Non Transfer, Positive Peer/Adult

Data Collection

Quantitative data were collected in the form of an online survey. Surveys have been a popular form of research for much of the last century. Advantages to doing survey research include being efficient, access to a wide range of participants, potential for large amounts of data, and ecological validity (Backstrom & Hursh-César, 1981). This study was disseminated to 15 universities across the country. Twenty eight scaled and 16 open-ended questions provided numerous data. Ecological validity was met in that the methods, materials, and setting of the study approximated the real-world that is being examined.

Online surveys have additional benefits. They are generally cheaper, still more efficient, and the entire data collection period is significantly shortened, as all data can be collected and processed in little more than a month (Bethlehem & Biffignandi, 2012). Questions with long lists of answer choices can be used to provide immediate coding of answers to certain questions that are usually asked in an open-ended fashion in paper questionnaires. Additionally, question selection can be contingent on preceding answers (Dillman, 2006).

Drawbacks to survey research include lack of control (threats to internal validity), the fact that data may be superficial, data are self-reported only, and there are potentially low compliance rates. This study acknowledges these potential drawbacks and addressed each accordingly. First, lack of control of the survey was minimized by the administration of the online survey during class periods. Potential superficiality of the data was mediated by the intentionality of the scaled questions and richness of the

extended response items. Self-reporting in this mixed methods study, rather than a drawback, is seen as a critical asset in exploring participants' perceptions of their experiences. Additionally, low compliance rates were diminished by the presence of the researcher during the survey administration. Finally, accessibility to the online survey via portable and handheld devices increased the compliance rate.

Initial survey administration allowed surveys to be started and completed at different times with a customized identification that prevented dissemination outside of the desired parameters or duplicate entries. Incomplete survey participants were sent an automatic email reminder to finish one week after their last entry. To encourage survey completion and ensure only one survey was completed per participant, subsequent survey administration by the researcher in face-to-face classroom situations utilized an anonymous link that was opened during the duration of that class period and closed when the last survey that period was completed.

The survey consisted of 20 scaled and multiple-choice items that discerned and identified earlier reading difficulties, participation in and nature of school theater programs, as well as demographic data. In addition there were 16 open-ended questions inquiring about factors that influenced their reading difficulties illustrated in Table 4 that helped develop themes for the interview questions asked in the second phase of the study.

Table 4

Sample Qualitative Survey Items

SI 11	Give me a few specific examples of how your interactions with a teacher or other people in acting influenced your reading of scripts or other texts.
SI 20	What is another thing about theatre/drama participation that you feel influenced your reading?
SI 29	What did an adult or peer in theatre/drama do to help you read with less difficulty?
SI 36	To generalize, how did getting involved in theatre/drama influence how you felt about reading?

The survey addressed the first two research questions:

1. Do theatre programs have an influence on struggling readers?
2. What are the key components of school theatre programs that are perceived to have the most positive influence on struggling readers?

Additionally the open-end questions provided the data for designing interview questions for a more in-depth investigation into perceptions of how specific aspects of theatre influenced one's reading asked in the third research question:

3. How does involvement in these programs shape struggling readers' perceptions of reading performance?

As show in Figure 1, the qualitative questions embedded in the survey were analyzed concurrently with the quantitative data and used to help select the participants for the succeeding qualitative. The data collected in the second, qualitative phase of the study, from the purposefully selected case studies, were in the form of field notes and in-depth audio-taped semi-structured interviews. In-depth qualitative interviews allow researchers access to details, motives, and opinions of others (Rubin & Rubin, 2012).

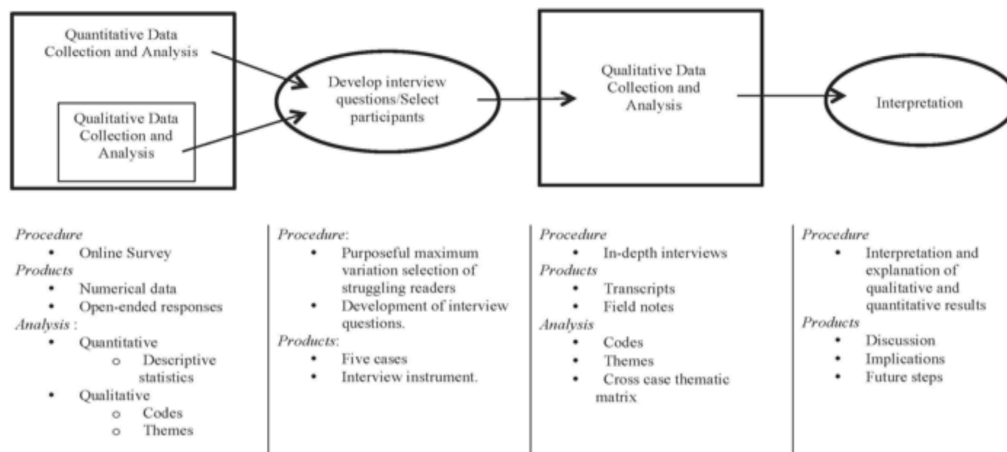


Figure 1. Schematic of Semi-embedded Sequential Explanatory Design depicting research phases in rectangles, interpretation phases in ovals. Associated characteristics listed in columns below each phase.

The interviews for this qualitative strand consisted of open-ended questions based on the themes that emerged from the first strand of the study. The interviews, in concert with the results of the qualitative questions asked on the survey, helped answer the fourth research question:

4. How are teacher/peer interactions with students in theatre and drama perceived to influence students' reading?

In summary, data collections methods varied according to the research phase.

The primarily quantitative first phase used an online survey. Within it were several open-ended questions. The second, qualitative phase collected data in the form of open-ended interviews and field notes.

Data Analysis

In this mixed methods explanatory sequential design, data from the first strand were analyzed, the results considered, and then the qualitative strand was carried out. The quantitative survey data were analyzed first using descriptive analysis resulting in descriptive statistics. Descriptive statistics are basically simple summaries about the sample that are used to describe the basic features of data in a study (Trochim, 2000). The results of this analysis helped determine the choice of participants in the case studies of the qualitative phase. Results of the analysis of the open-ended questions on the survey helped determine the questions asked in the in-depth interviews of the five case studies. The qualitative data from the open-ended questions as well as the data from the transcripts of the interviews were analyzed using the constructivist grounded theory approach. With a basis in relativist epistemology and pragmatism, constructivist

grounded theory does not presume that data or theories are discovered. Rather they are constructed as the result of interactions between the researcher and the research participants (Charmaz, 2006). In this method, field notes and interview transcripts were initially coded to discern themes for easy access. According to Charmaz, “coding is the pivotal link between collecting data and developing an emergent theory to explain these data. Through coding, you define what is happening in the data and begin to grapple with what it means” (p. 46). Constructivist grounded theory is an ideal approach for mixed methods research. At the same time it assumes an inflexible reality, it also readily accepts the idea of multiple realities and multiple perspectives, thus straddling the realist and postmodernist positions.

In the final analysis, the results of the survey analysis and the qualitative analysis were merged to come to a better understanding of the research questions as shown in Figure 2.

In the first phase, the survey provided descriptive statistics of facets of school theater programs, degree and extent of participation, perceived past and present reading difficulties, areas of impact, and demographics which were combined with themes that emerged from the open-ended questions and created an overall impression of collateral impacts of school theatre programs on struggling readers. These initial themes shaped questions for the case study interviews of the second phase. The explored perceptions of the individual cases studied both helped explain and corroborate the quantitative finds in terms of theory generated from the qualitative analysis. Specifically, the themes that emerged from the qualitative open-ended survey questions, and the quantitative results of

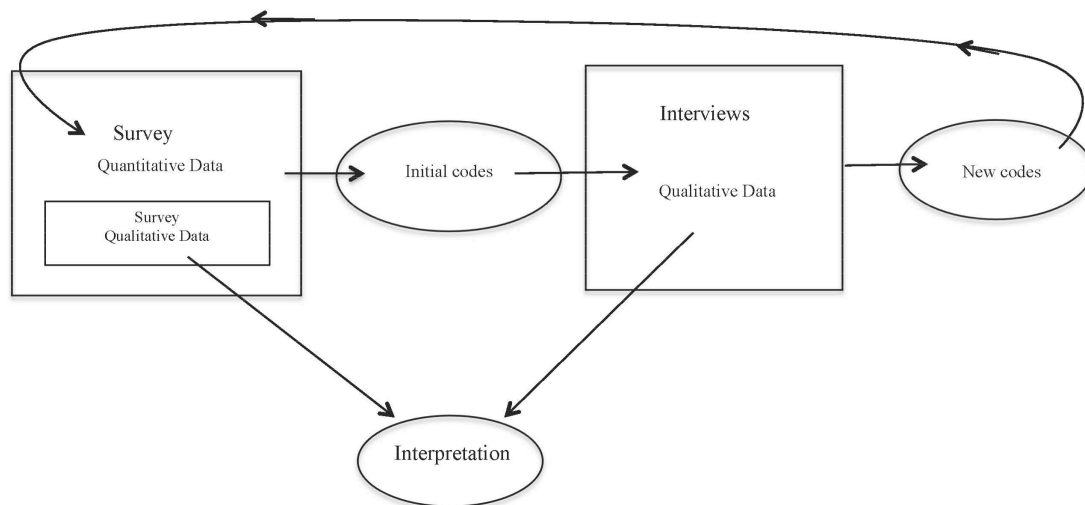


Figure 2. Semi-embedded Sequential Explanatory Design data merging.

survey questions regarding specific theatre activities shaped the case study interview questions. Correspondingly, emerging themes from the participant interviews were used to confirm or disconfirm initial survey data, and left open the possibility of unexpected results.

Validity, Reliability, and Trustworthiness

Merriam (2002) suggested several basic strategies to enhance validity, or trustworthiness, in qualitative research that include member checks, triangulation, peer examinations, investigator's position, and the audit trail. Trustworthiness was strengthened by member-checking. Participants in this case study were presented with their interview summary and four of the five responded confirming that the researcher had accurately discerned what they attempted to communicate.

Triangulation in the form of inter-rater reliability was employed. Two outside raters who were doctoral students in the field of literacy received a list of themes and were given a representative sample of data to code. Cicchetti (1994) and Fleiss (1971) suggested guideline kappa values of: $< .40$ = poor agreement, $.40-.59$ = fair agreement, $.60-.74$ = good agreement, and $.75-1.0$ = excellent agreement. In this study, 20 excerpts taken from the survey and case studies were examined. Five codes that included Close Reading, Comprehension, Multiple, Visualization, Engagement were assigned (see Appendices A and B excerpts; code descriptions and exemplars). The first outside rater had excellent agreement at $.76$ and the second outside rater had good agreement at $.64$. To ensure that the boundaries of the data were not overstepped, an outside investigator

was asked to check my findings against the data. Additionally the final report includes a statement of personal bias.

Summary

The purpose of this mixed methods study is to explore the perceived collateral impacts of school theatre programs on students who struggle with reading. Research Question 1: Do theatre programs have an influence on struggling readers? was answered in the initial survey. Responses to y/n and multiple choice inquiries discerned whether or not participants believed involvement in theatre activities in school influenced their reading. The answer to Research Question 2: What are the key components of school theatre programs that are perceived to have the most positive influence on struggling readers? came from the results of the survey as well. In it, options were provided for choices among most expected responses taken from current information about the prevalence of particular components in school theatre programs. Additionally, participants had the opportunity to write-in components/activities that were not listed. Research Questions 3 and 4: How does involvement in these programs shape struggling readers' perceptions of reading performance? and How are teacher/peer interactions with students in theatre and drama perceived to influence students' reading? were answered in two phases. Initially, the survey directed participants to specify which specific aspects of programs most impacted their reading. Open-ended questions led them to expound on their perceptions of how and why the various aspects, components, activities impacted their reading. Analyses of these data were used to create the questions for the interviews of the five purposively selected participants. Emerging themes were used to create

interview questions to further investigate how and why the participants' experiences were important to their reading. The results of the analysis of these data were mixed with the survey's open-ended question results in an attempt to corroborate the findings and allowed for the possibility of unexpected results.

CHAPTER IV

FINDINGS

The main purpose of this mixed methods study was to investigate the impact of school theatre programs on struggling readers. A second purpose for this study was to discern which theatre activities were perceived to have the greatest impact on reading. A third purpose was to explore how teachers and peers in these activities were perceived to have impacted students' reading. Data were collected in the form of a 46-item survey and 5 case study interviews. The findings of the survey are presented first followed by the findings of the case study reports. Then the survey and case study findings are merged to answer the individual research questions.

Significance

This study is significant because the findings extend the field of literacy by adding to the body of research about how students who struggle with reading can be best served in our schools. Insight into how component activities found in school theatre programs shaped students with reading challenges can impact how these programs are perceived and can be better utilized. Appreciating school theatre programs as collateral venues of reading improvement for struggling readers by administrators is increasingly important as arts funding continues to be cut due to the pressure of high stakes testing and shrinking budgets while national reading achievement is at a standstill. Stephens (1990) asserted that “teachers, as professionals, need an extensive knowledge base from which to make decisions, and they need contexts that enable them to make those decisions” (p. 12). These findings provide valuable insight into the unanticipated consequences of

specific theatre activities impacting reading achievement providing all teachers important additional approaches to offer students who struggling with reading. The complete data set is shown in Table 5.

Table 5

Data Set

Surveys started	187
Surveys completed	168
Quantitative survey items	31
Qualitative open-ended survey items	15
Participants interviewed	5
Number of interviews	5
Interview summaries	5
Interview minutes	269
Pages of transcripts	146
Pages of interview summaries	36
Pages of notes	12

Survey Overview

The survey was administered to theatre majors at 5 mid-western universities. A series of survey items (SI) prompted participant recollections of the impact of school theater experiences on their reading. The title of this research study is *An Investigation Into the Collateral Impact of School Theatre and Drama Activities on Struggling*

Readers. The findings presented here are those that pertain to participants who self-identified as having had reading difficulties.

Several survey items were used to find readers who struggled. Three survey items specifically addressed this issue. The first, SI 40 asked: *Were you ever diagnosed with a reading disability?* Thirteen (7.8%) answered *Yes* to this question. Because diagnoses of a reading problem is not the same as a self-perception of a reading problem, SI 27 and SI 37 asked all participants to respond to a list of common reading difficulties on a rating scale. Figure 3 shows the criteria for the definition of a perceived reading difficulty. The number of participants included as struggling readers as determined by SI 27, SI 37, and SI 40 came out to 45 (28%) of 167 who completed the survey. The findings that follow concern these 44 struggling readers henceforth referred to simply as “participants.”

Quantitative Findings

Current State of Reading

SI 1 asked: *Do you generally enjoy reading?* The percentage who confirmed that they generally enjoyed reading: 70%. SI 6 asked: *What do you do when you don't understand what you are reading? Click all that apply.* As shown in Figure 4, rereading and reading again slower are strategies most employed when comprehension breaks down.

SI 27. Which of the following difficulties do you remember experiencing?

	Definitely	Somewhat	I don't recall	Very little	Not at all
I had trouble understanding what I read	X	X			
I had trouble reading aloud with expression	X	X			
I often read too fast	X	X			
I had trouble understanding the meaning of new words	X	X			
Other (please specify)	X	X			

SI 37. Concerning yourself as a younger reader, how would you rate the following statements?

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
I understood most of what I read when I read silently	X	X			
I could read out loud with good expression				X	X
I read slowly ^a	X	X		X	X
I had trouble figuring out new words	X	X			

Figure 3. Survey Items 27, 37. Answers possibilities for inclusion in Struggling Reader Group as indicated by X. ^aSlow reading as presented in SI 37 (I read slowly) could be perceived as either a difficulty or an asset. For this reason it was not used as a criterion to identify a reading difficulty. The first lines of SI 27 and SI 37 were identified as Comprehension (Comp). The second lines of SI 27 and SI 37 were identified as Prosody.

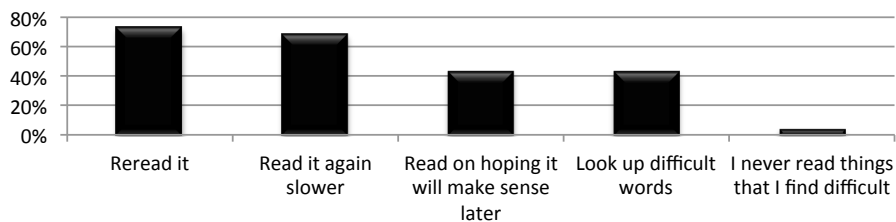


Figure 4. Current comprehension strategies of struggling readers.

SI 7 asked: *How would you describe yourself as a reader?* As shown in Figure 5, most said that they understand what they read, and could read out loud with good expression. Others said that they read slowly. A small percentage said they have problems figuring out new words.

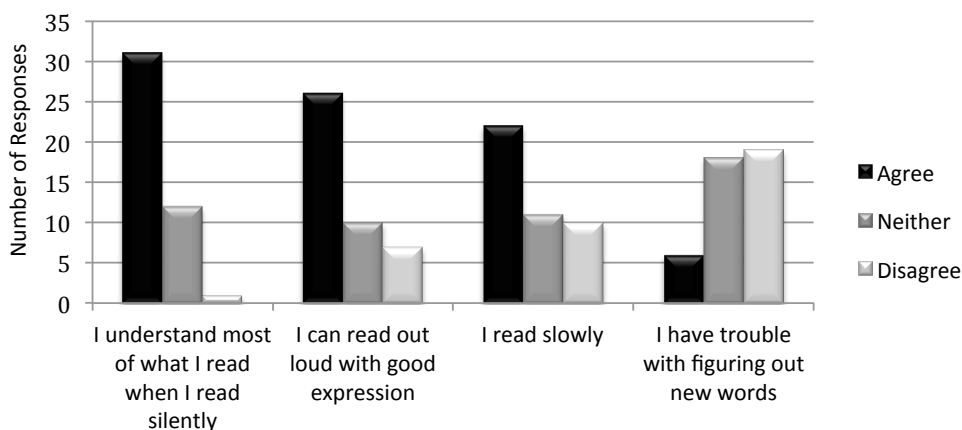


Figure 5. Struggling readers current assessment of reading ability.

SI 31 asked whether or not the individual imagines people talking and/or moving in “a world” when they read to themselves. Nine out of 10 (91%) said they did.

Past Theatre and Drama Reading Experiences

The survey investigated more fully earlier experiences in theatre and how, if at all, they shaped reading. SI 8 asked: *Were you involved in theatre/drama activities either inside or outside the classroom?* Table 6 shows that most struggling readers were involved in theatre activities.

Table 6

Theatre Activity Participation

Answer	Percent of Responses
Yes	86%
No	14%

SI 9 asked: *To what degree were you involved in the following theatre/drama activities when they were available?* As shown in Figure 6, performing, acting, and reading scripts were the activities with the most participation.

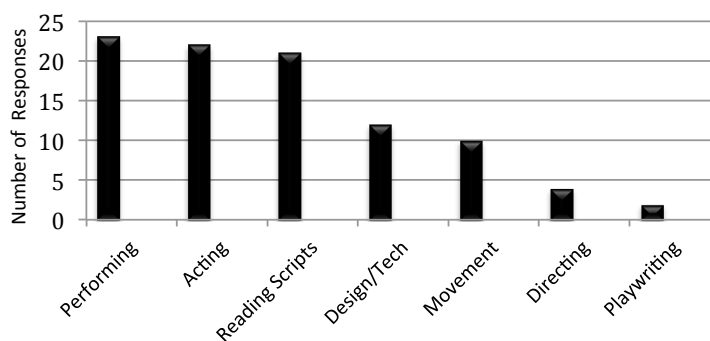


Figure 6. Participation by theatre activity.

SI 10 asked: *Do you think any of the following theatre/drama activities influenced your reading of scripts or other texts?* As shown in Figure 7, performing, acting, and reading scripts were the activities most often cited to have influenced reading.

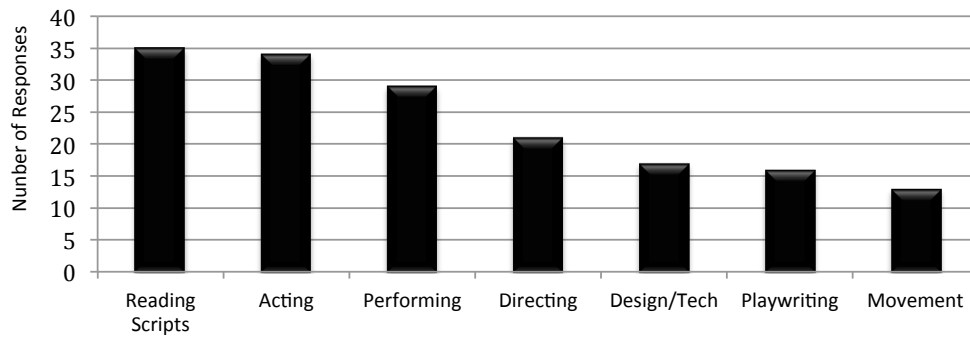


Figure 7. Indication of which theatre activities were most perceived to influence reading.

Cross tabulation of theatre activities and the reading difficulties—comprehension, fluency, and word knowledge—revealed that few differences in activities were perceived to have influenced reading. As shown in Figures 8, 9, and 10, the activities—acting, performing, and reading scripts—were most often perceived to impact reading regardless of the reading difficulty.

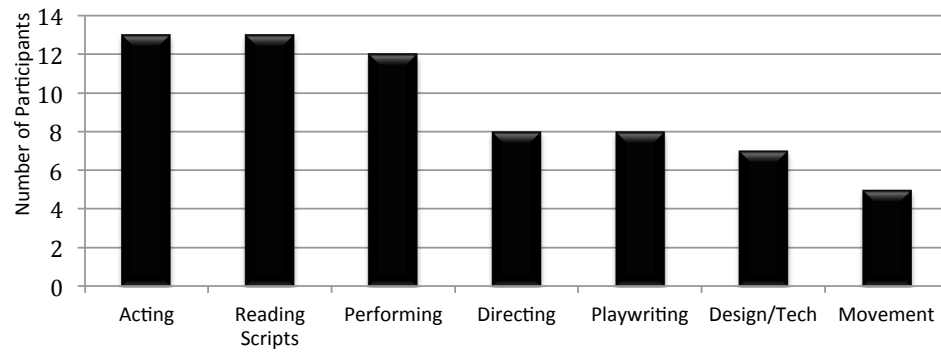


Figure 8. Perceived theatre activity influence on reading by people who struggled with Comprehension.

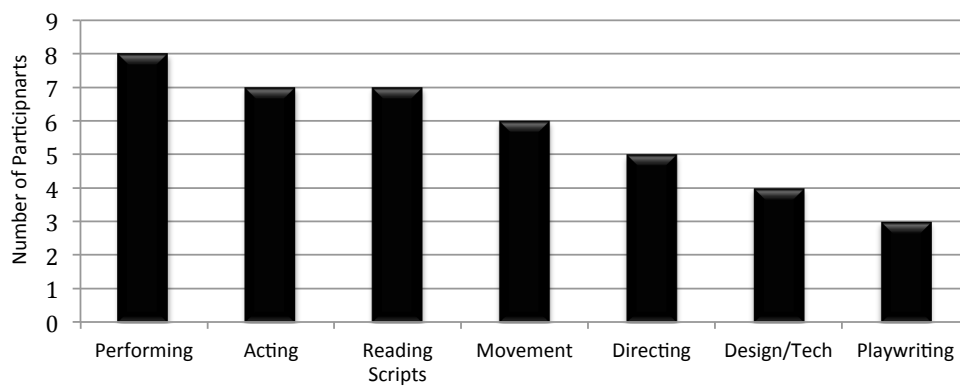


Figure 9. Perceived theatre activity influence on reading by people who struggled with Fluency

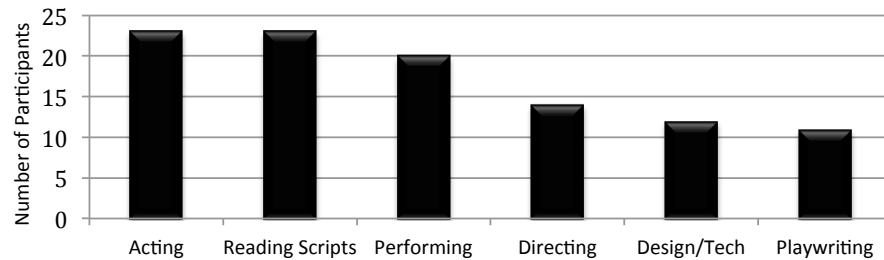


Figure 10. Perceived theatre activity influence on reading by people who struggled with Word Knowledge.

In SI 18 the concept of multiple readings was addressed with the inquiry: *Several of the theatre activities listed above normally involve reading the script several times. In each of the activities, about how many times would you say you reread the script?* Table 7 reveals that acting was reported as the activity that involved the most rereading of scripts.

SI 26 asked: *When you were involved in theatre/drama in school, do you remember experiencing difficulties when reading in regular classrooms?* All struggling readers responded to this survey item. Over half (55%) said they did not remember having experiencing difficulties.

SI 28 asked: *Did an adult or peer in theatre/drama do anything to help you read with less difficulty?* Nearly three-quarters (74%) answered *No* to this survey item.

Table 7

Script Reading Frequency by Theatre Activity

Activity	<u>Average number of readings</u>				10 or More Readings
	1-10	10-50	50-100	100+	
Acting	13	16	4	2	22
Directing	10	7	1	4	12
Moving	16	4	2	1	7
Design/Tech	21	7	1		8
Playwriting	8	4	3	2	9

SI 30 asked whether or not the individual imagined people talking and/or moving in “world” when they read to themselves. Over three fourths (82%) did imagine a “world” when they read.

SI 34 asked: *What did you used to do when you didn't understand what you were reading? Check all that apply.* Figure 11 shows that simply rereading, and rereading slower where the strategies most often employed when comprehension broke down.

SI 35 asked whether or not the participant like to read as a child. On this, the participants were evenly divided with half answering *Yes* and the other half saying they did not like reading when they were children.

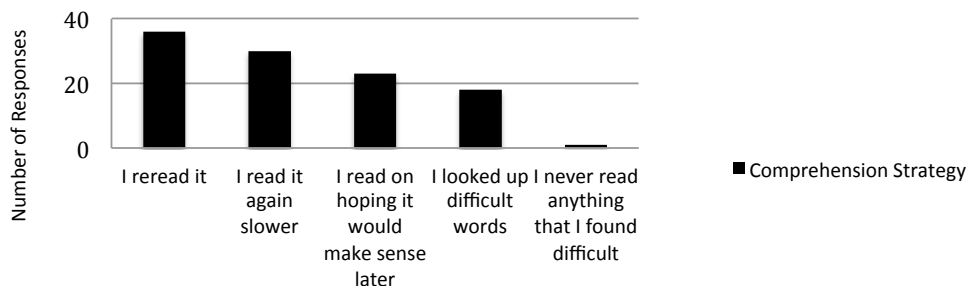


Figure 11. Comprehension strategies used in the past.

SI 38 asked: *If your attitude about reading improved during your school years, how much do you think the following classes influenced that change in attitude?* Choices ranged from *Not at all* to *Major Influence*. *Moderate to Large* and *Major Influence* were counted as being influential. As shown in Figure 12, theatre/drama and language arts were perceived to have had the most influence in an improved reading attitude.

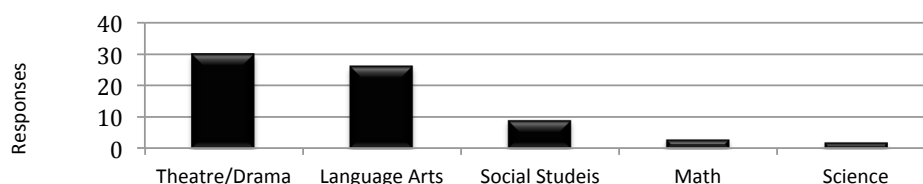


Figure 12. Perception of positive impact on reading by discipline.

Ten statements concerning theatre that participants rated on a five-point scale ranging from Strongly Agree to Strong Disagree were listed in SI 39. Table 8 shows each statement with the percentage of participants who either agreed or strongly agreed.

Table 8

General Theatre Statement Consensus

Statement	% Agreed or Strongly Agreed
Enjoyed the camaraderie of theatre/drama activities.	84
Developing characters helped me understand other things I read.	80
I enjoyed most of my theatre/drama classes K–12.	77
Theatre/drama increased my self-confidence.	75
The teachers/leaders inspired me.	75
Theatre/drama made school tolerable.	73
Reading scripts improved my overall reading.	70
I liked being able to perform in front of people.	64
I got more out of after school theatre activities than Theatre/Drama classes.	59
I credit theatre/drama with my overall academic success.	43
Cliques made Theatre/Drama too exclusive.	23
After getting involved in theatre/drama, others commented on my reading improvement.	18

The results suggest an overall positive recollection of theatre activities. When asked if they had ever been identified with a reading difficulty (SI 40) nine out of 44, or roughly 20%, said that they had.

Demographics

Table 9 shows the demographics of the 44 participants included this study of struggling readers. Those identifying as White made up over three-fourths of the participants, with African Americans and Asian/Pacific comprising about 14% and 11%

respectively. The average age was almost 21 years, two thirds grew up in middle class households, and about two fifths said they spent their childhoods in a lower middle class home.

Table 9

Participant Demographics

Characteristic	Description	Participants
Age	Average	20.9 years
Identified Ethnicity	White	73%
	African American	13%
	Asian/Pacific	11%
	Hispanic	2%
Social Economic Status as a child	Privileged	14%
	Middle Class	66%
	Lower Middle Class	18%
	Poverty Level	2%

Qualitative Findings

There were a total of 15 survey items that gave the opportunity for open-ended responses. Survey items 11-17 asked for specific examples of interactions with a teacher or peer that influenced their reading within the realm of the theatre activities of acting, directing, design/technical, moving, performing, playwriting, and reading scripts. As a part of the qualitative findings, it is important to note that, as shown in Table 10, there were 130 total responses to survey items 11-17, but only 31 (26%) gave an example of a specific interaction with a teacher or peer that they identified as having influenced their reading. While acting produced the most responses overall (32), directing produced the

highest number of responses (10) that included a specific interaction with a teacher or peer.

Table 10

Usable Responses to SI 11-17

Activity	Participants	Usable
SI 11 Acting	32	4
SI 12 Directing	18	10
SI 13 Design/Tech	14	4
SI 14 Moving	9	2
SI 15 Performing	22	2
SI 16 Playwriting	11	2
SI 17 Reading Scripts	30	7

Note. Exemplars of usable responses shown in Appendix A.

Table 11 shows the themes that emerged from the analysis of the responses by activity. Responses varied in length and some contained more than one theme. Close reading, comprehension, and engagement emerged as the predominant impacts on reading.

Table 11

Theme Frequency by Theatre Activity

	Acting	Directing	Design/T	Moving	Performing	Playwriting	Scripts	
Theme								Total
Close Reading	5	3	0	0	2	0	3	13
Comprehension	6	5	3	2	2	0	0	18
Engagement	2	0	0	0	0	1	1	4
Fluency	1	0	1	0	0	0	0	2
Inference	3	0	0	0	1	0	1	5
More reading	0	0	2	0	0	0	1	3
Multimodal	1	0	0	0	0	0	0	1
Perspective	4	3	1	0	1	0	1	10
Prosody	1	0	2	0	0	0	0	3
Repeated-Reading	0	1	0	0	1	0	0	2
Social	2	3	0	0	2	0	1	8
Visualization	0	0	0	2	0	1	2	5
Word knowledge	2	0	0	0	0	0	0	2

Note. Total = number of participants who provided an excerpt that was tagged with a given theme. Some comments were tagged multiple times. For example, this Acting excerpt: “We learned that analysis of the script is crucial in order to understand the character’s objectives. Often, lines are not what the character is really thinking in their internal monologue. Also, we were taught to go through scripts and write out an actors objectives, tactics, and obstacles—very helpful when analyzing a play” (P 167) was tagged as an example of both Close Reading and Inference.

Additionally, participants were asked in SI 19: *Besides the theatre and drama activities listed above, are there other things about theatre/drama participation that you feel influenced your reading?* To this 14 (32%) responded *Yes*. Following up, SI 20 and SI 22 asked: *What is another thing about theatre and drama participation that you feel influenced your reading?* And SI 21, 23 asked: *Give me a specific example or two of how you think this thing influenced your reading.* In all 37 responses were considered useable and represented 20 of the 44 participants. Examples of usable and unusable responses are shown in Table 12.

Table 12

Exemplar Responses for SI 20-23

	Usable	Unusable
SI 20, SI 22	“It gave me confidence not only in my reading, but in school in general. Being able to stand up in front of people and recite lines dashed my fears about reading out loud during class, reading something and misinterpreting it, etc.” (P 36).	“Orchestra pit” (P 39)
SI 21, SI 23	“I’ve actually slowed down my reading when study the material. I don’t what to miss the nuances of the story” (P 4).	“N/a” (P 132).

The predominant themes for this section on *Other things about theatre and drama participation that were perceived to have impacted reading*, as shown in Figure 13, are close reading, more reading, and inference, followed closely by comprehension, multi-modal, perspective, and repeated reading.

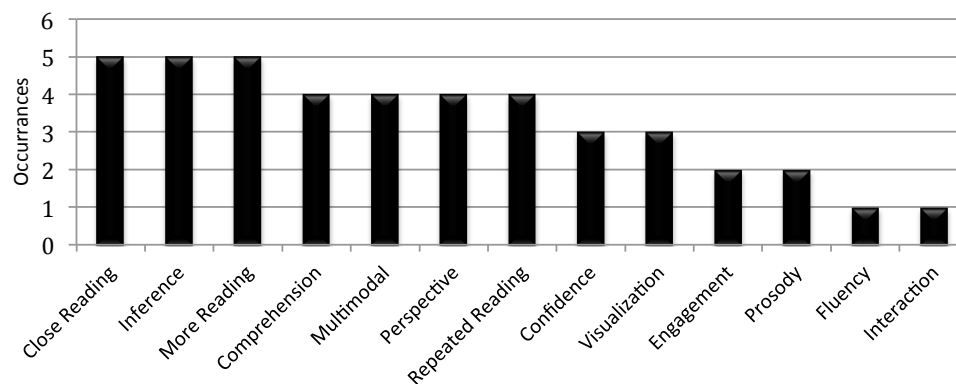


Figure 13. Relative theme occurrence for other things in theatre and drama that influenced reading. Represents 20 participants.

In SI 28, 26% indicated that an adult or peer in theatre/drama helped them to read with less difficulty. SI 29 followed up by asking them: *What did an adult or peer in theatre/drama do to help you read with less difficulty?* As shown in Table 13, comprehension strategies and close reading constituted the majority of adult/peer interventions. Specifically, adults and peers offered suggestions that included slowing down, reading with expression, going over a script line for line, and using context clues. They likewise help by providing character descriptions, offered small study, and initiated the reading aloud of more complex scripts.

Table 13

Adult/Peer Interventions

Intervention	Comprehension Strategies	Close Reading	Peer Interaction	Prosody
Occurrence	7	3	1	1

When asked: *To generalize, how did getting involved in theatre/drama influence how you felt about reading?* (SI 36), the themes varied from engagement to visualization to increased confidence. Of the 43 who responded, the most prevalent theme, as shown in Table 14 was engagement. For example one participant said, “I appreciate reading a lot more. I might even enjoy it a lot more” (P 37). Another told how he thought it led to more reading: “Ever since I became involved with theatre I found myself reading significantly more. I began to read scripts more as well as novels for pleasure” (P 73). Six said it (theatre/drama participation) had little or no effect on how they felt about reading. And five said it led to more visualization as exemplified by “theater allowed me to visualize and feel the story within the words” (P 156).

Following up on SI 40 which asked if they were ever identified with a reading difficulty, SI 41 asked: *Which reading difficulty were you identified as having?* As shown in Table 15, of the nine responses, three indicated comprehension was a particular struggle. For example:

When I was much younger, I had a really hard time with reading comprehension.

I would read something but then not really remember what I read. I still have to read something several times in order to really retain the info. (P 21)

Two had fluency issues and one identified as having both fluency and comprehension problems saying: “My pace and comprehension were under the average level” (P 129).

One was diagnosed with ADD; one indicated he had had decoding problems:

“Pronouncing words. Flipping words around” (P 4); and another was undefined saying simply, “I couldn’t read properly until the 5th grade” (P 106).

Table 14

How Involvement in Theatre/Drama Impacted Feelings About Reading

Impact	Occurrence
Engagement	12
More Reading	7
Little or None	6
Visualization	5
Comprehension	4
Perspective	3
Engagement (forced)	2
Close Reading	1
Repeated Reading	1
Fluency	1
Confidence	1

Note. Responses varied in length and sometimes were tagged with two or more themes. For example, “I read a lot more after I got involved because it showed me how to make something I read come to life, visually or by performance. I hated reading as a kid, but once I got involved with theater, I loved it” was tagged with More Reading, Engagement, and Visualization (P 36).

Table 15

Identified Reading Difficulties

Difficulty	Occurrence
Comprehension	3
Fluency	2
ADD	1
Decoding	1
Undefined	1

Finally they were asked: *Is there anything you'd like to add?* (SI 51). Fifteen commented. Seven were considered positive, seven neutral, and one negative. One example of a positive comment:

I would not be who I am today without theatre. It made me realize that I wasn't stupid simply because I had trouble with math and reading comprehension. It helped me embrace my creativity and realize that I could channel my energy into something that proved that I was smart and didn't have A.D.D just because I couldn't focus on boring school academics. (P 21)

Marked as neutral were comments such as "No, thank you" (P 104) and "Theatre rocks!!" (P 6). The only negative comment concerned the construction of survey.

Survey Summary

The quantitative findings of the survey revealed that among readers who struggled, the theatre activities of performing, acting, and reading scripts were most

participated in when available. Participants perceived these same activities of performing, acting, and reading scripts to have most impacted their reading although directing, technical theatre, and playwriting were also prominently represented. Cross tabulation of reading difficulty with theatre activity revealed only small differences from the activities most often perceived to influence reading. Notably, performing, acting, and reading scripts were somewhat more often cited for each reading difficulty whether it was comprehension, fluency, or word knowledge.

All theatre activities involved repeated reading, but acting was reported to entail almost twice the number of script readings as the nearest follower, directing. Almost all participants reported imaging people talking and/or moving in “world” when they read to themselves both as younger readers and as current readers. Rereading was the most common strategy when comprehension broke down.

The qualitative questions in the survey delved into participants’ perceptions of how and why theater activities and personnel impacted their reading. Interactions with peers or teachers in theatre/drama activities that impacted reading most often had strong themes of comprehension, close reading and perspective followed to a lesser degree by visualization, inference, and engagement. Twenty participants offered examples of other things in theatre/drama that influenced their reading and were represented in equal dominance by close reading, inference, and more reading, followed by comprehension, multimodal, perspective, and repeated reading. The greatest number of participants (43) responded to the question of how generally getting involved in theatre/drama influenced how they felt about reading. These responses weighed heavily in the favor of

engagement, followed by more reading, visualization, and comprehension. Collectively, the results of the survey show close reading, comprehension, engagement, perspective, more reading, and inference, competing for the top places in the perceived impacts of theatre/drama on reading.

The integration of the quantitative and qualitative findings was used to create individualized questions for the semi-structured interviews of the five case studies. For example, the quantitative questions revealed a predominant participation and belief in the impact on reading in acting, performing, and script reading. Individual case study surveys were examined relevant to the group results and investigated for anomalies and expansion. Qualitative results were similarly examined and helped tailor the interview questions particular to each case study. In each case study, any seeming internal inconsistencies within the survey were addressed. One sample interview question was: “On qualitative SI 11 you indicated how a drama teacher influenced your reading through specific instructions, yet on quantitative SI 28, you checked ‘No’ when asked if any adult or peer in theatre/drama did anything to help you read with less difficulty. Could you clarify that for me?”

By getting a sense of the aggregate response from both the quantitative and qualitative items on the survey, I was able to paint a general picture of perceived impacts of theatre/drama activities on struggling readers. Subsequent case study interviews used this picture as a starting point to elaborate on trends and investigate anomalies.

Case Study Results

Overview

This section starts with a brief overview of the participants' selection and an explanation of the question generation process and ends with summaries of each case study. The case study participants, with the exception of one individual, were chosen from the group of struggling readers. Of the five, one had minimal school theatre experience, had been a struggling reader all his life, and is now experiencing education theatre in college. The case study participant who was not a struggling reader was chosen because her survey responses indicated a strong belief that even though she didn't have reading problems, her experience in theatre impacted academic performance in other areas. The other three participants all identified as both struggling readers and having been involved in school theatre activities.

Individual case study participants' survey results were examined and questions for the semi-structured interviews were customized for each participant based on their survey results and the emerging themes of the overall survey. Each case summary begins with basic demographic information followed by early reading experiences, early theatre experiences, later reading experiences, later theatre experiences, and the connection between the two of them. The themes that emerged from each case study differed somewhat from the survey. With the exception of *Prosody*, the additional headings in the interview summaries reflect the themes that emerged during the interview process that also corresponded to the predominant survey themes. Because of the suggestion from the literature that prosody's bridge between acting and reading in the service of

comprehension could emerge as a major theme, its impact, with varying results, was one of the areas explored in all the interviews.

Nate

Demographics. Nate is a 21-year-old theatre student majoring in directing. He grew up in a middle class household the second of two children. Both of his parents went to college for theatre, his father becoming a lighting designer, and his mother did stage managing (Interview). He currently describes himself as someone who doesn't like to read, but when he does, reads well with expression, has no trouble figuring out new words and occasionally struggles with comprehension when reading silently (SI7).

Early reading experience. As a child Nate read slowly, and says he may or may not have understood most of what he read silently, had moderate difficulties figuring out new words and tended to read slower than many of his classmates (SI 27, 37, Interview) although he was not diagnosed with a reading disability (SI 40). He didn't particularly like to read (SI 35) and was embarrassed to read aloud for fear of making mistakes (Interview). He repeated the first grade in part for reading but says he was "smart, common sense wise and so I was able to pick up on things and so I never really got behind after all that" (Interview). He believes his being behind was a result of practicing less than the rest of his classmates (Interview). "I wasn't the fastest and I was held back in the first grade. I don't really know why but I was shorter and shy and just kind of slow with the reading and so they held me back one year" (Interview). Although he didn't generally enjoy reading, he said, "I enjoyed reading when it's something I really enjoy and so the Harry Potter books really got me into reading" (Interview). Nate visualized

people moving and talking in a “world” when he read. When comprehension would break down, he would reread and read again slower and use context clues to help with understanding (SI 34).

First theatre experiences. Nate’s first experiences with the theatre came early. He was in the second grade when his father began to teach him “about doing lighting and all that other kind of stuff” (Interview). Nate has an early awareness of theatre coming from something that was written. “I’d always see when my dad did a show, he’d have the script and he’d have his plots and it was a lot of preparing on paper before you got into the hands-on-work” (Interview). As a youngster, Nate would often spend time in the light booth with his father. Initially, we would take his father’s cues to press buttons at the right time. Then between the second and fifth grades he began using the script more and more until the sixth grade when he designed and ran his own show (Interview). When he was young and working with his father in the theatre, he made an effort to transfer theatre to reading.

I’d try to interpret my own things and tried and look more into the scripts that he was working on and I remember trying to read a few other scripts on my own and I had some problem with them because I started with the visual elements of theatre where I would watch them and so I, that was the part that I held close and I really enjoyed in theatre and so when you took that out and it was just the words, it was harder for me to keep up and to follow along um, because there wasn’t that visual element and just so many things going on to keep my attention that I would lose attention. (Interview)

Later reading. Motivation and choice were important for Nate. He tried and failed in high school to find books that kept his interest. “I would find a book and try to read through it, but I had trouble finding things that I really like that kind of spared my imagination that kept me going through the whole series” (Interview).

He said content area reading was easier as a narrative. “In the language arts and stuff, where there was the story element, it kind of sparked my imagination more and I was able to take it to some place that kept me going, kept me interested more than just words” (Interview).

Later theatre experiences. In high school Nate first got involved in theatre beyond the technical aspect by collaborating on abridging a full-length musical.

We had a class for musical theatre and then for the second half of the semester, we would split up into groups and then each group was given a play and we had to make a mini-musical where your group had to make the full length musical into a fifteen to thirty minute long play with acting, singing, and dancing and so I always really excelled at those. Those were my favorite projects and I usually was the leader of those because I enjoyed taking, taking something and collaborating and that was always a big thing for me in that way.

Although he did some acting in high school, it wasn't his favorite activity. “I wasn't bad at it but I don't get anything from acting. It doesn't make me excited, it's not really my thing. And so I kind of moved from that, and it was okay to let it go” (Interview). Nate was cast as the lead in a class play and it provided a different experience of reading.

Most all my friends were the theatre crowd and so in the class I was really comfortable with the other leads and with the other actors because they were my friends and so it wasn't like I was reading for a class, it was more like I was reading with my friends where I could have fun and even with the professor being close with me. (Interview)

Impact of theatre on reading. In the survey Nate indicated he had been involved in directing as much as possible and with acting, reading scripts, performing, playwriting, and design/technical theatre all to a lesser degree (SI 9). He said that directing, performing, reading scripts, and playwriting all had an impact on his reading of scripts or other texts (SI 10).

Close reading. Involvement in theatre meant reading with a purpose. When working with his father on theatre lighting as early as elementary school, Nate transitioned from the purely technical aspect of theatre to the close reading of scripts.

We'd analyze just the story and the lighting and then the more I did with lighting we'd analyze the lighting and we'd pick things here and there and I'd say choices that I liked and didn't like of his and the more we got through that, then I think the more that I grew up, I started focusing on the stories more than the lighting.

According to his survey, Nate found various other theatre activities required closer reading. "When directing you have to analyze the script which means that you must have a full understanding of the text backwards and forwards to be able to have a concept for the play" (SI 12). "Also when reading scripts you learn how to analyze them in different ways" (SI 13). "As a performer you have to read and reread your script so that you get

different interpretations of what you must perform” (SI 15). “Playwriting, more than anything takes a lot of understanding and knowledge of scripts because you no longer need to just know how to understand them but also how to recreate them” (SI 16, (Interview).

More reading. Early exposure to theatre lighting made him interested in his father’s theatre books. Although he found the text complex he found the illustrations helpful.

I remember using some of the pictures in the books to help me understand the layouts and what you’re trying to do with the lighting and the different areas you’re aiming for. So I learned that early on from the visuals in the books that I looked through. (Interview)

Repeated reading. When involved in directing, performing or reading scripts, Nate estimates that he reads the given text between 10 and 50 times. When involved in playwriting, he estimates that he reads the script between 50 and 100 times (SI 18).

Visualization. Being able to imagine scenarios was an important part of both reading scripts and non-theatre text for Nate. He said:

It takes you a lot longer to read the script because you’re spending so much time visualizing it and saying “Okay, I can do this, this, and this” and it’s like drawing a picture where you’re just creating it from what’s in your head. And I think it goes back to when you read the script and you read into the characters and finding their motives and characteristics—you kinda draw from those certain things. And everyone would read a book a different way and imagine things differently and so

you kind of embrace what your imagination sees when you're reading through something like that. (Interview)

Although Nate visualized people moving and talking in a "world" when he read, it didn't transfer over to other areas that didn't have a story line.

With the story you are able to go into your imagination with it and so that would transfer over into the stories that you read and the books that you would read in language arts versus the math where everything is precise in one way, so they were always complete opposites for me . . . I'd say sciences and math were my least favorite, social studies is in the middle, and then I liked the language arts and theatre because you were able to be more expressive with those. (Interview)

Nate still imagines people talking and or moving in a "world" when reading silently (SI 32).

Comprehension. Nate again referred to directing when speaking of comprehension. In SI 12 he commented: "When directing you have to analyze script which means that you must have a full understanding of the text backwards and forwards to be able to have a concept for the play." And in his interview he implied his comprehension of other text has improved as a result of his theatre/drama activities.

I'd say doing theatre has helped me with memorization and so I'm usually good with when I read something. I've only read the Harry Potter books a few times but I know more things about them than most of my other friends. (Nate Interview)

Engagement. When asked about reading plays in high school, Nate said having seen the play first actually disengaged him from reading it. “I read a few of them um, and I didn’t like ‘em as much as, as knowing the play and seeing the play and having [it] in my head” (Interview). When asked in the survey to generalize how theatre and drama influenced how he felt about reading he said, “Not very much as I found the visual and creative sides of theatre more inspiring” (SI 36).

Prosody. At home, Nate’s mother read Harry Potter to him aloud, putting voices with the characters. “It was a very visual thing for me because I enjoyed taking what I’d seen in theatre and kind of make the visual in my imagination” (Interview). Oral reading at school was limited to round robin and popcorn reading. He doesn’t remember any Readers Theatre in either elementary, middle, or high school (Interview). During elementary school when comprehension broke down occasionally he would “kind of say things out loud and kind of try to sound it out and just say to myself so I heard it more” (Interview). Although he visualizes people moving and talking in world when he reads fiction, he doesn’t perceive authors of content area books such as social studies, science, and math as narrators. “More like, just historians and scientists and just people that studied in their field and recorded everything” (Interview).

Although Nate doesn’t recall any problems reading with expression as a child, he said, “I never really liked reading aloud because I just got embarrassed and was worried about messing up or something like that” (Interview). As an adult, although he feels he reads with good prosody, he generally doesn’t like to read aloud in front of people (Interview).

For actors interpreting lines, Nate believes that there is no “right” prosody. Because that would imply that there is only one way of doing it. But to find an expression that fits the character that you are portraying, because as everyone would portray a different character, I think to make it consistent would be really important, so if you make a choice, stick with it and keep making similar choices with the pronunciation and stuff. (Interview)

In general. Nate strongly agreed that he enjoyed most of his theatre and drama class in a K–12 setting; enjoyed the camaraderie of theatre and drama activities; and that the teachers/leaders inspired him. He agreed that he got more out of after school theatre activities than theatre and drama classes; theatre and drama increased his self-confidence; and developing characters helped him understand other things he read. He feels that theatre and drama may or may not have contributed to his overall academic success. He disagreed that cliques made theatre and drama too exclusive and that after getting involved in theatre and drama, others commented on his reading improvement (SI 39).

Summary. Nate was a reluctant reader who was held back in the first grade in part for reading difficulties. He was exposed to theatre at an early age and had an initial interest in technical theatre that later transitioned into directing. Theatre activities, especially directing, impacted the way he read theatre and drama text. Although he believes that that involvement in theatre has a significant impact on his self-esteem, he doesn’t believe theatre impacted how he read in the content areas and may or may not have attributed to his overall academic success. Close reading and visualization were major themes in Nate’s relationship to theatre and reading. Whereas in the survey results

close reading was a much more dominant theme than visualization, in Nate's interview the two themes occur with nearly equal weight.

David

Demographics. David is a 25-year-old technical theatre major who grew up lower middle class in a rural environment. He describes himself currently as someone who does not enjoy reading, but understands most of what he reads silently. He reads slowly without good expression and when he finds he does not understand what he is reading, he reads on hoping it will make sense later (SI 6,7).

Early reading experiences. David didn't like to read as a child and didn't read much at home. When he was younger, his grandparents read Disney books and some Bible stories to him. He was identified as a Title 1 student with math and reading difficulties (Interview). David reports remembering having definite problems in reading comprehension, and often struggled reading aloud with expression, but reported having little to no problem understanding the meanings of new words (SI 27). When comprehension broke down in reading, David would read on hoping it would make sense later. His Title 1 teacher worked on comprehension by having him do recalls of progressively longer text.

She would give a small passage to read, she would wait a couple of minutes and then she would make me recall or ask me to recall certain events, and I usually did pretty well because it was a smaller passage. But the more, the longer and more complicated they got, the less it seemed to, the less I was able to comprehend. (Interview)

He reported receiving no oral reading instruction in his Title 1 program.

Early theatre experiences. David's first theatre experiences occurred in the church he attended with his family.

I got involved with [the technical side] and then we started doing productions at Easter time and Christmas and so I've been involved with that and working with the church bands and we've had several concerts come in and I've been helping with loading in and loading them out. (Interview)

Later theatre experiences. David had few theatre experiences in high school. He had no involvement with acting; directing; movement; or playwriting. He had some experience with reading scripts, and was involved with technical theatre as much as possible. In college he got involved in technical theatre while pursuing an IT degree, because "I had always had an interest in theatre" (Interview). One of his professors there recognizing his aptitude suggested he pursue it. "She says, 'you know this stuff real good, why don't you try going into it?' And she got me in contact with several people here at and so I started here in the fall of 2011" (Interview).

As a latecomer to theatre, David said he enjoyed all of his theatre classes, that it made school tolerable, and that he enjoyed the camaraderie. He still dislikes performing in front of people, but says theatre and drama increased his self-confidence and credits it with his overall academic success (SI 39). Involvement as an actor in a play resulted in reading that script over 100 times (Interview).

Later reading. Motivation and choice were important to David. As a result of an interest in photography, David began more outside reading for the first time.

I started reading about the stuff I was taking photos of and I started reading articles on the Internet and I kinda started enjoying reading those articles because it was something I was interested in . . . I never liked reading Shakespeare and I read Shakespeare several times in school. (Interview)

Within the content areas, David felt that science has a moderate to large impact on his reading; math, social studies, and language arts moderate impact; and theatre and drama only a small impact (SI 38).

Impact of theatre on reading. In school he was involved primarily in technical theatre and some with reading scripts and performing. He did not participate in acting, moving (mime, dance, choreography), directing, or playwriting (SI 9). He did not feel that an adult or peer in theatre and drama did anything to help him read with less difficulty (SI 39).

Post K–12. In college, however, David did have theater experiences he perceived to impact his reading. Specifically he felt that acting influenced his reading. As an example of an interaction with a teacher or peer in acting that influenced his reading of scripts or other texts, he said,

We were asked to read a script and analyze the mood of the scene and to understand some of the background information that impacts the characters throughout the scene. For our scene, we did the final scene ‘Of Mice and Men,’ I played Lenny, so I had many underlying themes that impacted my character. I would read the script and I would make sure with the teacher that I was getting the right ideas from the reading. (SI 11)

He also felt that technical theatre and design influenced his reading. As a specific example of an interaction with a teacher or other person in technical theatre and design, he said,

I had the same director working on sound design for 2 of the 3 the three shows I did. I read the script and wrote down the cues and I made sure to have a meeting with the director to make sure that I had the right idea. I seemed to have a problem with comprehension and I don't always understand the setting of the play. (SI 17)

When involved in technical theatre and design, David read the script between 1 and 10 times (SI 18). He did not participate in directing, movement, or playwriting (SI 9). Another thing about theatre and drama participation that he felt influenced his reading was that as a technical person he chose to do additional reading such as about theatre safety, scene painting, lighting and journal articles about innovation (Interview).

Close reading. For David, technical theatre and design required close and repeated reading of scripts.

I have to read through 'em [scripts] a couple times in order to get a gist of the settings and stuff of that nature and then usually, in italics within the script, you'll see that they have the setting details, sound details, anything the author wants to throw in as far as an intuition into the, or an idea into what they perceive.

(Interview)

He found an acting class similarly led him to read with a purpose:

For our scene, we did the final scene “Of Mice and Men,” I played Lenny, so I had many underlying themes that impacted my character. I would read the script and I would make sure . . . that I was getting the right ideas from the reading.

(Interview)

Repeated reading. Acting led to the repeated reading of the scripts. He said in the interview that his involvement as an actor resulted in reading the script over 100 times (Interview). In the survey, David indicated that when involved in acting, he read the script between 10 and 50 times (SI 18). During the process of memorizing his lines, he found that he needed to move around “because when I do memorization, I have to be doing something. I can’t just sit there” (Interview).

Visualization. Interestingly, in his survey David indicated that he used to imagine people talking and moving in a “world” when he read, but does not so much now. When pressed about it, he appeared to have a limited ability to visualize when reading, although when reading now, he says he can imagine a voice when reading the magazines that he reads frequently such as *Auto Week* or *Fire Apparatus Journal* (Interview).

Prosody. David’s experiences with prosody were mostly negative. As a child, David was embarrassed to read aloud in front of his peers.

I don’t mind reading [now], it’s just that I don’t read as quickly as some other people and back then I hated reading in front of a class or anything of that nature. Because I was slower and didn’t really understand what was going on as I read.

(Interview)

In sixth grade he was often singled out.

One teacher, she always liked to record students reading on tape and that always scared the living snot out of me . . . And she would say, “David, will you come up and read into the recorder?” Almost every time she did it. (Interview)

He still does not like reading aloud or performing in front people (SI 39). He is not in the habit of reading papers he writes aloud to himself (Interview).

In general. David strongly agreed that he enjoyed most of his theatre classes, that theatre and drama made school tolerable, and that he enjoyed the camaraderie. He strongly believes that theatre and drama contributed to his overall academic success and that it increased his self-confidence. He thought that developing characters helped him understand other things he read but he did not feel that reading scripts improved his overall reading (SI 39). When he read as a child, David indicated that he imagined people talking and moving in a “world” (SI 30). But as a mature reader this is problematic (SI 32). “You should be able to almost imagine the locale [in a script] but I never really get that good of an image, it’s very blurry at best” (Interview).

Summary. David is a former IT graduate who is pursuing a second degree in technical theatre. He was a Title 1 student who has never enjoyed reading. His theatre experience began in an extracurricular manner during his high school years through his family church. Early intervention for comprehension problems did not involve any fluency activities. Theatre impact on David’s reading has occurred mostly since he left high school and has revolved mostly around technical theatre and some acting. He still struggles with comprehension and doesn’t enjoy reading much. Design/Technical

theatre, and to a less extent acting, have put him in situations that necessitated close reading, corroborating one of the major themes of the survey.

Carrie

Demographics. Carrie is a 25-year-old White female who grew up in a privileged household, the oldest child with two younger brothers. She is currently majoring in technical theatre at a large university (Interview). She enjoys reading and describes herself as someone who reads slowly, has trouble figuring out new words, doesn't read well with expression, and occasionally struggles with comprehension (SI 7). She said, "I had a lot of trouble reading as a kid. My reading has gotten better, but still is not the best" (Interview).

Early reading experience. Carrie did not enjoy reading as a child. When she read she did not imagine people talking and/or moving in a "world." In one of the two survey items related to reading ability she indicated that she struggled with comprehension, understanding the meanings of new words, and reading aloud with expression. On the other survey item, she confirmed her difficulties with comprehension and new words, but said that she read aloud well with expression. She added that she was a slow reader (SI 27, 37). In the interview, she recalls:

My first grade teacher asked me to get up and to read in front of the class and I was like, mortified because I was like, the only one in the class who couldn't you know, do what she was asking me to do and I went and hid underneath the table and my poor first grade teacher came to like, get me out and I was so embarrassed that like, she went to pull me out and I just wanted to stay underneath the table,

like be away from the situation that I kicked, that I kicked her and ended up in the principal's office. (Interview)

Carrie was diagnosed with ADD and a specific learning disability in reading that she said resulted in "problems tracking and reading every word" (SI 23) and remembers being pulled out of class twice a day for one-on-one sessions with a reading specialist. She found comfort in being able to work away from the pressure of having to keep up with her class in reading.

It was so nice to be in a place where like, you could just like sit down and take your time with something 'cause I felt like in class you know, everyone was like alright, and we're on to the next step and it's like, when you haven't mastered the first step and they're already moving on to the next step, like I just felt like I kept getting further, and further, and further behind. (Interview)

Carrie remembers reading rate being an issue.

Because I tended to make up for the fact that I was behind to try and like, push things, push through things faster . . . like even if I knew that I hadn't gotten every little bit, I would move onto the next step because they were already on the next step and I didn't wanna be two steps behind . . . In class I always felt like I was under the gun. (Interview)

At home she was encouraged to practice reading but was "notorious for leaving things at school or at that point, I was going between my dad's and my mom's house so stuff would get left" (Interview). If she read to her younger siblings it was only books her mother had read to her that she'd memorized. She said, "I would of never gone and

picked up like, uh, his tractors book to read him just ‘cause I wouldn’t of known what it said” (Interview).

In school her reading specialist encouraged her to read for meaning, but she struggled to make sense of required reading.

I wouldn’t understand anything that I read. I will have read the reading you know, that somebody told me to do but it didn’t stick ‘cause it just didn’t have any—I don’t wanna say meaning but like, importance. Whereas like, if it was something I was reading on my own and I wanted to know what happened to this character, like, I would reread it as many times as I needed to. (Interview)

She said her favorite book was *You Don’t Know Me* by David Klass and was indicative of the kind of books she liked where “there was always you know, like a rebel character” (Interview).

Later reading. As Carrie moved into middle and high school, comprehension became less a problem. “I think by the time I got into high school I could understand 95%” (Interview). When comprehension did break down, she said, “I was a child of the Internet, so looking it up online would’ve been the first thing that I would have done” (Interview). Lacking that, she tended to break words down into familiar parts in order to get meaning, but would rarely rely on context clues.

’Cause if I kept reading, like, I tended to get more confused because like, if in the next sentence, it was like and the girl reacted badly and I’m like, well then why is she reacting badly, like-, it, it was like if you missed that one word you missed the whole point. (Interview)

Carrie doesn't remember doing anything like Readers Theatre until high school when plays were sometimes read aloud in language arts classes. Any oral reading was usually done in round robin fashion, where the teacher chooses one child to read a short passage aloud while the others follow along, then asks another child, and so on. To Carrie, this was "terrifying" because "I would read it and wouldn't say all the words and then I would get corrected in front of everyone and it was kinda like this, I just despised that, like, anticipation of being called on" (Interview).

Motivation was important. She didn't tend to comprehend unless she felt it was relevant.

I wouldn't understand anything that I read. I will have read the reading that somebody told me to do, but it didn't stick 'cause it just didn't have any—I don't want to say meaning—but like, importance. Whereas if it was something I was reading on my own and I wanted to know what happened to this character, I would reread it as many times as I need to. (Interview)

First theatre experiences. Carrie first got involved in theatre in her junior year of high school. "It was at my mother's behest, because she told me I had to join something" (Interview). Although she attended a large high school, no theatre classes per se were offered and the majority of her theatre activity was extra curricular. Being terribly shy, she said involvement in theatre "kinda forced me to be able to talk to other people and to work in a group" (Interview).

She got involved in technical theatre where she was first introduced to theatre text.

I had never seen a script. And it was actually kinda funny ‘cause I remember the first time I looked, I was like, oh, I can actually read this, it’s not like sitting down and reading this stuff like, for English. Like, I, I was never a fan of reading.

(Interview)

More reading. When asked how involvement in theatre influenced her reading, she said, “I participated in stage crew in high school and we had to read the scripts just like the actors” (SI 17). “It made me read more often. By reading more often I found that I found new ways to deal the issues I had like tracking and reading every word” (SI 22, 23).

Comprehension. Carrie felt like she turned a corner on comprehension in a high school drama class when she began to understand Shakespeare.

Like I was, like OH! Well, they’re fighting because—you know, like for Romeo and Juliet. Their families don’t like each other but they’re in love and it’s like I could put the synopsis [*sic*] but I kind of understood like, piece by piece will, this is why it’s that way. (Interview)

Carrie also remembers people in class one day being aware that she “could actually contribute to discussions we were having in class . . . I remember talking and somebody being like ‘*Yeah, you get it*’” (Interview). But reading in the content areas, particularly math and science, continued to be a challenge.

Like when I would read science, I was, like, “Great, now I have to do this experiment the teacher is telling me to do. I’ll do it because you tell me to

because I want the grade” but it was never to understand it because I felt like it would never have meaning after that lesson was over. (Interview)

Transfer. After reading scripts for theatre, Carrie said that the idea of reading with a purpose transferred to the reading she had to do in social studies. “I mean, yeah, it would kinda of like, I would be able to pull apart the parts of it. Like, this is sort of the theory of it, this is sort of the practice of it” (Interview). She felt that the epiphany she had reading *Romeo and Juliet* transferred to the required reading in other classes, especially social studies.

Like as I said, like as I started, and especially by my senior year in high school I could really, I feel, like go through most anything and pull out like “This is why they’re telling me this.” I felt up until you know, high school, I just wasn’t really able to do that. (Interview)

Perspective. Another influence of theatre on her reading was perspective. “I think it exposed me to other viewpoints than the ones I grew up with” (SI 20). In her first acting class she said found herself reading more purposefully. “Like the first time I’ll read it silently, the next time well, next at least two or three times I’ll read it out loud to make sure that I’m getting every last word that’s supposed to be in there” (Interview). Carrie learned to read scripts in order to analyze them. “I would always try and read it as, what does that person want? What’s their end goal in why they’re behaving the way they are?” (Interview). In college her academic curiosity increased and as she looked at text she began to ask, “What were they trying to get across here? Why did someone bother to write this?” (Interview).

Engagement. Reading in theatre was different than other reading for Carrie. One play in particular, *Romeo and Juliet*, pulled her in.

I think that like I said like I understood it in a better way. Like, it wasn't just some story. Like, I don't know if it's just the like, year in high school and in love and I just thought that I understood that better. (Interview)

More reading and repeated reading. Another thing about theatre and drama participation that influenced Carrie's reading was that "it made me read more often. I was never great at reading. I found it frustrating" (SI 20). "By reading more often I found that I found new ways to deal with the issues I had, like tracking and reading every word" (SI 23). When involved in backstage work Carrie estimates that she would read the script of a particular play around 15 times (SI 18, Interview).

Inference. Reading between the lines is something the theatre necessitated and Carrie found herself doing it in social studies as well.

I just felt like all the sudden something had, it was, it was more of a paragraph, it had some sort of meaning and like, they didn't necessarily have to spell out well, this should never happen again. You understood that . . . it had some sort of other meaning than just it's a history textbook and they're telling me that I have to read it. Like, I could actually like, somewhat read between the lines.

Prosody in particular. Although Carrie's mother demonstrated good prosody when reading aloud, about reading with expression herself, Carrie said, "I was always so worried about missing something. It was more about just getting through it" (Interview).

At school, her reading specialist modeled expressive reading and stressed the importance of prosody to her.

She would always, she's like, 'You don't want to read like a robot.' Because I would. I'd be like: 'It. Was. Blue. Like,' very 'da-da-da' I wouldn't really think about the meaning, I was just saying the words 'cause that's what they told me to do. (Interview)

When Carrie was still reading aloud without prosody and using her finger to track, she was encouraged by her reading specialist to read aloud at home to her parents. She experienced an inner prosody when reading silently.

I felt like you know, if there's, there's a character of a kid, he had a kid voice and if there's a really aggressive adult, they had an aggressive voice like, but I don't think that I necessarily, like, if I had been reading it out loud would of read it that way. (Interview)

Influence of theatre adult or peer on reading. Carrie often participated in reading scripts and technical theatre when the opportunities presented themselves. She did not participate in acting, directing, performing, moving, or playwriting. She believed that technical theatre and design influenced her reading of scripts or other texts. She gave the specific example of how her interactions with a teacher or other people in Design/Technical theatre influenced her reading of scripts or other texts by saying,

I participated in stage crew in high school and we had to read the scripts just like the actors. We had to pick up on cues involving mood and tone from them. This helped us to produce a more accurate setting for the plays. (Interview)

A drama teacher helped her to read with less difficulty by telling her “to focus on a line at a time sometimes with a piece of paper, to block out lower lines (SI 29). When she was younger she did not imagine a so-called “world” with people talking and moving when she read to herself, although now she does (SI 30, 32).

In general. Carrie felt that language arts had a moderate to large impact on positively impacting how she felt about reading, theatre and drama, social studies had a small impact, and math had no impact at all (SI 38). In the survey, she strongly agreed that she enjoyed most of her theatre and drama classes K–12. She agreed that she got more out of after school theatre activities than theatre and drama classes; that reading scripts improved her overall reading; and she enjoyed the camaraderie of theatre and drama activities. She neither agreed nor disagreed that theatre and drama increased her self-confidence; that developing characters helped her understand other things she read; and after getting involved in theatre and drama, others commented on her reading improvement. She disagreed that theatre and drama made school tolerable; that cliques made theatre and drama too exclusive, or that developing characters helped her understand other things she read. She did not credit theatre and drama with her overall academic success (SI 39). When she was younger she did not imagine a so-called “world” with people talking and moving when she read to herself, although now she does (SI 30, 32).

In the survey, when asked to generalize how getting involved in theatre and drama influenced how she felt about reading, she said, “It had small impact” (SI 36). In the

interview, however, when asked if there was anything she wanted to tell me that I hadn't asked, she said,

I definitely think now, even reading, learning how to pull apart scripts now has been incredibly helpful in reading other things . . . Like I said, as I got into college it was more about, well, why would this person like this, what's the idea they wanna get across? That understanding of "This was important to them and this is why it should be important to me." (Interview).

Summary. Carrie is a 25-year-old technical theatre major who came to enjoy reading later in life. She did not visualize and struggled with comprehension, vocabulary, and reading with prosody. She was diagnosed with ADD and often felt under the gun to keep up with her peers. She had to be taught to slow down and read for meaning and with expression. Carrie got involved in theatre in her junior year of high school. She reinforced her comprehension skills by reading scripts closely and increased her fluency through multiple readings of scripts. She believes that her involvement in theatre helped her see the world through a different lens and helped her gain meaning when reading in other content areas, particularly social studies. Her prevailing themes of close reading, engagement, and inference corroborate the survey findings. The theme of the transfer of skills to other reading is particular to Carrie.

Shelly

Demographics. Shelly is a 21-year-old woman, the second of two children who grew up in a middle class household. She attended a medium sized Catholic school. She is a teacher candidate majoring in middle childhood education, enjoys reading, and

understands most of what she reads when she reads silently (SI 1,7). When comprehension breaks down she rereads, looks up difficult words, and reads again more slowly (SI 6).

Early reading. Shelly didn't have any particular problems with reading. She reports that she sometimes read slower than some of her classmates but never to the extent what she would be considered "struggling." She received some assistance for vocabulary. Her parents and grandparents read to her as a child. By the time she was 6 she had chosen *Winnie the Pooh* as her favorite book and read it numerous times (Interview). Oral reading was frequent at her church where missals, choral readings, and songs were all practiced multiple times. Shelly believes that choral reading and hymns in church increased her Latin based vocabulary (Interview). Although Shelly was read to at home, she didn't enjoy reading much as a child after the second or third grade (SI 35, interview) which she attributes to lack of choice (Interview). By the time she was in middle school, despite the fact that her parents were big readers, Shelly was disinterested in reading (Interview).

Theatre experiences. Shelly's first exposure to theatre was in the form of Readers Theatre in the sixth grade (Interview). Before that she doesn't recall participation in any theatre activities. In her junior year of high school she was compelled to take an acting class after having seen the film version of *Sweeney Todd*. That year she was cast in *The Matchmaker* and in her senior year had a major part in *The Wizard of Oz*. In general she was involved in acting, reading scripts, performing, and movement as much as possible (SI 9).

Theatre teacher/peer influence on reading. Shelly believes that acting, directing, reading scripts, movement, and performing all had an impact on her reading (SI 10) and cited several examples of how interactions with a teacher or other people influenced how she read and understood text. About acting she said,

My junior year of high school I decided to take an acting class to push myself to begin acting . . . My theater director always pushed us to create our own characters and really make the roles our own. Because of my motivation to get certain roles, I was constantly practicing, reading, and singing. Because of my involvement in theater, I was often called on to play big roles in read alouds in my language arts classes. (SI 11)

She provided this example of how her peers influenced her reading in the realm of reading scripts.

Doing cold reads in the beginning stages of our productions always fascinated me. I was in a room full of talented storytellers. No fancy lights, costumes, makeup, or props. We only had our voices and the text in front of us to bring the characters and story to life. Doing cold reads is honestly some of my favorite high school memories. (SI 13)

As a specific example of how her interactions with a teacher or other people in performing influenced her reading of scripts or other texts, she offered,

Working with other people in reading the same script made the story much more real. Having someone else unafraid of getting into character makes you want to be better and get into character. I was always surrounded by very talented

colleagues and wanted to challenge myself to be better. I practiced more, read more, and with time got a leading role. (SI 15)

In moving (mime, dance, choreography) she made this connection to the reading of scripts or other texts,

Dancing helped make the words that were being said or song more visual. I would look up the songs and the lyrics to make sure I knew and understood the words and was matching the tone the author set. Also, having good facial expressions and gestures is key in acting. Movement is key in drama. (SI 14)

Confidence. For Shelly, theatre was a great confidence builder especially in reading. She said,

I think it just made me more interested in it and I think the more you're interested in reading, the better you get at it because the more you do it and I think I just became more confident in my reading skills too. I wanted to raise my hand and you know, read aloud, when we were reading stuff in class so I was much more confident in my reading. (Interview)

Engagement and more reading. Stimulating the desire to read was a part of Shelly's theatre experience. She said,

My interest in reading grew. You know, I think I just, I had a different outlook on story telling. You know, I never really thought of movies, shows, um, plays, musicals as text, as writing, you know. Um, so really being able to see a production from the beginning, the cold reading, up until the product-, you know, the show. It was really cool to be able to see that you know . . . I definitely got

much more interested in reading different scripts. So I definitely got more interested in reading different plays and musicals and stuff.

Repeated reading. After getting involved with theatre, Shelly began reading more plays, and getting parts would result in reading a given script between 50 and 100 times. Involvement in technical theatre would result in between 10 and 50 multiple readings (SI 18).

Prosody. Prosody was a major theme in Shelly's interview. In the sixth grade, Shelly participated in content-driven classroom Readers Theatre. After performing a play in the seventh grade that a friend of hers wrote, people commented on her ability to act and read with expression. Later, in high school one of her favorite parts of the theater was the first, or "cold" readings of a script because

You wouldn't have any elaborate sets, no make-up, no costumes, it was just a room of fantastic story tellers. You know, you really only had your voice and your facial expression to really tell the world who your character was. (Interview)

The act of hearing expression when reading silently is called "inner prosody." Shelly felt that the aspect of prosody, a holdover from the theatre, impacted content area reading in math, science, and social studies. She said, "Just reading in my head, it became more conversational . . . It sounds like you know, you're having a conversation wit somebody, you read with a lot more expression" (Interview). When comprehension breaks down, she puts prosody to work.

Even if I'm reading text, when I'm reading novels and stuff I'll read out loud to myself if I can . . . I'm an auditory learner . . . when I hear it out loud or when I'm saying it to myself out loud, it just clicks better for me. (Interview)

Shelly stood out among her peers as a good expressive reader. She said they told her, "It's really interesting listening to you, you know, bring this character to life and in class, it makes it more interesting to read, it's easier to follow along" (Interview). And, "one English teacher my senior year would always ask me to play the lead roles because she really enjoyed the way that I would do them" (Interview). Shelly felt that prosody indirectly played a key part in getting to where she is today. By developing her talent for expressive reading, she won parts in plays and

Being a part of something like a drama production was just very powerful to me and it—I think when you're really involved, I think involvement and academic success really correlated and I think because I got involved, it just made me, it made my esteem better, just drove me, it drove me to be better in academics as well. (Interview)

When asked how she got good at reading with expression she said, "I think just lots of practice. I think it's really as simple as that. Readers get better by reading and acting. It just comes with practice" (Interview).

Summary. Shelly was a student who did not experience any particular difficulties in learning to read. She got involved in theatre in high school and believes that theatre had a major impact on how she approached and made meaning of text. When asked to generalize how getting involved in theatre and drama influenced how she felt

about reading, she wrote, “It made me into a better, faster, more expressive reader. It made more interested in reading, as well” (SI 36). The influence of prosody on all aspects of reading, especially comprehension was the dominant theme of Shelly’s interview. Increased confidence and engagement were other important major themes. Likewise the prevailing survey themes of close reading and perspective were also present.

Kyle

Demographics. Kyle is a 19-year-old male student who is majoring in acting. He grew up the youngest of five in a middle class family had an outgoing personality, and enjoyed entertaining his family (Interview). He describes himself currently as a reader who reads silently slowly, reads out loud well with expression, and has some trouble figuring out new words (SI 7).

Early reading experiences. Kyle did not like to read as a child although his mother often read to him at length. He recalls, “I had some serious problems with trying to read and I would get distracted and I wouldn’t be able pay attention” (Interview). Between grades 1 and 5, Kyle limited his reading activity to required class book reports (Interview). In the classroom, Kyle indicated that he had trouble understanding new words and struggled somewhat with comprehension and reading out loud with expression (SI 27). He was a slow reader and he doesn’t remember that any adult or peer did anything to help with these difficulties. Both currently and when he was younger he imagines people talking and/or moving in a “world” when he reads to himself (SI 37, 30, 31).

When he was younger, he did not like reading and when he found that he wasn't understanding what he read, he reread, read again slower, or read on hoping it would make sense later (SI 37). Reading aloud in class was painful. "I hated it. I still honestly do not like to read aloud because I am a slow reader, even to this day I'm a slow reader" (Interview). He did not and still does not read recreationally although he envies people who love to read. In the sixth grade Kyle was diagnosed with ADD and was treated with Adderall. He said, "This made reading miserable because I would always zone out and forget what I am reading" (SI 41).

His mother fought for him to get special education services and he was assigned a person who sat with him in five or six classes during the day to answer questions about assignments, offer support, and redirect him when necessary. Accommodations included being able to take tests alone in a room without distractions and preferential seating in the classroom to avoid distraction. Some of his special education services were in a pull-out setting with as few as six students in a group. During this time, the focus was on comprehension. He was exposed to several comprehension strategies, which he said included reading something aloud with a different expression or reading to a friend. When asked if he was ever coached to read with expression in his special education class, he said, "Not until theatre where I really took it on by myself, but no, not at the time" (Interview).

Special education services continued through the eighth grade but were discontinued in high school, although accommodations such as extra time for taking texts and preferential seating were retained. Kyle looked back on the experience this way.

Honestly, it was never super needed it in the first place. I was doing fine, it was a very helpful thing to you know, to have. But when I went to high school, I really, I really didn't need it anymore and I really didn't find it to be difficult without that extra help. I really didn't find it to be a big problem. (Interview)

First theatre experiences. Although Kyle doesn't recall any real exposure to theatre or scripts before the 10th grade, he says he had been entertaining most of his life. Especially in class, like making fun of a teacher or doing whatever. I just had an ability to be funny and people looked at me and since I was a kid, people were able to look at me and be like, that kid is the funny one I guess. I'm the youngest of 5 siblings so I had to fight for my conversations every single time so when I got to school, I was like, oh, my God, these people are actually going to listen to me. I can say whatever I want. (Interview)

In middle school he never got involved in theatre because

I always thought it was weird, to be honest with you, I always thought it was for the kids that didn't really have anywhere else to go and I thought it was stupid and I really didn't wanna do anything. (Interview)

Although he remembers reading some easy plays in middle school and struggling through *Romeo and Juliet* in early high school, it wasn't until his father urged him to try out for a part in their high school production of *Les Mis* that he ever looked at a script seriously or memorized lines (Interview).

According to his survey, once he got the theatre bug, Kyle was involved in acting and performing as much as possible, and with directing and reading scripts to a lesser

extent, but really not at all with movement such as mime, dance, choreography, or playwriting or technical theatre and design (SI 10).

Theatre teacher/peer influence on reading. Once Kyle got involved in theatre in high school, he felt that acting, directing, reading scripts, and performing all influenced his reading of scripts or other texts (SI 10). As a specific example of how his interactions with a teacher or other people in acting influenced his reading of scripts or other texts, he wrote:

I have learned from my high school teacher, Mrs. Lynch that it is important to understand the character that you are reading for in the script before actually reading him/her. I have always found this helpful when I am acting because it gives me a starting point to change my voice, posture, etc. before I begin breaking down the characters' lines. (SI 41, suggesting an emphasis in comprehension)

Another teacher who directed him in a play influenced how he read scripts.

In my first show, I didn't have much acting experience and had no experience with reading scripts. After reading the stage directions for the first time, I realized how important they really are. I understand that that might be a stupid comment, but I always used to skip over the stage directions. After having my teacher direct me for the first time, it totally changed my attitude about stage directions and now I always specifically read those before starting a script. (SI 12)

Kyle found that he was reading more deliberately.

Close reading. Kyle talked about the importance of reading scripts with a purpose. For example he said,

When you are reading a play that you are going to be in, you have to read it a bit differently. Especially when you go over your part. You have to read it very, very closely . . . I would read the whole play, maybe once or twice uh, and then definitely go over my scenes three or four times and then start looking for motivation, looking for objective, looking for what my character is. (Interview)

Multiple readings. Repeated, or multiple readings were also a big part of Kyle's theatre experience. In the survey, he said that when involved in either acting or directing, he tended to read a script between 10 and 50 times. When working on a character in straight (non-musical) plays, he said, "I read those scenes probably six or seven times before I even started working on them" (Interview). He added that small parts in musicals did not warrant the same multiple readings. Kyle also used rereading as a comprehension tool. When asked what he did when he was reading and he wasn't understanding it, he said he reread it, vocalizing the text.

I think it's just sometimes your body needs a refresher, or your, your mind needs a refresher, you know what I mean . . . If you, if you look over something once, it's like doing anything. You do it once, you might screw it up . . . So you do it once, you might read something and it might just not sound right or your, your body doesn't get it on the first one . . . And then you read it a second time and your, your mind might be like oh, this is, this makes sense and then you read it a third time and you start to get used to it. (Interview)

Comprehension. Along this same vein, Kyle said that for making meaning in theatre scripts, he understood that a playwright puts all the information into the play for

you to find, and when it comes to understanding its meaning, it is a matter of “just reading it, if you read it over and over again” (Interview). He added that he came to understand that social interaction is the best way to gain meaning from a script. “I think reading it with other people for sure is the best way to understand it” (Interview).

Performing also impacted how he read and understood theatre texts.

Whenever I read scripts, I never just read them anymore. I like to read them with another person, or just do all of the voices by myself. After performing, I have to perform when I read to understand fully what is happening in the script. (SI 15)

Kyle felt that reading in theatre and drama helped improve his passive vocabulary. “I think you learn so many words I mean, you read Shakespeare, anytime you read a Shakespeare play you learn a brand new word.” But he did not feel those words bled over into his speech. As a specific example of how reading scripts influenced his reading of scripts in general or other non-theatre texts, he wrote of taking ownership of his reading.

One thing that always bothered me is how you are supposed to sound as the character. After being in quite a few shows, I have realized that you as a person need to take on your own specific perception of the character when you read the script and not worry about what others are thinking. Now, I always do that and I make the character what I want. (SI 13)

Engagement. Although Kyle says he generally distains reading, when he was asked if a play analysis class he took required a lot of reading, he said it did. “And I actually enjoy that because they are plays” (Interview). And about reading in his

languages arts classes in school, he stated, “I did find that I enjoy reading scripts more because they have characters that I can take on and become unlike a book where there is a story being told without dialogue” (SI 36).

Prosody in particular. The topic of prosody was prevalent in Kyle’s interview. Kyle said that after getting involved in theatre when he picked up the odd script he would “just screw around from time to time. I really do, try to give a character or something” (Interview). Expressive oral reading impacted another aspect of his education. His seventh grade math teacher was a good model of prosodic reading, whom he said kept him and his classmates engaged because “whenever she read problems or did whatever, she was able to do it with a lot of creativity” (Interview). Kyle considers prosody important in teaching and is adamant that teachers need to show enthusiasm, which is communicated in how they speak and read.

I think it’s the way you approach something. If you read something, let’s say English for example, if you read something so boringly or whatever you think, the people will understand what you’re saying then and, and you don’t really show a lot of enthusiasm. Especially kids. I mean, even in middle school or high school, I mean they’re still young kids. They’re not gonna get it. (Interview)

Once he got the theatre bug and was asked to read in class, others noticed that he read with good expression (SI 32). Kyle remembers always having what he called a “good personality” that resulted in improvisational mirth combined with the ability to do voices. When asked if he felt if his work with oral script work had any impact on his

silent reading he said, “No. Unfortunately, besides the fact that I’ve been reading more lately and getting better at reading” (Interview).

Kyle said that one carryover from theatre to outside reading was that when he reads a non-theatre text now he tends to read aloud.

It just makes me feel more connected . . . When I see dialogue in a regular book, I try to play that character, I really try to get on the inside of the character instead of just reading it like a normal person who’s not in theatre. (Interview)

Later on he said, “If I read a regular book, I just read it regularly. I don’t think [reading with expression in theatre] affected it too much” (Interview). However, he added that good oral reading was a draw on resources. “I think when you read aloud, I mean at least for me, at least 50% of my focus is going towards speaking out loud and it’s also, you can take lines as slow or as fast as you want” (Interview).

When Readers Theatre was described to him he said he thought he remembered doing it in an English class but added that he didn’t like it much because as an actor

If you do it [read a part] too many times sitting down, you’re gonna start saying it a certain way or saying lines a certain way without really thinking about what you’re doing... And once you get up and start moving with the person and, and making certain choices in doing stuff, then you can change the way that you’re saying something or make it more understandable for the audience. (Interview)

In general. According to the survey, in the content areas outside of theatre and drama, he felt that social studies and language arts had the largest impact on improving his attitude about reading during his school years (SI 38). Concerning his overall

experience of theatre and drama in school he strongly agreed that he enjoyed most of his theatre and drama classes; that theatre and drama made school tolerable; that he enjoyed the camaraderie of theatre and drama activities; he liked being able to perform in front of other people; theatre and drama increased his self-confidence; developing characters helped him understand other things he read; the teachers/leaders inspired him; and cliques made theatre and drama too exclusive (SI 39). Although in the survey when asked how he thought theatre had influenced how he felt about reading he said, “Honestly, not a whole lot” (SI 36); he later agreed that reading scripts improved his overall reading ability, but did not credit theatre/drama with his overall academic success (SI 39, 4.12). Still, he added that being in the theatre, wanting to be the center of attention, and reading several scripts a week and theatre was “majorly important and definitely changed the way I read and my feelings about reading” (Interview). When asked to elaborate, he clarified that his reference was to reading plays he had been cast in.

Summary. Kyle was a reluctant reader who was diagnosed with ADD in middle school and who continues to dislike reading. Introduction to acting in high school increased engagement and the amount of reading of theatre scripts. Although his reading improved during his high school years, he still occasionally struggles with comprehension. Kyle credits theatre for making him a better reader of scripts but doesn’t feel it affected his overall reading in other areas. Themes that emerged from Kyle’s interview were multiple readings and the positive impact of prosody on comprehension of scripts. Unlike the survey results, engagement and the impact of theatre activities on comprehension were not prevalent in Kyle’s interview.

Case Study Interview Summaries

Collectively, the case studies supported the survey findings that close reading leading to comprehension, engagement, and reading more were the major perceived impacts of theatre activities on reading. Overall, the case study participants were varied. One, David, had less K–12 theatre experience but struggled and continues to struggle with reading. At the other end of the spectrum was Shelly, who while she didn't struggle with reading, was convinced that theatre activities played a major part in how she engaged in and understood text in other areas. For three of the case study participants, close reading emerged as the prevailing theme of the advantageous impacts of theatre activities on struggling readers. Engagement to text either in or outside of the theatre was another important perceived advantage dominant in two of the case studies. Visualization, inference, increased confidence, more reading, and prosody were lesser but still strong themes throughout. When compared to the survey results, there was corroboration of the themes of close reading, engagement, more reading, and inference.

Research Questions

The data from the survey and case studies were merged to gain a better picture of the phenomena surrounding theatre activities and their impact on struggling readers. These combined data are used to answer the research questions.

Research Question 1

The findings for Research Question 1 (Do theatre and drama activities have a perceived influence on struggling readers?) were addressed by survey items and case study interviews. All participants indicated that at least one activity impacted their

reading and on the average, participants reported 3.75 activities that influenced their reading. This finding was corroborated by qualitative survey items asking for specific examples and further supported by case study interviews. For this sample, theatre and drama activities do have a perceived influence on struggling readers.

Research Question 2

The second research questions asked: What are the theatre and drama activities that are perceived to have the most positive influence on struggling readers? For the majority of struggling readers, acting, reading scripts, and performing were perceived to have the greatest impact on reading. Case study interviews corroborated acting, reading scripts, performing, and added technical theatre the list of key components most perceived to have a positive influence on struggling readers.

Research Question 3

The third research question asked: How does involvement in these programs shape struggling readers' perceptions of reading performance? The qualitative survey items and case study interviews provided answers to this question. While the survey emphasized engagement, more reading, visualization, comprehension, and perspective in descending order (Figure 14) for the survey item that elicited the most responses (43), other items, SI 20-23 (Other things that impacted reading) and SI, SI 11-17 (Impact of theatre teacher or peer on reading) emphasized in descending order: close reading; inference; more reading; comprehension perspective; and repeated reading, and comprehension, close reading, and perspective respectively (Figures 15, 16).

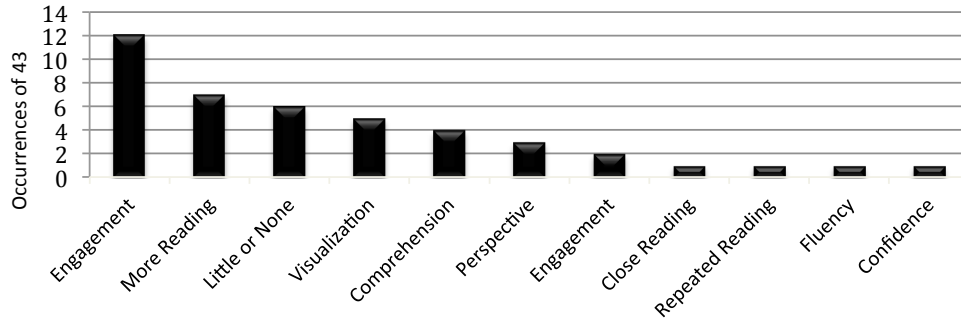


Figure 14. Survey themes for how participants generally felt theatre impacted reading.

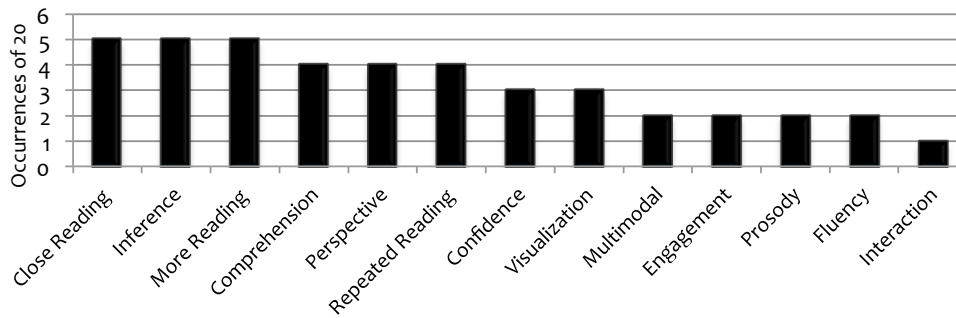


Figure 15. Survey themes for other things that impacted reading.

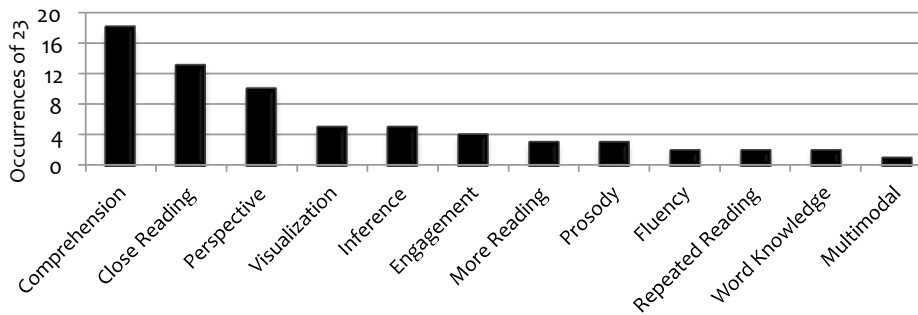


Figure 16. Impact of theatre teacher or peer on reading.

Interview results varied from case to case but for 4 out of 5, close reading was a dominant theme. Engagement was also prominent in 3 of the 5 cases, with repeated reading (2 of 5) and transfer and visualization dominant in one case study each.

Collectively, the merged results indicate that involvement in theatre activities was perceived to have been responsible for (in descending order):

- Increased engagement
- More close reading
- An impact on comprehension
- More overall reading
- Alternative perspective
- Utilization of visualization

Research Question 4

Research Question 4 asked: How are teacher/peer interactions with students in theatre and drama perceived to influence students' reading? Of all responses to the survey items that addressed this question, a little over 20% made mention of teacher/peer interactions that impacted reading. Of these responses, the majority indicated that improved understanding of text (comprehension), the ability to see things in a different light (perspective), learning how to read with purpose (close reading), and overall increased reading (more reading) were the results of teacher/peer interactions. These results were corroborated by the findings of the case study interviews in which close reading and comprehension surfaced as by-products of teacher or peer interaction. In addition, among the 11 participants who specifically admitted to having an adult or peer

in theatre help them read with less difficulty, 7 felt that they were assisted by being taught how to use context (comprehension) and 3 indicated learning about reading for a purpose (close reading). In the case study interviews, for specific mention of how interaction with a teacher or peer in theatre/drama was perceived to have influenced reading, the prevalence of the themes of comprehension, close reading, and engagement prevailed, corroborating the survey findings. Social practices also played a large part in many of the participants' reading/theatre experiences. The case studies in particular indicated that 4 of the 5 had felt humiliated in the classroom for their poor oral reading performance, but found security in the social setting of the theatre, where they were allowed and encouraged to develop oral reading fluency. Additionally, the majority of struggling readers reported positive experiences constructing meaning from text with their theatre peers.

Summary

Theatre programs do have an impact on struggling readers. Acting, directing, and performing are the activities most cited among the aggregate. In the case studies, technical theatre emerged as places where several participants felt their reading most impacted. These activities impact struggling readers through increased comprehension that is the result of close reading, attendance to inference and perspective, and greater engagement in text that results in more reading overall. Teacher and peer interactions with struggling readers especially aided in improved understanding of text, the ability to see things in a different light, learning how to read with purpose, and overall increased reading.

CHAPTER V

DISCUSSION

What this research sought to explore was how theatre activities were perceived to impact struggling readers. In this chapter, for the sake of clarity and consistency, I center my discussion about the findings in the order presented in the research questions. Finally I talk about the instructional implications of the findings and the opportunities for future for research.

Before I begin the discussion about the findings I need to acknowledge my personal bias in the analyzation of the data. Since the study was predicated on the likelihood that prosody would be a predominate feature, initial analyzation was done through that particular lens which sought deliberate references to prosody. Recursive analyzation allowed me to realize that I had been employing an unconscious bias in this direction. This was rectified by successive rounds of recoding that led to a more impartial interpretation and provided greater opportunities for unexpected results.

Research Question One

The first research question asked: Do theatre programs have an influence on struggling readers? The findings indicated that the programs did influence struggling readers. This result in itself is not surprising. Previous research has shown a casual relationship between drama based reading instruction and reading comprehension scores (DuPont, 2009; Rose, Parks, Androes, & McMahon, 2000a), as well as improvements in the reading achievement of culturally disadvantaged children (Carlton & Moore, 1966), the social and oral language skills of children with learning disabilities (de la Cruz,

2002), and the development of children's story comprehension (Pellegrini & Galda, 1982). This study differed in that it asked adult students to reflect on earlier experiences. By having them access where they are today, and looking back to connect with what, if any, were the seeds of change, a unique perspective was offered into individual reading development.

Because there was reason to believe that theatre activities may impact fluency, survey items were designed to allow participants to self identify according to perceived problems with prosody, automaticity, and comprehension, and word knowledge, all associated with the ability to read fluently. The survey items used to determine this subset originally included the statement: *I read slowly* to which the participant would agree or disagree. While reading slowly is often indicative of a fluency issue, interviews revealed that reading slowly was sometimes interpreted to mean reading with purpose, as opposed to reading too fast and skipping over words or phrases at the expense of comprehension. In this case, it was perceived as an asset rather than a difficulty in reading. The statements *I often read too fast* and *I had trouble reading out loud with expression* were better indicators that a participant had struggled with fluency. Therefore participants for whom reading slowly was the only difficulty identified were not included in the subgroup of struggling readers.

Having established the criteria for struggling readers, the question of whether or not theatre programs had an influence on them was determined by asking which, if any theatre activities they may have participated in had any impact on their reading. It is noteworthy that all struggling readers identified numerous of the seven common theatre

activities as having impacted their reading and the average number of influential activities named was 3.75. This finding was corroborated throughout the survey as struggling readers elaborated on the various activities addressed in the second research question: What are the theatre and drama activities that are perceived to have the most positive influence on struggling readers? Additional case study interviews provided more detailed accounts of theatre activity influence on reading.

This finding is significant put in context with the recent decline of funding for the arts and theatre activities in programs across America. Although studies have been done directly linking theatre and drama activities with increases in reading comprehension, public funding from federal, state, and local governments for all arts has been reduced since the recession of 2008 (Stubbs, 2012). That fact that such a large number of students found several aspects of theatre activity influential on their reading should give policy makers reason to reconsider funding cut to the arts in general and the theatre in particular.

Research Question Two

The second research question (What are the theatre and drama activities that are perceived to have the most positive influence on struggling readers?) asked which key components of theatre programs were perceived to have had the most impact. Acting, reading scripts, and performing were at the top of the list. When teased out by the specific reading difficulties of comprehension, fluency, and word knowledge, acting, reading scripts, and performing stayed at the top of the list. What these theatre activities all have in common is the requirement of reading the script multiple times. The impact on fluency and comprehension from repeated reading is well known (Dowhower, 1987;

Faver, 2008; Herman, 1985; LeVasseur et al., 2008; Musti-Rao et al., 2009; Rasinski, 1990b; Samuels, 1979). It is noteworthy that when participants were involved in acting in particular, they reported reading a given script on the average 23 times. For students who struggle, involvement in acting is likely to lead to repeated reading and by extension increased comprehension.

Research Question Three

Having established that theatre programs, especially those that include acting, reading scripts, and performing, were perceived to impact the reading of struggling readers, the findings of the third research question (How does involvement in these programs shape struggling readers' perceptions of reading performance?) told how it was believed theatre and drama programs shaped struggling readers. The findings revealed a predominance of the themes of engagement, comprehension, close reading, visualization, and prosody.

Engagement

For most of the participants, simply getting the theatre "bug" led to a desire to read more theatre based text. But for others, it was a way in for investigation into history and social content. There is little argument in the reading world about the importance of engaging readers and especially struggling readers. Stanovich (1986) spoke of the Matthew effect taken from the biblical passage "For unto every one that hath shall be given, and he shall have abundance: but from him that hath not shall be taken away even that which he hath" (Matthew XXV:29), which essentially states the more you read, the better you read, and the better you read, the more you tend to read. And the opposite is

also true. The worse you read, the less you will read and the worse you will become at reading. Thus it is of extreme importance that non-proficient readers are exposed to text that engages them and activities that promote repeated reading. Since it is also accepted that repeated reading positively impacts comprehension by means of fluency, it only makes sense to invite non-proficient readers to explore theatre activities that hook by engagement and build competency through practice.

Close Reading

“Close, analytic reading stresses engaging with a text of sufficient complexity directly and examining meaning thoroughly and methodically, encouraging students to read and reread deliberately” (Partnership for Assessment of Readiness for College and Careers [PARCC], 2011, p. 2). Explicit instruction in close reading has been linked to improved comprehension in middle school (Fisher & Frey, 2014), and arguments have been made for close reading instruction in the lower grades (Boyles, 2012; Cummins, 2013). Importantly, it is one of the Common Core Anchor Standards. Students are to: “Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text” (National Governors Association Center, 2010). In this study, findings indicated that theater activities were perceived to have led students to read both scripts and other texts more closely. For some of the struggling readers, comprehension issues were mediated by close reading of scripts either because they wanted to know more about their character when acting, or to better understand the playwright’s intent such as in directing or technical theatre. In all cases, close reading was accompanied by

multiple, or repeated, reading. Indeed, the PARCC definition states that close reading stresses “encouraging students to read and reread deliberately” (PARC, 2011, p. 2).

Repeated reading in and of itself is a powerful fluency tool that is linked to comprehension. Gains in fluency made from repeated reading are often transferable to other texts (Herman, 1985; Samuels, 1979). The connection between close reading, fluency, and comprehension is important. If otherwise marginalized, reluctant readers are getting unintentionally close and repeated reading in theatre activities, perhaps there is something to the notion that “the play’s the thing” when it comes to reading remediation. In this study, initial coding made a distinction between *close reading* and *multiple reading*. Although close reading involves repeated reading, repeated reading does not necessarily involve close reading. For example, the repeated reading an actor may do if memorizing lines by rote is not necessarily close reading. However, an actor repeatedly reading a script in order to better define her role is. Excerpts in this study were tagged with *close reading* when they made a specific mention of reading with a specific purpose such as “I read scripts to learn more about a character that I’m portraying” (P 113: SI 11). Multiple or repeated reading was assigned when the excerpt spoke of an activity requiring rereading such as: “My director in high school read the scripts many, many times when directing our shows and she expected us as actors to do the same” (P 130: SI 12).

Since we know that repeated reading has been shown to be correlated with increased fluency, and increased fluency to comprehension, repeated or multiple readings fall under the broad umbrella of comprehension.

Comprehension

Many reading experts consider comprehension to be the ultimate goal of reading instruction (Collins-Block, Gambrell, & Pressley, 2003; Collins-Block & Pressley, 2002; Keene & Zimmerman, 1997). While it is this researcher's belief that all instances of reading should involve comprehension, it is also his belief that the route to comprehension is varied and complex. Comprehension is messy. After engagement, all of the themes indicated in Research Question 3 findings—close reading, visualization, and prosody—point to comprehension in some manner. For example, visualization is one strategy that good readers use to help gain meaning from text by imagining a world in which people move and talk. Close reading or rereading for a specific purpose; inference (reading between the lines); engagement; and prosody (putting words into meaningful phrases, pace, and inflection to reflect meaning) are other aspects of reading that aid in comprehension. Not surprising, there is much overlap between them. For the sake of clarity in this section, I have limited the discussion of the theme of comprehension to the realm of when participants said or implied a given theatre activity *helped me to understand what I was reading* with the understanding that such occasions may have also have fallen into the orbit of inference, prosody, close reading, engagement or visualization. Comprehension could be assigned to an excerpt in which movement while reading was believed to have aided in the comprehension of the text such as: “Made me understand what is actually going on in the story. Made me understand every word so I know what the dialogues are and what people are saying” (P 92: SI 11).

The readers who struggled with comprehension identified acting, reading scripts, and performing as the most impacting theatre activities which incidentally is almost identical to the choices made by participants who struggled with prosody and word knowledge (Figure 17) suggesting that these activities were equally influential in positively impacting readers who struggled with prosody, comprehension, and word knowledge.

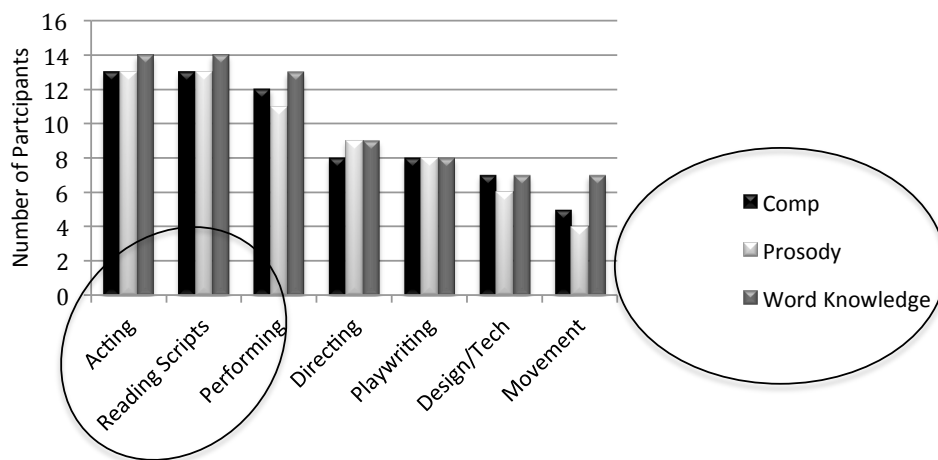


Figure 17. Theatre activity by reading difficulty.

More Overall Reading

Reading more was another by-product of participation in theatre activities. Closely related to engagement, more overall reading is distinct for having resulted in reading beyond the scope of an assigned text or a script. If engagement represents a willful desire to read what was assigned, more overall reading is about both broadened

horizons and finding a new joy in reading other things. More overall reading might be equated with wide reading. Besides the obvious benefit of gaining more background information, wide reading has been used as an effective intervention for struggling readers (Ari, 2009; Mathes & Fuchs, 1993). The main point is that reluctant readers with reading difficulties are rereading *and* reading more unassigned text, reading exercises that both have been shown to lead to increased comprehension.

Visualization

Theatre as a key to learning to use mental imagery was often cited as a benefit to reading. The importance of visualization in reading has been well documented (Hibbing & Rankin-Erickson, 2003; Koskinen & Gambrell, 1980; Rose et al., 2000a). Cognitive psychologists suggest that the construction of coherent meaning-based mental representation, or imagery, is critical to successful reading comprehension (Kintsch, 1998; Van den Broek, 2010). This theme showed up in both the survey and interviews as another example of how theatre activities can incidentally support reading and gaining meaning from text. Struggling readers found that being involved in theatre allowed them to imagine a world in which people talked and moved, even when reading non-theatre text. Imagining a world in which people talk, while reading silently, leads to the role that inner, or covert prosody plays in comprehension.

Prosody

Oral prosody is the vocal end-product of a process that involves a complex and interdependent relationship with close reading, comprehension, inference, and visualization in the form of audio imagery. It emerged as a prominent theme in the case

study interviews. Recent research has confirmed Chafe's (1988) suggestion that many people are likely to experience auditory imagery in the form of covert or inner prosody when they read silently (Friederici, 2011; Kurby, Magliano, & Rapp, 2009; Petkov & Belin, 2013). And using electroencephalograms Steinhauer (2003) confirmed that silent readers use punctuation and natural prosodic boundaries to make immediate parsing decisions when reading to make sense of text.

While the relationship between oral prosody and comprehension is known, it came to the researcher's attention that it is possible that this relationship can be misunderstood. For example, this study revealed that in the course of classroom instruction students were sometimes asked to read unrehearsed text aloud and answer comprehension questions. This was true for Shelly and Kyle who both said that they worried more about saying the words right, than knowing what the sentence or passage was about. Efforts to read with expression during a first time or cold reading may rob the reader of full ability to comprehend. Conscious manipulation of what speech pathologists call the active organs of speech: the lungs, the tongue, the lower lip, and glottis, in concert with auditory feedback, require a certain amount of cognitive resources that might otherwise be used for understanding. The results of this study, along with Steinhauer's (2003) work on the relationship between oral prosody and covert prosody, and research showing the impact of fluency of rehearsed reading in the form of Readers Theater suggests that prosody exhibited after *rehearsed* oral reading is likely to be more representative of silent reading comprehension. Therefore, until more research is done,

teachers should be cautious about inferring comprehension ability from cold reading comprehension questions.

Getting struggling readers to read aloud with expression may present some difficulty. In fact, in three of the five interviews, the participants indicated how much they didn't like to read aloud. All three had negative experiences about being singled out to read in front of their peers. For example, David related: "I hated reading in front of a class or anything of that nature, because I was slower and didn't really understand what was going on as I read" (Interview). Often negative associations to reading aloud, with or without expression, were connected to round robin reading. "I would read it and I wouldn't say all the words and then I would get corrected in front of everyone and it was kinda like this, I just despised that like, anticipation of being called on" (Carrie, Interview). It is likely that readers who struggled with prosody and developed negative associations with reading aloud had a more difficult transition to inner, or covert prosody.

However, two of those interviewed said that they used either reading aloud or sub-vocalization as a tool to understanding when comprehension broke down (Nate, Kyle). The one participant was not a struggling reader and was chosen because of her adamant stance that theatre activities had had a significant impact on her non-theatre education pointed explicitly at using of audio imagery when reading any text silently. She believes that the practice she got in theatre of making meaning of scripts through what Erikson (2010) called "emphatic prosody" allowed her to assign inner "voices" when reading text in other content areas.

Research Question Four

Research Question 4 asked: How are teacher/peer interactions with students in theatre and drama perceived to influence students' reading? This question was of particular interest and was one of the more difficult to answer. When prompted to give a specific example of how a theatre teacher or peer in a given activity impacted their reading, in the survey, only one third provided a specific example. For those that did, most cited were comprehension, close reading, and perspective. This makes sense when one supposes that in a given activity when one is confused, one is likely to ask questions, usually of the nearest person they feel can provide an answer. If an answer is obtained, their understanding or comprehension of the text has been affected. In the same vein, being told to read it again and look for something specific would be logical advice from a teacher or more experienced peer.

Perspective was also one of the top themes. Many participants felt that peers and theatre teachers opened their eyes to new possibilities in the text, often citing the power of working collaboratively to gain meaning from a script. One reason may be that the nature of a theatre environment may make it a safer place to think outside the box and be rewarded for original ideas. Another is that the social relationships are mostly collaborative. Indeed, the social relationships in theatre played an important part for all of the students interviewed. Several of the case study interviewees spoke at length about the camaraderie and sense of family they felt. It may be relevant that it is colloquially understood that theatre and the arts in general have often been the refuge for social outcasts and a separate discourse community. By saying "I'm a theatre people [*sic*]"

students have a way to tell their peers that they are different but have found a group that accepts them and provides the sense of belonging they may not experience otherwise. Several of the participants thought back fondly on tossing ideas back and forth in a safe space in the search for meaning. This is in stark contrast to the horror several of them expressed having felt at the prospect of having to read aloud before their peers in class. Teachers routinely employed a round robin style of oral reading that singled out the struggling readers and had a perceived negative impact on their perceptions of reading that endured into adulthood. Theatre, for many of them, became the safe place to literally play with like-minded peers and co-create meaning in within their given discourse community.

Contradictions

One of the interesting features of a mixed methods study is the ability to confirm or disconfirm findings of one phase with another. In this study, 5 of the 45 participants were selected for a semi-structured interview. While the bulk of the interview data corroborated and illuminated the survey findings, there were several instances of intra-subject disagreement. Exploring the nuances of participants' checked survey responses and oral reflections bolster the rigor of the study by increasing the richness of the data that one method only may not provide. Here, the discrepancies either between survey responses and interview data, or within the survey itself, of four of the interviewees are pointed out and possible explanations offered.

David

In the survey, David said he did not participate in acting, movement, directing, or playwriting, but went on to say that he felt acting influenced his reading. This may be because David wasn't involved in a play until college and was unclear that the question was directed at K–12 experiences. Later in the survey he estimated that he read a script when acting in a play 10–50 times, yet in the interview put the number at between 90–100 times. It may be that the interview allowed him time to reflect and come up with a more accurate number. Responses to two other survey items conflicted. On one item he agreed that he had trouble recalling what he read, but on another agreed that he understood most of what he read when reading silently. The interview corroborated that he indeed had comprehension difficulties. Perhaps most noticeable was the disparity between three survey items concerning the impact of theatre on reading. First, he disagreed with the survey item that allowed him to state that reading scripts improved his overall reading, but agreed that developing characters helped him understand other things that he read. Secondly, he strongly agreed that he credited theatre/drama with his overall academic success. It is possible that for the first survey item he was referring to his K–12 experiences and for the latter survey items his college years when he has had most of his theatre experiences. Finally, in the survey he denied being able to visualize a world when reading, yet in the interview said that he sometimes can imagine a voice when reading his favorite magazines. This may be a failure on the part of the survey to adequately define reading. It is both possible and likely that “reading” was the thing that they were forced to do against their will, as opposed to the use of text in the theatre.

Carrie

Carrie also exhibited some inconsistencies in her responses. For example when asked in the survey how, if at all, she felt that theatre/drama influenced how she felt about reading, she said: "It had small impact." However in the interview she stated: "I think definitely now, even reading, learning how to pull apart scripts now has been incredibly helpful in reading other things." It is probable that, given time to reflect during the interview, the latter answer is a better indication of how she felt about theatre and reading. And there was a discrepancy between two survey items. In one survey item she agreed that she had trouble reading with expression and in a later item she stated that she definitely could read aloud with good expression. After the interview, it was determined that she did have problems with prosody and that likely the second survey item was misunderstood.

Kyle

Kyle also seemingly contradicted himself within the survey and between it and his interview. In one survey item he agreed that reading scripts improved his overall reading ability and then disagreed that theater contributed to his overall success. This was confounded during the interview when he stated: "I think that's majorly important and it [reading different scripts] 100% changed the way that I read and changed my feelings about reading." A possible explanation is that Kyle did not make the connection between reading and academic success.

Implications

Several implications come from this study. They are separated into instructional, curricular, and implication to the theatre.

Instructional

The fact that close reading and engagement were so prevalent throughout the study almost screams “choice.” The case studies indicated that once these students found in theatre a purpose to read and got the bug, they read more widely, reread, and read closely. The challenge for educators is how to take this phenomenon and put it to practical use. Readers Theatre is of course one way. It is unparalleled at building fluency and an important part of remediating readers who struggle. But the study suggests that it needs to go further. If most of the cited theatre activities induce close reading, inference, and visualization, and overall comprehension, perhaps expanding the theatre part of Readers Theater to include such things as movement, directing, and technical theatre is a step in the right direction. Activities that involve investigating a script to find hidden meanings and nuance are essentially exercises in higher level thinking process critical for the understanding all text. These collateral impacts of theatre activities on reading should be seriously considered as a warrant for the use of theatre involvement for disengaged, struggling readers.

Prosody prominently in the findings and is an area of particularly great instructional potential. When applied in the context of engagement and the security of a supportive social construct, the use of expressive reading, either aloud, sub-vocalized or silently as a part of visualization can serve to enhance comprehension. Teachers could

model expressive reading by incorporating a short read aloud during each class period. Exercises such as assigning different attitudes to the same line of text would strengthen both oral and inner prosody. Additionally, prosody could be used to introduce and promote critical thinking the content areas. Ascribing a voice or attitude to a given passage reinforces the important fact that even non-fiction text was written by a person with his or her own assumptions, bias, and prejudice. Learning to discern that voice when reading allows students an opportunity to question the author and think critically about the text. Participants mentioned using prosody to explore options for script interpretation by saying lines differently. Others told of how they used it to gain clarity when comprehension of non-theatre text broke down:

A lot of time in school we just read the words without really thinking about them, but if we're forced to deliver those words back to someone, our minds have no choice but to throw them around a little and figure out what they mean. That practice definitely carries back into the classroom. Today I am very proficient at reading text once and remembering its meaning without much effort. (P 44)

Teachers sensitive to struggling readers can encourage choral reading as a way in and then employ script rehearsals that allow everyone the chance to practice without the fear of ridicule round robin cold readings invite.

Research has revealed that younger students who read with greater prosody in oral reading tended to have higher levels of comprehension when reading silently (Benjamin & Schwanenflugel, 2010; Daane, Campbell, Grigg, Goodman, & Oranje, 2005; Miller & Schwanenflugel, 2006; Pinnell et al., 1995; Rasinski et al., 2009). According to Rasinski,

Paige, and Padak the ability to read text with good prosody not only is an issue in the lower grades, but is lacking in many middle and high school students as well (Paige, Rasinski, & Magpuri-Lavell, 2012; Rasinski et al., 2005). Yet few of the struggling participants were offered any explicit classroom instruction in expressive reading. Several participants spoke of their inability to remember what they read when they read aloud. Due to the cognitive energy allocated to the organs of speech, making conclusions about silent reading comprehension issues based on first-time oral reading is ill advised. As an assessment, it is perhaps better that readers be given text and the opportunity to practice it several times before being assessed on his or her oral interpretation. As an instructional tool, it is better that the student should experience modeled oral prosody as an example of what goes on during inner prosody. The explicit modeling of inner prosody followed by oral prosody practice could facilitate the transfer to interpretive silent reading.

Curricular

Although in no way a universal panacea for those who struggle with reading, because of the obvious benefits, involvement in theatre activities should be viewed as time on task towards reading improvement. Teachers of all grades may want to include theatre production as part of their curriculum. Beyond Readers Theatre, the full production of a play offers numerous opportunities for reading development. Stage managers read the initial script many times to gain familiarity with the mechanics of the play. Costume, lighting, and set designers read their scripts to develop the necessary mental imagery to do their jobs. Actors read to develop characters and memorize lines,

and directors become as familiar with a script as a conductor is with a musical score. Not everyone is going to want to perform, but as noted, almost all theatre activities invite multiple and close reading. Additionally, curricular decision makers should consider the possible positive impact that something like collaborative script generation leading to performance could have on struggling and reluctant readers.

Theatre

Armed with knowledge that close reading, comprehension, engagement, visualization, and prosody represent some of the collateral advantages of theatre activities have on struggling readers, theatre educators might possibly pay more covert attention to the struggling readers in their midst to see that they are taking full advantage of theatre's potential of reading remediation. Perhaps a part of their teaching education could illuminate them to the simple power of repeated and close reading. Colleges might consider developing a 'Reading in the Theatre' course for theatre educators that would illuminate them to the kinds of reading problems they may encounter, and how theatre has the potential to work as an agent for improvement for struggling readers.

Limitations

While the researcher believes the results of this study provide new insights into the impact of theatre activities on struggling readers, he would be remiss if he did not point out several limitations that limit the validity of his findings.

This study used a purposeful sample of college theatre students. It may be the case that perceptions by people who did not pursue further education in theatre would be significantly different from the present study. Clearly, future studies should include a

larger sampling of struggling readers of varying academic achievement, educational interests, and career choices.

While the number of participants in this study was sufficient for descriptive statistical analysis and selection of interview targets, it was too modest for inferential statistical analysis. It would be irresponsible to infer values for the greater population without extreme caution.

Retrospective analysis can be tricky. This study asked people to remember things from their childhood. Although ample opportunities were provided for people to simply say, “I don’t know,” participants may have felt it incumbent to reply with a best guess.

There may be other limitations to this study. However I am confident that this work can provide the impetus for further examination into how aspects of theater involvement impact struggling readers. Knowledge to this end can help us better design curricula that are more attuned to students who might otherwise disengage from reading and require later remediation.

Finally, like all studies this investigation ran the risk of potential researcher bias. When the study was proposed there was reason to suspect that fluency, and in particular prosody, would surface as a major impact of the theatre on struggling readers. It was through this lens that the data were initially coded. As the analyzation progressed, the researcher began to suspect that there had been perhaps too much a “rush to judgment” in assigning codes. Another researcher who questioned the impartiality of the initial coding corroborated this suspicion. The recursive nature of the analysis allowed for an adjustment of the bias and opened the way for the emergence of unexpected themes. In

the end, this potential limitation increased the rigor of the study by making the researcher aware of his potential for viewing the data through a lens of partiality.

Further Research

The goal of this study was to investigate the collateral of unintended consequences of involvement in theatre programs on struggling readers. The results of the study will add to the knowledge base of student perceptions of the impact of theatre activities on reading. It has been said that surprises, anomalies, and unexpected results make for great research opportunities. This study has provided both expected and unexpected results and insights that illuminate the need to further develop the breadth of research in the relationship between theatre activities and reading.

First, engagement and close reading emerged as surprising collateral advantages of involvement in theatre activities. Most of the struggling readers entered the upper grades with reading difficulties that included lack of engagement, dysfluency, and non-comprehension. Struggling and reluctant readers reported reading more willingly and with a purpose when engaged in theatre activities. For many, the impacts transferred to non-theatre text. The results of this study are based on participant retrospective analysis. Longitudinal studies that look at reading achievement scores comparing struggling readers involved in theatre with struggling readers who were not, would provide additional insight into the impact of various activities on students who struggle with reading.

Secondly, the results of the study indicate fluency was rarely addressed after elementary school, even though research has shown that fluency continues to be an issue

through the middle and upper grades (Paige et al., 2012; Rasinski et al., 2005). Readers Theatre, one of the most effective tools for fluency development, was rarely mentioned. Research into the current frequency of Readers Theater use in the classrooms as a fluency development tool would provide additional awareness of the degree that teachers are taking advantage of proven fluency intervention practices.

The fact that improved prosody was perceived to be a collateral advantage of theatre involvement, particularly in the activities of acting and performing, was not a surprise since effective oral interpretation is a key component to acting. Several of the interviewees spoke of how hearing a voice when reading silently helped them to understand other non-theatre text. However, given the relationship between prosody and comprehension and the fact that many of the participants entered middle and high school with reading difficulties, research should be conducted to discern whether or not explicit prosody instruction in the early grades would assist the refinement of audio imagery into inner prosody as an avenue to improving comprehension.

Summary

This chapter provided conclusions drawn from the analysis of the data arranged around the research questions. It can be concluded that theatre activities have a perceived impact on struggling readers particularly in the areas of engagement and key components of comprehension: close reading, repeated reading, visualization, and fluency's neglected component, prosody. The implications to instruction, curriculum, and the theatre were discussed. Contradictions and limitations were examined and the chapter ended with recommendations for further research.

APPENDICES

APPENDIX A
INTER-RATER RESULTS

Appendix A

Inter-Rater Results

Dedoose Training Center Test Result

Test: Code Correspondence

Type: Code Application

Taken By: Tim G. On: 6/16/2014

Pooled Kappa: 0.755

Test Description:

Excerpt: 1

Question: How help?; Answer: He emphasized the necessity of spending time with a work and really considering the plot and understanding the character. He made me slow down.

Code Applications

Trainer Codes

Close Reading

Comprehension

Trainee Codes

Close Reading

Comprehension

Excerpt: 2

Question: How:DirectingInfluencedRdg; Answer: Text analysis was a prominent focus of my directing class. This allowed us from a director's and actor's perspective to review the text multiple times to really get to the root of what it was attempting to convey.

Code Applications

Trainer Codes

Multiple Readings

Comprehension

Trainee Codes

Close Reading

Multiple Readings

Comprehension

Excerpt: 3

Question: How:DirectingInfluencedRdg; Answer: Directing encourages me to read and re-read. I have to be the expert on a piece that I am directing, which includes reading supplemental materials as well as a primary text that I am working with.

Code Applications

Trainer Codes

Multiple Readings

Trainee Codes

Multiple Readings

Excerpt: 4

Question: How:DirectingInfluencedRdg; Answer: Directing takes a complete understanding of the text which calls for even more concentration when reading.

Code Applications

Trainer Codes

Close Reading

Comprehension

Trainee Codes

Close Reading

Engagement

Comprehension

Excerpt: 5

Question: How help?; Answer: Often they would help me with lines I did not understand by helping me with difficult vocabulary, or connecting events in the play or even in the history and culture of the author to further my understanding of the intention of the line.

Code Applications**Trainer Codes**

Close Reading
Comprehension

Trainee Codes

Close Reading
Comprehension

Excerpt: 6

Question: OtherEx1; Answer: Wanting to experience more has influenced my reading because when I read it has the same effects that playing a video game or watching TV or a movie has on our mind. When I am reading the picture the text creates in my head is so lively that it almost feels as if I am experiencing that very same thing.

Code Applications**Trainer Codes**

Visualization

Trainee Codes

Visualization

Excerpt: 7

Question: How:PerformingInfluencedRdg; Answer: I understand that I must fully take time to understand and break down the text In order to deliver a thoughtful performance.

Code Applications**Trainer Codes**

Close Reading

Trainee Codes

Close Reading
Comprehension

Excerpt: 8

Question: How:ActingInfluencedRdg; Answer: The acting classes I took required reading material and finding performance material, and learning to do some script analysis of the words to find meaning and expression. It helped with understanding characterization that is applicable to reading other creative and even theoretical texts.

Code Applications**Trainer Codes**

Close Reading
Comprehension

Trainee Codes

Close Reading
Comprehension

Excerpt: 9

Question: HowT/D InFluFlnGReading?; Answer: Participating in Theatre helped improve my reading ability and created my enjoyment of reading.

Code Applications**Trainer Codes**

Engagement

Trainee Codes

Engagement

Excerpt: 10

Question: How:Design/TechInfluencedRdg; Answer: Better visualization of settings.

Code Applications**Trainer Codes**

Visualization

Trainee Codes

Visualization

Comprehension

Excerpt: 11

Question: How:ActingInfluencedRdg; Answer: Depending on how they see a character, what they perceive it to be I would read the script. Talking to an actor performing a particular part, I know the background of the person and story, so I know what is going on in the story as opposed to just reading it.

Code Applications**Trainer Codes**

Comprehension

Trainee Codes

Comprehension

Excerpt: 12

Question: How:Reading ScriptsInfluencedRdg; Answer: When reading a script or trying to put emotions into the characters, it helps to fully understand the script you are reading, meaning you have to go over it a dozen times and understand all parts of the script.

Code Applications**Trainer Codes**

Close Reading

Multiple Readings

Trainee Codes

Close Reading

Multiple Readings

Comprehension

Excerpt: 13

Question: How:DirectingInfluencedRdg; Answer: After getting more experience as a director of various theatre productions, it caused me to really look at the text in detail and use my imagination of how I wanted the scene to happen.

Code Applications**Trainer Codes**

Visualization

Close Reading

Trainee Codes

Visualization

Close Reading

Comprehension

Excerpt: 14

Question: How help?; Answer: They gave me guidelines for what i should be looking for when reading.

Code Applications**Trainer Codes**

Close Reading

Comprehension

Trainee Codes

Comprehension

Excerpt: 15

Question: How:PerformingInfluencedRdg; Answer: When reading a script or trying to put emotions into the characters, it helps to fully understand the script you are reading, meaning you have to go over it a dozen times and understand all parts of the script.

Code Applications**Trainer Codes**

Close Reading
Multiple Readings
Comprehension

Trainee Codes

Close Reading
Multiple Readings
Comprehension

Excerpt: 16

Question: How:ActingInfluencedRdg; Answer: I would hear of new plays or method books through others and pick them up to get more context on the text.

Code Applications**Trainer Codes**

Engagement

Trainee Codes

Comprehension

Excerpt: 17

Question: OtherEx1; Answer: Discussion about the text with fellow actors helps with understanding of a text.

Code Applications**Trainer Codes**

Comprehension

Trainee Codes

Comprehension

Excerpt: 18

Question: How:Reading ScriptsInfluencedRdg; Answer: You take on text in a new way- you can have feeling behind the words with that practice in script reading/performing. It makes reading easier, more fun, and with better comprehension.

Code Applications**Trainer Codes**

Comprehension

Trainee Codes

Close Reading
Engagement
Comprehension

Excerpt: 19

Question: HowT/D InfluFIngReading?; Answer: It made me enjoy reading more, actually!

Code Applications**Trainer Codes**

Engagement

Trainee Codes

Engagement

Excerpt: 20

Question: How:ActingInfluencedRdg; Answer: When reading a script or trying to put emotions into the characters, it helps to fully understand the script you are reading, meaning you have to go over it a dozen times and understand all parts of the script.

Code Applications**Trainer Codes**

Close Reading
Multiple Readings

Trainee Codes

Close Reading
Multiple Readings
Comprehension

Dedoose Training Center Test Result

Test: Code Correspondence

Type: Code Application

Taken By: Lisa C. On: 6/16/2014

Pooled Kappa: 0.637647058823529

Test Description:

Excerpt: 1

Question: How help?; Answer: He emphasized the necessity of spending time with a work and really considering the plot and understanding the character. He made me slow down.

Code Applications**Trainer Codes**

Close Reading
Comprehension

Trainee Codes

Close Reading
Comprehension

Excerpt: 2

Question: How:DirectingInfluencedRdg; Answer: Text analysis was a prominent focus of my directing class. This allowed us from a director's and actor's perspective to review the text multiple times to really get to the root of what it was attempting to convey.

Code Applications**Trainer Codes**

Multiple Readings
Comprehension

Trainee Codes

Multiple Readings
Comprehension

Excerpt: 3

Question: How:DirectingInfluencedRdg; Answer: Directing encourages me to read and re-read. I have to be the expert on a piece that I am directing, which includes reading supplemental materials as well as a primary text that I am working with.

Code Applications**Trainer Codes**

Multiple Readings

Trainee Codes

Multiple Readings
Comprehension

Excerpt: 4

Question: How:DirectingInfluencedRdg; Answer: Directing takes a complete understanding of the text which calls for even more concentration when reading.

Code Applications

Trainer Codes
Close Reading
Comprehension

Trainee Codes
Close Reading
Comprehension

Excerpt: 5

Question: How help?; Answer: Often they would help me with lines I did not understand by helping me with difficult vocabulary, or connecting events in the play or even in the history and culture of the author to further my understanding of the intention of the line.

Code Applications

Trainer Codes
Close Reading
Comprehension

Trainee Codes
Comprehension

Excerpt: 6

Question: OtherEx1; Answer: Wanting to experience more has influenced my reading because when I read it has the same effects that playing a video game or watching TV or a movie has on our mind. When I am reading the picture the text creates in my head is so lively that it almost feels as if I am experiencing that very same thing.

Code Applications

Trainer Codes
Visualization

Trainee Codes
Visualization

Excerpt: 7

Question: How:PerformingInfluencedRdg; Answer: I understand that I must fully take time to understand and break down the text In order to deliver a thoughtful performance.

Code Applications

Trainer Codes
Close Reading

Trainee Codes
Close Reading
Comprehension

Excerpt: 8

Question: How:ActingInfluencedRdg; Answer: The acting classes I took required reading material and finding performance material, and learning to do some script analysis of the words to find meaning and expression. It helped with understanding characterization that is applicable to reading other creative and even theoretical texts.

Code Applications

Trainer Codes
Close Reading
Comprehension

Trainee Codes
Engagement
Comprehension

Excerpt: 9

Question: HowT/D InfluFlnReading?; Answer: Participating in Theatre helped improve my reading ability and created my enjoyment of reading.

Code Applications

Trainer Codes
Engagement

Trainee Codes
Engagement
Comprehension

Excerpt: 10

Question: How:Design/TechInfluencedRdg; Answer: Better visualization of settings.

Code Applications

Trainer Codes
Visualization

Trainee Codes
Visualization

Excerpt: 11

Question: How:ActingInfluencedRdg; Answer: Depending on how they see a character, what they perceive it to be I would read the script. Talking to an actor performing a particular part, I know the background of the person and story, so I know what is going on in the story as opposed to just reading it.

Code Applications

Trainer Codes
Comprehension

Trainee Codes
Engagement
Comprehension

Excerpt: 12

Question: How:Reading ScriptsInfluencedRdg; Answer: When reading a script or trying to put emotions into the characters, it helps to fully understand the script you are reading, meaning you have to go over it a dozen times and understand all parts of the script.

Code Applications

Trainer Codes
Close Reading
Multiple Readings

Trainee Codes
Engagement
Multiple Readings
Comprehension

Excerpt: 13

Question: How:DirectingInfluencedRdg; Answer: After getting more experience as a director of various theatre productions, it caused me to really look at the text in detail and use my imagination of how I wanted the scene to happen.

Code Applications

Trainer Codes
Visualization
Close Reading

Trainee Codes
Visualization
Engagement
Comprehension

Excerpt: 14

Question: How help?; Answer: They gave me guidelines for what i should be looking for when reading.

Code Applications

Trainer Codes
Close Reading
Comprehension

Trainee Codes
Comprehension

Excerpt: 15

Question: How:PerformingInfluencedRdg; Answer: When reading a script or trying to put emotions into the characters, it helps to fully understand the script you are reading, meaning you have to go over it a dozen times and understand all parts of the script.

Code Applications**Trainer Codes**

Close Reading
Multiple Readings
Comprehension

Trainee Codes

Engagement
Multiple Readings
Comprehension

Excerpt: 16

Question: How:ActingInfluencedRdg; Answer: I would hear of new plays or method books through others and pick them up to get more context on the text.

Code Applications**Trainer Codes**

Engagement

Trainee Codes

Engagement
Comprehension

Excerpt: 17

Question: OtherEx1; Answer: Discussion about the text with fellow actors helps with understanding of a text.

Code Applications**Trainer Codes**

Comprehension

Trainee Codes

Engagement
Comprehension

Excerpt: 18

Question: How:Reading ScriptsInfluencedRdg; Answer: You take on text in a new way- you can have feeling behind the words with that practice in script reading/performing. It makes reading easier, more fun, and with better comprehension.

Code Applications**Trainer Codes**

Comprehension

Trainee Codes

Engagement
Comprehension

Excerpt: 19

Question: HowT/D InFluFlngReading?; Answer: It made me enjoy reading more, actually!

Code Applications**Trainer Codes**

Engagement

Trainee Codes

Engagement

Excerpt: 20

Question: How:ActingInfluencedRdg; Answer: When reading a script or trying to put emotions into the characters, it helps to fully understand the script you are reading, meaning you have to go over it a dozen times and understand all parts of the script.

Code Applications**Trainer Codes**

Close Reading
Multiple Readings

Trainee Codes

Multiple Readings
Comprehension

APPENDIX B
INTER-RATER CODES, DESCRIPTIONS, AND EXEMPLARS

Appendix B

Inter-Rater Codes, Descriptions, and Exemplars

Code	Description	Exemplar
Close Reading	Requires looking closely at a text for a certain purpose	“I had to challenge myself to read more carefully in order to properly understand where the other writer was coming from and to offer constructive criticism in regards to improvement and clear understanding” (P 71–SI 16).
Comprehension	Led to overall understanding when reading	“When reading a script or trying to put emotions into the characters, it helps to fully understand the script you are reading, meaning you have to go over it a dozen times and understand all parts of the script” (P 138–SI 11).
Engagement	Promoted a desire and motivation to read	“Being in plays made me enjoy reading a lot more because it motivated me to read the scripts of the plays I was in which slowly helped me as a reader in general and so then I started enjoying reading regular books more often” (P 20–SI 36).
Multiple Reading	The activity promoted multiple readings	“If you don’t read the script multiple times, you aren’t doing your job” (P 69–SI 11).
Social	The activity impacted reading though social interaction	“Reading a script in a group forces you to think more deeply about what you’re reading and it allows you to stop and feed off of what others are drawing from what is being read as well as what you’re getting from it as an individual” (P 120, SI 13).
Visualization	Prompted the use of visualization in scripts or other texts	“After experience in the theatre I ...[am] able to envision the world where the action takes place / the world the characters live in” (P61–SI 36).

APPENDIX C

THEATRE ACTIVITY / INTERACTION EXEMPLARS SI:11-17

Appendix C

Theatre Activity / Interaction Exemplars SI:11-17

Activity	Exemplar of Interaction
SI:11 Acting	“I have learned from my high school teacher Mrs. Lynch that it is important to understand the character that you are reading for in the script before actually reading him/her. I have always found this helpful when I am acting because it gives me a starting point to change my voice, posture, etc. before I begin breaking down the characters lines” (P 6: SI 11).
SI:12 Reading Scripts	“When I first began reading scripts, I was told to read expressively by my teacher to help bring life to the character. Voice is important in distinguishing one character from the next, so I was taught by both my English teacher and drama director in high school to not be afraid of giving life to the character[s] in the script” (P 39: SI 13).
SI:13 Performing	“Performing with others allows you to work off of the atmosphere of other people which can change between each minute, scene, or day. This helps you to realize that a script is a living thing that is always changing” (P 119: SI 15).
SI:14 Directing	“My high school theater teacher would read between the lines and look for overall themes in the show and would block the show with those themes from the script in mind. / I have learned that there are so many dimensions to the script that lie deeper than just the story and I try to read a script with a directors eye by envisioning the whole show and not just what the characters are saying” (P 141: SI 12).
SI:15 Design/Tech	“[I was told] looking at a script from a design tech aspect is different from just reading it because you want to adapt it to your production but stay true to the original piece” (P 75: SI 17).
SI:16 Movement	“I think that my choreographer in high school taught me how to apply how I move to how I was acting, and my interpretation of the script” (P 157: SI 14).
SI:17 Playwriting	“I was involved in a group that wrote a play together and performed it in a conference during high school...I had to really work hard to make my imagination and creativity work with the script, and I discovered how creative I could be. By using these skills, I read with more meaning and have learned to visualize what I am reading in order to better understand it” (P 36: SI 16).

APPENDIX D

CASE STUDY THEME EXAMPLES

Appendix D

Case Study Theme Examples

Theme

Close Reading Kyle: “I think when you’re reading a play that you’re gonna [*sic*] be in, or a play that you’re gonna [*sic*] be acting in, you have to read it a little bit differently. Especially when you go over your part, you have to read it very, very closely.”

Nate: “But that’s, that’s where like I really enjoy the directing of it and I enjoy, I really enjoy reading a script when you’re directing because you open it up and you... it takes you a lot longer to read the script because you’re spending so much time visualizing it and saying okay, I can do this, this, and this and it’s like drawing a picture where you’re just creating it um, from, from what’s in your head.”

Carrie: “I would always try and read it as what does, what does that person want? Like, what’s their end goal in why they’re behaving the way they are.”

David: (I have to read through ‘em [*sic*] [scripts] a couple times in order to get a gist of the settings and stuff of that nature and then usually, in italics within the script, you’ll see that they have the setting details, sound details, anything the author wants to throw in as far as an intuition into the, or an idea into what they perceive, I guess.”

Comprehension Kyle: “It [theatre] just makes me feel more connected . . . When I see dialogue in a regular book, I try to play that character, I really try to get on the inside of the character instead of just reading it like a normal person who’s not in theatre.”

Carrie: “I definitely think now, even reading, learning how to pull apart scripts now has been incredibly helpful and reading other things.”

Nate: “I think it goes back to when you read the script and you read into um, the characters and finding their motives and characteristics and kinda draw from those certain things. Uh, and everyone would read a, read a book a different way and imagine things differently and so you kind of embrace what you’re imagination sees when you’re reading through something like that.”

Prosody Carrie: “I felt like you know, if there’s, there’s a character of a kid, he had a kid voice and if there’s a really aggressive adult, they had an aggressive voice like, but I don’t think that I necessarily, like, if I had been reading it out loud would of read it that way.”

Nate: [when comprehension broke down, he would] “kind of say things out loud and kind of try to sound it out and just say to myself so I heard it more.”

Kyle: “Whenever I read scripts, I never just read them anymore. I like to read them with another person, or just do all of the voices by myself. After performing, I have to perform when I read to understand fully what is happening in the script.”

- Engagement Kyle: “Um, so I think, I mean, that [theatre] is a major, I mean, I think that’s majorly important and it just um, it definitely 100% changed the way that I read and changed my feelings about reading.”
- Carrie: [after being involved in theater] “I could actually contribute to discussions we were having in class...I remember talking and somebody being like ‘*Yeah, you get it.*’”
- Nate: “I’d try to interpret my own things and tried and look more into the scripts that he [dad] was working on and I remember trying to read a few other scripts on my own...”
- Visualization Nate: “I really enjoy reading a script when you’re directing because you open it up and you . . . it takes you a lot longer to read the script because you’re spending so much time visualizing it and saying okay, I can do this, this, and this and it’s like drawing a picture where you’re just creating it um, from, from what’s in your head.”
- Kyle: “When I see dialogue in in a regular book, um, I try to play on that character, I really try to get on the inside of the character instead of just reading it like a normal person would who’s not in theatre.”
-

APPENDIX E

INITIAL CODES FOR DATA ANALYSIS

Appendix E

Initial Codes for Data Analysis

Code	Description	Exemplar
Oral Reading	Led to more reading out loud	“I was constantly practicing, reading, and singing. Because of my involvement in theater, I was often called on to play big roles in read alouds in my Language Arts classes” (P162–SI 11).
Inference	Helped develop skill of reading between the lines	“My high school theater teacher would read between the lines and look for overall themes in the show and would block the show with those themes from the script in mind” (P 141–SI 12).
Visualization	Prompted the use of visualization in scripts or other texts	“After experience in the theatre I ...[am] able to envision the world where the action takes place / the world the characters live in” (P61–SI 36).
Transfer	Reading skill was transferred to other texts, subjects	“It helps me to read on a more analytical level. We have to analyze what we think characters in plays are trying to get across by thoroughly looking at their word choice. This causes me to do the same when I read” (P 133–SI 11).
T Prosody	Led to using prosody in non T/D texts	“After memorizing Shakespeare, I had a much greater appreciation for the rhythmic qualities of verse” (P 148–SI 11).
T Inference	Led to using inferencing skills on non theatre texts	“When reading a novel or a play, I used to simply read the words at face value. After experience in the theatre I have become more acutely aware of subtext, foreshadowing, and double meanings” (P 61–SI 36).
T Close Reading	Prompted close reading in other non T/D texts	“It [acting] helps me to read on a more analytical level. We have to analyze what we think characters in plays are trying to get across by thoroughly looking at their word choice. This causes me to do the same when I read” (P 134–SI 11).
T More Reading	prompted more reading of non T/D texts	“Ever since I became involved with theatre I found myself reading significantly more. I began to read scripts more as well as novels for pleasure. It became more enjoyable for me to read and I found that I began to read more quickly” (P 72–SI 36).

Critical Literacy	Promoted or employed the ability to read texts in an active, reflective manner in order to better understand power, inequality, and injustice in human relationships.	“In class, the most asked question that comes while we are looking at text is probably “why did the writer write this, this way?” because it gives reason to the structure of the text” (P 128–SI 36).
Engagement T	Promoted a desire and motivation in reading outside T/D	“Every time I pick up a book it seems as if I am stepping into a performance that’s created by the words on the page. It’s a vivid world that is so exciting and lifelike that makes me excited to keep reading” (P 141–SI 36).
Engagement	Promoted a desire and motivation to read	“Being in plays made me enjoy reading a lot more because it motivated me to read the scripts of the plays I was in which slowly helped me as a reader in general and so then I started enjoying reading regular books more often” (P 20–SI 36).
Comprehension	Led to overall understanding when reading	“When reading a script or trying to put emotions into the characters, it helps to fully understand the script you are reading, meaning you have to go over it a dozen times and understand all parts of the script” (P 138–SI 11).
Vocabulary	activity specifically impacted vocabulary	“...reading scripts made me a stronger reader by introducing me to new words and phrases” (R_39IpQoNg51DvKV7).
Close Reading	Requires looking closely at a theatre text for a certain purpose	“I had to challenge myself to read more carefully in order to properly understand where the other writer was coming from and to offer constructive criticism in regards to improvement and clear understanding” (P 71–SI 16).
Multiple Reading	The activity promoted multiple readings	“If you don’t read the script multiple times, you aren’t doing your job” (P 69–SI 11).
Perspective	Promoted looking at text through a new lens	“Made me think outside the box a little more” (P 151–SI 36).
Confidence	This aspect increased confidence in reading	“Throughout multiple years of plays and drama classes, I have read many scripts/portions of scripts. By doing so, I developed confidence in reading allowed as well as following along in a script and listening to others read” (P 92–SI 11).
Social	Teacher or Peer in T/D impacted some aspect of reading	“I had several acting teachers/ coaches that suggested that reading plays is the best way to find new monologues so that influenced me to read more plays” (P 130–SI 11).

Social Constructivism	Meaning of text was created through social interaction in a group situation	“When interacting with a group on the directing of a script you get the perspective of another person which makes you realize that not always one way of looking at a script is the right way. It allows you to realize that collaboration is a strong key to appropriately understanding a text and it's message” (P119–SI 12).
Post K-12	Reference was outside the boundary of the K-12 experience	“My professor in my Making Theatre class really stresses how important it is to read as many scripts as possible to expose myself to all different sorts of plays and art forms” (P 141–SI 13).
No Impact	Participant explicitly stated this aspect of Theatre have little or no impact on their reading	“I don't draw any conscious connection between theater and reading” (P 159–SI 36).
Positive Peer/Adult	Peer or adult who significantly impacted reading achievement or engagement	
Acting	Activity of acting in or outside the classroom impacted reading	
Fluency	Concerned aspects of fluency besides prosody: rate and accuracy	“Ever since I became involved with theatre I found myself reading significantly more. I began to read scripts more as well as novels for pleasure. It became more enjoyable for me to read and I found that I began to read more quickly” (P 73).
Prosody	Led to use of expression to help gain meaning	“As an actress I learned how to phrase while reading, which allowed me to make sense of the text” P 129–SI 11).
Reader Response	Concerns how text might be interpreted differently by different people	“Performing involved a team, and by working with a team, I had to learn that not everyone interprets a reading the same way. I had to be able to work with their visions and mold my own to compromise. It helped me read on a deeper level, and now I can read something and feel the need to explore other interpretations”(P 34–SI 15).
Theatre as a Social Experience	May have positively impacted engagement, enthusiasm for school in general, or reading in particular.	
Key Quotes	These are what they sound like: Excerpts that make for good quotes	

More Reading	Caused more overall reading of T/D text to occur because of at least one aspect of theatre	“As an actor, to find pieces to audition with, I have to read scripts to find audition pieces. But then as an aspiring playwright, I read plays to look at dynamics and boundaries that I can use as parameters for my own shows” (P 120–SI 11).
Expanded Horizon	Showed that there was literature outside of books	
Opinion	Strong opinion about the relationship between reading and theatre, mostly from Q51: AnythingToAdd?	

Initial Codes for Data Analysis of Interviews (5i)

Code	Description	Exemplars
Early Reading 5i	Pertains to early reading experiences. Either read to, difficulties, joys, etc.	“Um, no. I, I didn’t really read a lot at home” (David: Interview).
Reading Aloud 5i	Oral reading experiences when younger	Q: “Were, were you ever asked to read aloud in class? A:”I was and I hated it. Um, I still honestly do not like to read aloud because I am a slow reader, even to this day I’m still a slow reader” (Kyle: Interview).
Reading at home 5i	Concerns reading experiences at home, either being read to or independent reading	Yeah. I mean, I remember my mom reading me stories and I remember that she thought I was a lot further ahead than I was ‘cause I was pretty good with if somebody read something to me” (Carrie: Interview).
Awareness of Theatre/Reading Connection 5i	First awareness that theatre (plays) comes from scripts	“Hmm. I’d say I kind of always knew that [theatre came from something that was written] because I’d always see uh, like when my dad did a show, he’d have the script and he’d have his plots and it was a lot of preparing on paper before you got into the hands-on work” (Nate: Interview).
Favorite Books 5i	Favorite books when younger	“There was this one book that I had that was Winnie the Pooh. It was a birthday book that I was given at one of the birthday parties that I went to and I would read that over, and over again” (Shelly: Interview).
Remediation 5i	Things done to help with reading difficulties	“I went to a special teacher I think in the beginning, like, they didn’t call them like periods or classes but that’s sort of what they were” (Carrie: Interview).

What changed 5i	How attitude and ability to read changed. What it was and how it done.	“And I think that was the major thing. I was, enjoyed being the class clown so when I started reading, it, you know, I can change my voice or do something specifically and then when I hit acting, it was like boom, oh, my God, this is it” (Kyle: Interview).
Difficulties 5i	Various reading challenges experienced	“I remember um, reading comprehension was a huge part of my special education so that was the major portion of what they were talking about with me” (Kyle: Interview).
Close Reading of Scripts 5i	Reference to reading scripts with a specific purpose in mind	“I have to read through ‘em a couple times in order to uh, get a gist of the settings and stuff of that nature and then usually, in italics within the script, you’ll see that uh, they have the setting” (David: Interview).
Visualization 5i	Reference to being able to imagine a world	“I really enjoy reading a script when you’re directing because you open it up and you... it takes you a lot longer to read the script because you’re spending so much time visualizing it and saying okay, I can do this, this, and this and it’s like drawing a picture where you’re just creating it um, from, from what’s in your head” (Nate: Interview).
First Involvement in Theater/Drama 5i	First experiences in theater or drama	“My dad is a lighting designer and my mother did stage managing...so growing up I got involved with them in doing theatre and I would follow them to the shows that they did and uh, I started learning about doing lighting and all of that kind of stuff and then uh, I did lighting starting in like, 2nd grade” (Nate: Interview).
Comprehension Strategies 5i	What they do when they aren’t understanding what they are reading	“I used to read over it a couple times slower. To see if it makes sense and then if, if that doesn’t work, I’ll try to uh, I know it sounds kind of silly, but I’ll try to Google it and try to, again, understand what it means” (David: Interview).
Interpreting Lines 5i	How they know which way to read/say their lines	“And then in the next part of the story she starts talking about her husband had died but I felt like there would be a natural pause there, you wouldn’t go like, it’s such a strange thing and then my husband’s dead” (Carrie: Interview).
Multiple Readings 5i	Engaged in reading a script or text multiple times	“...I would say between 2nd grade and probably 5th grade...I did more and more every year where I would use the script and I would follow along and have to time everything up and I would do it more and more by myself...” (Nate: Interview).
Prosody 5i	Concerns any mention of reading with expression	“...just reading in my head, it became much more conversational when reading text (Shelly: Interview).

Transfer 5i	Concerns transfer of reading skills developed in or because of T/D to other subject areas or independent reading	“I definitely think like now, even like, reading like, learning how to pull apart scripts now has been incredibly helpful and reading other things” (Carrie: Interview).
Vocabulary 5i	Concerns any references to learning new words because of theatre involvement	“I think there were probably like, 2-5[words] that I wasn’t really familiar with that were—you kind of have to learn them quick and them make a part of your vocabulary and so that you felt comfortable saying them so you weren’t just kind of hoping you were pronouncing it right” (Nate: Interview).
Engagement 5i	Concerns desire to read; things that increased or deterred enthusiasm for reading	“I never really thought of movies, shows, um, plays, musicals as text, as writing, you know. Um, so really being able to see a production from the beginning, the cold reading, up until the product-, you know, the show. It was really cool to be able to see that you know” (Shelly: Interview).
Theatre as Social Experience 5i	May have positively impacted engagement, enthusiasm for school in general, or reading in particular.	“It [reading in theatre] was more like I was reading with my friends where I could have fun...”(Nate: Interview).
Reader Response 5i	Concerns how text might be interpreted differently by different people	“I think it goes back to when you read the script and you read into um, the characters and finding their motives and characteristics who’ve kinda draw from those certain things. Uh, and everyone would read a, read a book a different way and imagine things differently and so you kind of embrace what you’re imagination sees when you’re reading through something like that” (Nate: Interview).
Fluency 5i	References concern with rate, accuracy, and prosody	“I think by that point I had started to get to the point where like, I would still like, read with my fingers so it still wasn’t like, really, like, I don’t know a better, word but smooth” (Carrie: Interview).
Inference 5i	Participant mentioned being able to “read between the lines”	“I just felt like all the sudden something had, it was, it was more of a paragraph, it had some sort of meaning and like, they didn’t necessarily have to spell out well, this should never happen again. You understood that” (Carrie: Interview).
More Reading 5i	Prompted additional reading	“So I definitely got more interested in reading different plays and musicals and stuff” (Shelly: Interview).
Positive Peer/Adult 5i	Peer or adult who Example of a peer or adult who positively impacted reading achievement or engagement	“I have learned from my high school teacher Mrs. Lynch that it is important to understand the character that you are reading for in the script before actually reading him/her. I have always found this helpful when I am acting because it gives me a starting point to change my voice, posture, etc. before I begin breaking down the characters lines” (P 6).

Critical Thinking 5i	Participant refers to or engages in thinking about the bigger picture	“And I almost feel like now I can look more into that and say well, why did this person want to get that idea across?” (Carrie: Interview).
----------------------	---	---

APPENDIX F

REFINED CODES FOR DATA ANALYSIS

Appendix F

Refined Codes for Data Analysis

Code	Description	Exemplars
Close Reading	Prompted close reading of a text for meaning	<p>“I had to challenge myself to read more carefully in order to properly understand where the other writer was coming from and to offer constructive criticism in regards to improvement and clear understanding” (P 71–SI 16).</p> <p>“I have to read through ‘em a couple times in order to uh, get a gist of the settings and stuff of that nature and then usually, in italics within the script, you’ll see that uh, they have the setting” (David: Interview).</p> <p>“It [acting] helps me to read on a more analytical level. We have to analyze what we think characters in plays are trying to get across by thoroughly looking at their word choice. This causes me to do the same when I read” (P 135–SI 11).</p>
Comprehension	Led to overall understanding when reading.	<p>“When reading a script or trying to put emotions into the characters, it helps to fully understand the script you are reading, meaning you have to go over it a dozen times and understand all parts of the script” (P 138–SI 11).</p>
Confidence	This aspect of theatre increased confidence in reading.	<p>“Throughout multiple years of plays and drama classes, I have read many scripts/portions of scripts. By doing so, I developed confidence in reading allowed as well as following along in a script and listening to others read” (P 92–SI 11).</p>
Critical Literacy	Promoted or employed the ability to read texts in an active, reflective manner in order to better understand power, inequality, and injustice in human relationships.	<p>“In class, the most asked question that comes while we are looking at text is probably “why did the writer write this, this way?” because it gives reason to the structure of the text” (P 128–SI 36).</p>
Critical Thinking	Participant refers to or engages in thinking about the bigger picture	<p>“And I almost feel like now I can look more into that and say well, why did this person want to get that idea across?” (Carrie: interview).</p>
Engagement	Promoted a desire and motivation to read	<p>“Being in plays made me enjoy reading a lot more because it motivated me to read the scripts of the plays I was in which slowly helped me as a reader in general and so then I started enjoying reading regular books more often” (P 20–SI 36).</p> <p>“Every time I pick up a book it seems as if I am stepping into a performance that’s created by the words on the page.</p>

		It's a vivid world that is so exciting and life like that makes me excited to keep reading" (P 141–SI 36).
Fluency	References concern with rate, accuracy, besides prosody.	"It [reading] became more enjoyable for me to read and I found that I began to read more quickly" (P 73).
Inference	Helped develop skill of reading between the lines.	"My high school theater teacher would read between the lines and look for overall themes in the show and would block the show with those themes from the script in mind" (P 141–SI 12). "When reading a novel or a play, I used to simply read the words at face value. After experience in the theatre I have become more acutely aware of subtext, foreshadowing, and double meanings" (P 61–SI 36).
Prosody	How they know which way to read/say their lines	"And then in the next part of the story she starts talking about her husband had died but I felt like there would be a natural pause there, you wouldn't go like, it's such a strange thing and then my husband's dead" (Carrie: Interview).
More Reading	Caused more overall reading to occur because of at least one aspect of theatre	"As an actor, to find pieces to audition with, I have to read scripts to find audition pieces. But then as an aspiring playwright, I read plays to look at dynamics and boundaries that I can use as parameters for my own shows" (P 120–SI 11).
Multiple Readings	The activity promoted multiple readings	"If you don't read the script multiple times [in acting], you aren't doing your job" (P 69–SI 11). "...I would say between 2nd grade and probably 5th grade...I did more and more every year where I would use the script and I would follow along and have to time everything up and I would do it more and more by myself..." (Nate: Interview).
No Impact	Participant explicitly stated this aspect of Theatre have little or no impact on their reading	"I don't draw any conscious connection between theater and reading" (P 159–SI 36).
Oral Reading	Led to more reading out loud	"I was constantly practicing, reading, and singing. Because of my involvement in theater, I was often called on to play big roles in read alouds in my Language Arts classes" (P162–SI 11).
Perspective	Promoted looking at text through a new lens	"Made me think outside the box a little more" (P 151–SI 36).

Post K-12	Reference was outside the boundary of the K-12 experience	My professor in my Making Theatre class really stresses how important it is to read as many scripts as possible to expose myself to all different sorts of plays and art forms” (P 141–SI 13).
Prosody	Led to use of expression to help gain meaning	“As an actress I learned how to phrase while reading, which allowed me to make sense of the text” (P 129–SI 11).
Reader Response	Concerns how text might be interpreted differently by different people	“Performing involved a team, and by working with a team, I had to learn that not everyone interprets a reading the same way. I had to be able to work with their visions and mold my own to compromise. It helped me read on a deeper level, and now I can read something and feel the need to explore other interpretations”(R_cSbaObCte0Lyi8d).
Social	Teacher or Peer in T/D impacted some aspect of reading	“I had several acting teachers/ coaches that suggested that reading plays is the best way to find new monologues so that influenced me to read more plays” (P 130–SI 11).
Social Constructivism	Meaning of text was created through social interaction in a group situation	“When interacting with a group on the directing of a script you get the perspective of another person which makes you realize that not always one way of looking at a script is the right way. It allows you to realize that collaboration is a strong key to appropriately understanding a text and it's message” (P119–SI 12).
Theatre as Social Experience	May have positively impacted engagement, enthusiasm for school in general, or reading in particular.	“It [reading in theatre] was more like I was reading with my friends where I could have fun...”(Nate: Interview).
Transfer	Reading skill was transferred to other texts, subjects	“It helps me to read on a more analytical level. We have to analyze what we think characters in plays are trying to get across by thoroughly looking at their word choice. This causes me to do the same when I read” (P 133–SI 11). “I definitely think like now, even like, reading like, learning how to pull apart scripts now has been incredibly helpful and reading other things” (Carrie: Interview).
Visualization	Prompted the use of visualization in scripts or other texts	“After experience in the theatre I ...[am] able to envision the world where the action takes place / the world the characters live in” (P61–SI 36). “I really enjoy reading a script when you're directing because you open it up and you... it takes you a lot longer to read the script because you're spending so much time visualizing it and saying okay, I can do this, this, and this and it's like drawing a picture where you're just creating it um, from, from what's in your head” (Nate: Interview).

Vocabulary	Activity specifically impacted vocabulary	“...reading scripts made me a stronger reader by introducing me to new words and phrases” (P 74). “I think there were probably like, 2-5[words] that I wasn’t really familiar with that were—you kind of have to learn them quick and then make a part of your vocabulary and so that you felt comfortable saying them so you weren’t just kind of hoping you were pronouncing it right” (Nate: Interview).
------------	---	--

APPENDIX G
SELECTED CODE EXEMPLARS

Appendix G

Selected Code Exemplars

Theme	Definition	Exemplar
Close Reading	Prompted close reading of a text for a specific purpose	“It [acting] helps me to read on a more analytical level. We have to analyze what we think characters in plays are trying to get across by thoroughly looking at their word choice. This causes me to do the same when I read” (P 135–SI 11).
Comprehension	Led to overall understanding when reading.	“When reading a script or trying to put emotions into the characters, it helps to fully understand the script you are reading, meaning you have to go over it a dozen times and understand all parts of the script” (P 138–SI 11).
Confidence	This aspect of theatre increased confidence in reading.	“Throughout multiple years of plays and drama classes, I have read many scripts/portions of scripts. By doing so, I developed confidence in reading allowed as well as following along in a script and listening to others read” (P 92–SI 11).
Engagement	Promoted a desire and motivation to read	“Being in plays made me enjoy reading a lot more because it motivated me to read the scripts of the plays I was in which slowly helped me as a reader in general and so then I started enjoying reading regular books more often” (P 20–SI 36).
Fluency	References concern with rate, accuracy, besides prosody.	“It [reading] became more enjoyable for me to read and I found that I began to read more quickly” (P 73).
Inference	Helped develop skill of reading between the lines.	“My high school theater teacher would read between the lines and look for overall themes in the show and would block the show with those themes from the script in mind” (P 141–SI 12).
More Reading	Caused more overall reading of T/D text to occur because of at least one aspect of theatre	“As an actor, to find pieces to audition with, I have to read scripts to find audition pieces. But then as an aspiring playwright, I read plays to look at dynamics and boundaries that I can use as parameters for my own shows” (P 120–SI 11).
Multiple Readings	The activity promoted multiple readings	“...I would say between 2nd grade and probably 5th grade...I did more and more every year where I would use the script and I would follow along and have to time everything up and I would do it more and more by myself...” (Nate: Interview).

Perspective	Promoted looking at text through a new lens	“Made me think outside the box a little more” (P 151–SI 36).
Prosody	Led to use of expression to help gain meaning	“As an actress I learned how to phrase while reading, which allowed me to make sense of the text.” (P 129–SI 11)
Theatre as Social Experience	May have positively impacted engagement, enthusiasm for school in general, or reading in particular.	“It [reading in theatre] was more like I was reading with my friends where I could have fun...” (Nate: Interview).
Visualization	Prompted the use of visualization in scripts or other texts	“I really enjoy reading a script when you’re directing because you open it up and you... it takes you a lot longer to read the script because you’re spending so much time visualizing it and saying okay, I can do this, this, and this and it’s like drawing a picture where you’re just creating it um, from, from what’s in your head” (Nate: Interview).

APPENDIX H
CONTRADICTIONS

Appendix H

Contradictions

Survey, Interview Contradictions for David

<u>Survey Item</u>	<u>Interview</u>	<u>Possible Explanation</u>
(SI 9) He did not participate in acting, movement, directing, or playwriting. ↓		Overlap of K-12 and college
(SI 10) He felt that acting influenced his reading of scripts or other texts.		
(SI 18) For acting, read script 10-50 →	When acting read script 90-100 times	Interview brought out more accurate number
(SI 27) Other Difficulties: Comprehension (being able to recall what I read)—AGREED ↓		Possible misunderstanding of SI 37. Interview corroborated SI 27.
(SI 37) I understood most of what I read when I read silently— AGREED		
(SI 39:4) Reading scripts improved my overall reading--DISAGREED ↓		For (SI 39:4) he may have been considering K-12.
(SI 39: 10) Developing characters helped me understand other things I read—AGREED +		For SI 39:10, SI 39:12 he may have been referring to college since most of his theatre experience has been post K-12.
(SI 39:12) I credit theatre/drama with my overall academic success— STRONGLY AGREED		
(SI 32) When you read to yourself now, do you imagine people talking and/or moving in a “world”?	David says he can imagine a voice when reading the magazines that he reads	He may have misunderstood SI 32

Survey/Interview Contradictions for Carrie

<u>Survey Item</u>	<u>Interview</u>
(SI 36) “It [theatre] had small impact [on reading].” →	“I definitely think now, even reading, learning how to pull apart scripts now has been incredibly helpful in reading other things”
(SI 27) I had trouble reading with expression — YES ↓	
(SI 37) I could read out loud with good expression —DEFINETLY	

Survey Interview Contradictions for Shelly

<u>Survey Item</u>	<u>Interview</u>	<u>Possible Explanation</u>
SI 9) No technical/design participation ↓ (SI 10) Read scripts 10-50x during technical/design participation		Misunderstanding of SI 9: <i>To what degree were you involved in the following theatre activities when they were available?</i>

Survey Interview Contradictions for Kyle

<u>Survey Item</u>	<u>Interview</u>	<u>Possible Explanation</u>
(SI 39:12) agreed that reading scripts improved his overall reading ability ↓ (SI 39:12) Disagreed that Theatre contributed to his overall academic success	→ “I think that’s majorly important and it [reading different scripts] ... 100% changed the way that I read and changed my feelings about reading.”	It is likely that Kyle did not make the connection between reading and academic success.

APPENDIX I

SURVEY

Appendix I

Survey

Theater and Reading FD

Q48 Introduction: I'm interested in how theatre/drama may (or may not) affect young people's reading. Your thoughtful responses will help me learn more about the important relationship between theatre and drama and reading. This short survey is about how you currently see your self as a reader and your experiences with school theatre/drama activities. This includes classes taught as a part of the regular curriculum as well as extracurricular activities from kindergarten through 12th grade. The first questions of the survey concern your perceptions of yourself currently vis a vis reading. The middle part of the survey gets at what you remember about reading and various theatre activities and the last part solicits standard demographic information. Your truthful answers are important and thoughtful participation in this survey will help educators to take better advantage of new and existing knowledge linking theatre/drama education in general and reading in particular. Please take your time. If you need to leave the survey before finishing, you can return to it on the same computer for up to a week.

Q49 Theatre and Reading: Welcome to "Theatre and Reading" a web-based survey the relationship between theatre/drama activities and reading. Before taking part in this study, please read the consent form below and click on the "I Agree" button below if you understand the statements and freely consent to participate in the study.

Consent Form: This study involves a web-based survey that is designed to explore participants experiences school theatre and drama programs. Of particular interest is how various theatre activities may or may not have impacted the participant's ability to read connected text fluently. The study is being conducted by James Nageldinger of Kent State University, and it has been approved by the Kent State University Institutional Review Board. No deception is involved, and the study involves no more than minimal risk to participants (i.e., the level of risk encountered in daily life). Participation in the study typically takes 30 minutes and is strictly anonymous. Participants will answer a series of questions about theatre programs, perceptions of reading ability, and perceived influences of various reading activities on reading achievement. All responses are treated as confidential, and in no case will responses from individual participants be identified. Each participant may be offered an opportunity to participate in a later follow-up interview. The names and e-mail addresses of these individuals will not be linked to their survey responses. Rather, all data will be pooled and published in aggregate form only. Participants should be aware, however, that the experiment is not being run from a "secure" https server of the kind typically used to handle credit card transactions, so there is a small possibility that responses could be viewed by unauthorized third parties (e.g., computer hackers). Many individuals find participation in this study enjoyable, and no adverse reactions have been reported thus far. Participation is voluntary, refusal to take part in the study involves no penalty or loss of benefits to which participants are otherwise entitled, and participants may withdraw from the study at any time without penalty or loss of benefits to which they are otherwise entitled. If participants have further questions about this study or their rights, or if they wish to lodge a complaint or concern, they may contact the principal investigator, Professor Timothy Rasinski at (330) 672-0649 or the Kent State University Institutional Review Board, at (330) 672-2704.

Q50 If you are 18 years of age or older, understand the statements above, and freely consent to participate in the study, click on the "I Agree" button to begin the experiment

I Agree (1)

Q1 Do you generally enjoy reading?

- Yes (1)
 No (2)

Q6 What do you do when you don't understand what you are reading? Click all that apply

- Reread it (1)
 Read on hoping it will make sense later (2)
 Look up difficult words (3)
 Read it again slower (4)
 I never read things that I find difficult (5)

Q7 How would you currently describe yourself as a reader?

- | | Agree (1) | Neither Agree nor Disagree (2) | Disagree (3) |
|---|-----------------------|--------------------------------|-----------------------|
| I understand most of what I read when I read silently (1) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| I can read out loud with good expression (4) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| I read slowly (8) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| I have trouble with figuring out new words (9) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Q8 Were you involved in theatre/drama activities either inside or outside the classroom?

- Yes (1)
 No (2)

Q9 To what degree were you involved in the following theatre/drama activities where they were available?

- | | None (1) | Some (2) | As much as possible (3) |
|--|-----------------------|-----------------------|-------------------------|
| Acting (1) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Directing (2) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Reading Scripts (3) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Performing (4) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Moving (mime, dance, choreography) (5) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Playwriting (6) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Design/Technical (7) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Q10 Do you think any of the following theatre/drama activities influenced your reading of scripts or other texts?

- | | Yes (1) | No (2) |
|--|-----------------------|-----------------------|
| Acting (1) | <input type="radio"/> | <input type="radio"/> |
| Directing (2) | <input type="radio"/> | <input type="radio"/> |
| Reading Scripts (3) | <input type="radio"/> | <input type="radio"/> |
| Performing (4) | <input type="radio"/> | <input type="radio"/> |
| Moving (mime, dance, choreography) (5) | <input type="radio"/> | <input type="radio"/> |
| Playwriting (6) | <input type="radio"/> | <input type="radio"/> |
| Design/Technical (7) | <input type="radio"/> | <input type="radio"/> |

Answer If Do you think any of the following theatre/drama activities... Acting - Yes Is Selected

Q11 Give me a few specific examples of how your interactions with a teacher or other people in Acting influenced your reading of scripts or other texts.

Answer If Do you think any of the following theatre/drama activities... Directing - Yes Is Selected

Q12 Give me a few specific examples of how your interactions with a teacher or other people in Directing influenced your reading of scripts or other texts.

Answer If Do you think any of the following theatre/drama activities... Reading Scripts - Yes Is Selected

Q13 Give me a few specific examples of how your interactions with a teacher or other people in Reading Scripts influenced your reading of scripts or other texts.

Answer If Do you think any of the following theatre/drama activities... Moving (mime, dance, choreography) - Yes Is Selected

Q14 Give me a few specific examples of how your interactions with a teacher or other people in Moving (mime, dance, choreography) influenced your reading of scripts or other texts.

Answer If Do you think any of the following theatre/drama activities... Performing - Yes Is Selected

Q15 Give me a few specific examples of how your interactions with a teacher or other people in Performing influenced your reading of scripts or other texts.

Answer If Do you think any of the following theatre/drama activities... Playwriting - Yes Is Selected

Q16 Give me a few specific examples of how your interactions with a teacher or other people in Playwriting influenced your reading of scripts or other texts?

Answer If Do you think any of the following theatre/drama activities... Design/Technical - Yes Is Selected

Q17 Give me a few specific examples of how your interactions with a teacher or other people in Design/Technical theatre influenced your reading of scripts or other texts?

Q18 Several of the theatre/drama activities listed above normally involve reading the script several times. In each of the activities, about how many times, on the average, would you say you reread the script?

	I did not do this activity	1-10	10-50	50-100	100+
	(1)	(2)	(3)	(4)	(5)
Acting (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directing (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moving (mime, dance, choreography) (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Design/Technical (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playwriting (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q19 Besides the theatre and drama activities listed above, are there other things about theatre/drama participation that you feel influenced your reading?

Yes (1)

No (2)

Answer If Besides the theatre and drama activities listed above, are... Yes Is Selected

Q20 What is another thing about theatre/drama participation that you feel influenced your reading?

Answer If What is another thing about theatre/drama participation t... Text Response Is Displayed

Q21 Give me a specific example or two of how do you think this thing influenced your reading.

Answer If Besides the theatre and drama activities listed above, ar... Yes Is Selected

Q22 What is a second thing about theatre/drama participation that you feel influenced your reading?

Answer If What is a second thing about theatre/drama participation ... Text Response Is Displayed

Q23 Give me a specific example or two of how do you think this thing influenced your reading.

Q26 When you were involved in theatre/drama in school, do you remember experiencing difficulties when reading in regular classrooms?

- Yes (1)
 No (2)

Answer If When you were involved in theatre/drama in school, do you... Yes Is Selected

Q27 Which of the following difficulties do you remember experiencing?

	Definitely (2)	Somewhat (3)	I don't recall (4)	Very Little (5)	Not at all (6)
I often read too fast (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had trouble understanding the meaning of new words (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had trouble reading aloud with expression (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had trouble understanding what I read (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (Please specify) (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q28 Did an adult or peer in theatre/drama do anything to help you read with less difficulty?

- Yes (1)
 No (2)

Answer If Did an adult or peer in theatre/drama support you in read... Yes Is Selected

Q29 What did an adult or peer in theatre/drama do to help you read with less difficulty?

Q30 When you were younger, did you imagine people talking and/or moving in a "world" when you read to yourself?

- Yes (1)
 No (2)

Q32 When you read to yourself now, do you imagine people talking and/or moving in a "world"?

- Yes (1)
 No (2)

Q34 What did you used to do when you didn't understand what you were reading? Check all that apply

- I reread it (1)
 I read on hoping it would make sense later (2)
 I looked up difficult words (3)
 I read it again slower (4)
 I never read anything that I found difficult (5)

Q35 Did you like to read when you were a child?

- Yes (1)
 No (2)

Q36 To generalize, how did getting involved in theatre/drama influence how you felt about reading?

Q37 Concerning yourself as a younger reader, how would you rate the following statements?

	Strongly Agree (1)	Agree (2)	Neither Agree nor Disagree (3)	Disagree (4)	Strongly Disagree (5)
I understood most of what I read when I read silently (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I could read out loud with good expression (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I read slowly (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had trouble figuring out new words (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q38 If your attitude about reading improved during your school years, how much do you think the following classes influenced that change in attitude?

	Not at all (1)	Small (2)	Moderate (3)	Moderate to Large (4)	Major Influence (5)
Math (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Science (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Social Studies (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Language Arts (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theatre/Drama (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other Arts (please specify) (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My attitude about reading didn't change (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q39 Concerning your overall experience of theatre/drama in school, you would you rate the following statements?

	Strongly Agree (1)	Agree (2)	Neither Agree nor Disagree (3)	Disagree (4)	Strongly Disagree (5)
1. I enjoyed most of my theatre/drama classes K-12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Theatre/drama made school tolerable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. I got more out of after school theatre activities than Theatre/Drama classes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. Reading scripts improved my overall reading
5. In enjoyed the camaraderie of theatre/drama activities
6. I liked being able to perform in front of people
7. Theatre/drama increased my self-confidence
8. Cliques made Theatre/Drama too exclusive
9. The teachers/leaders inspired me
10. Developing characters helped me understand other things I read
11. After getting involved in theatre/drama, others commented on my reading improvement
12. I credit theatre/drama with my overall academic success

Q40 Were you ever identified with a reading difficulty?

- Yes (1)
 No (2)

Answer If Were you ever identified with a reading difficulty? Yes Is Selected

Q41 What reading difficulty were you identified as having?

Q51 Is there anything you would like to add?

Q42 Age (Drag slider to appropriate place)

_____ Click to write Choice 1 (1)

Q43 What is your identified ethnicity?

- Asian/Pacific (1)
 Native American (2)
 White (3)
 African American (4)
 Hispanic (5)
 Other (6) _____

Q44 What was your socio-economic status as a child?

- Privileged (1)
- Middle class (2)
- Lower middle class (3)
- Poverty level (4)

Q45 I would be willing to participate in a confidential follow up telephone or Skype Interview given at a later date.

- Yes (1)
- No (2)

Answer If I would be willing to participate in a later confidential... Yes Is Selected

Q46 Contact Information

Name (1)

Contact email The email you receive will have the Subject Heading: College Theatre/Reading Study (2)

APPENDIX J
INSTITUTIONAL REVIEW BOARD

Appendix J
Institutional Review Board

RE: IRB # 13-385 entitled "An Investigation into the Collateral Impact of School Theatre and Drama Activities on Struggling Readers"

Hello,

I am pleased to inform you that the Kent State University Institutional Review Board reviewed and approved your Application for Approval to Use Human Research Participants as a Level II/Expedited, category 6 project. **Approval is effective for a twelve-month period:**

September 3, 2013 through September 2, 2014.

**A copy of the IRB approved consent form is attached to this email. This "stamped" copy is the consent form that you must use for your research participants. It is important for you to also keep an unstamped text copy (i.e., Microsoft Word version) of your consent form for subsequent submissions.*

Federal regulations and Kent State University IRB policy require that research be reviewed at intervals appropriate to the degree of risk, but not less than once per year. The IRB has determined that this protocol requires an annual review and progress report. The IRB tries to send you annual review reminder notice to by email as a courtesy. **However, please note that it is the responsibility of the principal investigator to be aware of the study expiration date and submit the required materials.** Please submit review materials (annual review form and copy of current consent form) one month prior to the expiration date.

HHS regulations and Kent State University Institutional Review Board guidelines require that any changes in research methodology, protocol design, or principal investigator have the prior approval of the IRB before implementation and continuation of the protocol. The IRB must also be informed of any adverse events associated with the study. The IRB further requests a final report at the conclusion of the study.

Kent State University has a Federal Wide Assurance on file with the Office for Human Research Protections (OHRP); [FWA Number 00001853](#).

If you have any questions or concerns, please contact the Office of Research Compliance at Researchcompliance@kent.edu or 330-672-2704 or 330-672-8058.

Respectfully,
Kent State University Office of Research Compliance
224 Cartwright Hall | fax 330.672.2658

Kevin McCreary | Research Compliance Coordinator | 330.672.8058 |
kmccrea1@kent.edu
Paulette Washko | Manager, Research Compliance | 330.672.2704 |
Pwashko@kent.edu

For links to obtain general information, access forms, and complete required training, visit our website at www.kent.edu/research.



Theatre and Reading

Welcome to "Theatre and Reading" study of the relationship between theatre/drama activities and reading. Before taking part in this phase of the study, please read the consent form below and sign at the bottom of the page if you understand the statements and freely consent to participate in this phase of the study.

Consent Form

This phase of the study will involve a Skype or telephone interview designed to further explore participants' experiences in school theatre and drama programs. Of particular interest is how various theatre activities may or may not have impacted the participants' ability to read connected text fluently. The study is being conducted by James Nageldinger of Kent State University, and it has been approved by the Kent State University Institutional Review Board. No deception is involved, and the study involves no more than minimal risk to participants (i.e., the level of risk encountered in daily life).

Participation in this phase of the study typically takes 60 minutes. All responses are treated as confidential, and in no case will responses from individual participants be identified.

Many individuals find participation in this study enjoyable, and no adverse reactions have been reported thus far. Participation is voluntary, refusal to take part in the study involves no penalty or loss of benefits to which participants are otherwise entitled, and participants may withdraw from the study at any time without penalty or loss of benefits to which they are otherwise entitled.

I agree to participate in a recorded Skype or telephone interview about Theatre and Reading as part of this project and for the purposes of data analysis. Recording the interview will be solely for the purpose of transcription. The date and time and place of the interview will be mutually agreed upon.

Signature

Date

If participants have further questions about this study or their rights, or if they wish to lodge a complaint or concern, they may contact the principal investigator, Professor Timothy Rasinski at (330) 672-0649 or the Kent State University Institutional Review Board, at (330) 672-2704.



REFERENCES

REFERENCES

- Allington, R. L. (1983). Fluency: The neglected reading goal. *The Reading Teacher*, 36(6), 556-561.
- Ari, O. (2009). Effects of wide reading vs. repeated readings on struggling college readers' comprehension monitoring skills. *Middle-Secondary Education and Instructional Technology Dissertations*. Paper 61.
- Backstrom, C. H., & Hursh-César, G. (1981). *Survey research* (2nd ed.). New York, NY: Wiley.
- Barton, D., & Hamilton, M. (2000). Literacy practices. In D. Barton, M. Hamilton, & R. Ivancic (Eds.), *Situated literacies: Reading and writing in context* (pp. 7–15). New York, NY: Routledge.
- Barton, D., Hamilton, M., & Ivancic, R. (2000). *Situated literacies: Reading and writing in context*. New York, NY: Routledge.
- Benjamin, R. G., & Schwanenflugel, P. J. (2010). Text complexity and oral reading prosody in young readers. *Reading Research Quarterly*, 45(4), 388-404.
doi:10.1598/RRQ.45.4.2
- Bethlehem, J., & Biffignandi, S. (2012). *Handbook of Web surveys*. New York, NY: Wiley.
- Beveridge, T. (2010). No child left behind and fine arts classes. *Arts Education Policy Review*, 111(1), 4-7. doi:10.1080/10632910903228090

- Beyda, S. D. (2003). The use of theatre as an instructional strategy in the content areas for students with reading and learning disabilities. *Learning Disabilities: A Multidisciplinary Journal*, 12(2), 65-74.
- Boyles, N. (2012). Closing in on close reading. *Educational Leadership*, 70(4), 36-41.
- Brinda, W. (2008). Engaging aliterate students: A literacy/theatre project helps students comprehend, visualize, and enjoy literature. *Journal of Adolescent & Adult Literacy*, 51(1), 488-497.
- Bryman, A. (2006). Integrating quantitative and qualitative research: How is it done? *Qualitative Research*, 6(1), 97-113. doi:10.1177/1468794106058877
- Burton, J., Horowitz, R., & Abeles, H. (1999). Learning in and through the arts: Curriculum implications. In E. B. Fiske (Ed.), *Champions of change: The impact of the arts on learning* (pp. 35-46). Washington, DC: The Arts Education Partnership and The President's Committee on the Arts and Humanities.
- Carlton, L., & Moore, R. H. (1966). The effects of self-directive dramatization on reading achievement and self-concept of culturally disadvantaged children. *The Reading Teacher*, 6, 125-130.
- Catterall, J. S., Chapleau, R., & Iwanaga, J. (1999). Involvement in the arts and human development: General involvement and intensive involvement in music and theatre arts. In E. B. Fiske (Ed.), *Champions of change: The impact of the arts on learning* (pp. 1-18). Washington, DC: The Arts Education Partnership and The President's Committee on the Arts and Humanities.

- Chafe, W. (1988). Punctuation and the prosody of written language. *Written Communication*, 5(4), 395-426. doi:10.1177/0741088388005004001
- Chapman, L. H. (2004). No child left behind in art? *Arts Education Policy Review*, 106(2), 3-17.
- Chapman, L. H. (2007). An update on no child left behind and national trends in education. *Arts Education Policy Review*, 109(1), 25-36.
- Charmaz, K. (2006). *Constructing grounded theory: A practical guide through qualitative analysis*. Thousand Oaks, CA: Sage.
- Christ, T. (2007). A recursive approach to mixed methods research in a longitudinal study of postsecondary education disability support services. *Journal of Mixed Methods Research*, 1(3), 226-241.
- Cicchetti, D. V. (1994). Guidelines, criteria, and rules of thumb for evaluating normed and standardized assessment instruments in psychology. *Psychological Assessment*, 6, 284-290.
- Collins-Block, C., Gambrell, L., & Pressley, M. (Eds.). (2003). *Improving comprehension instruction: rethinking research, theory, and classroom practice*. San Francisco, CA: Jossey-Bass.
- Collins-Block, C. & Pressley, M. (2002). *Comprehension instruction: Research-based best practice*. New York, NY: Guilford Press.
- Conrad, F. (1998). Meta analysis of the effectiveness of creative drama. In B. J. Wagner (Ed.), *Educational drama and language arts: What research shows* (pp. 199-211). Portsmouth, NH: Heinemann.

- Creswell, J. W. (2011). *Designing and conducting mixed methods research* (2nd ed.). Thousand Oaks, CA: Sage.
- Creswell, J. W. & Plano Clark, V. (2011). *Designing and conducting mixed methods research* (2nd ed.). Thousand Oaks, CA: Sage.
- Cummins, S. (2013). What students can do when the reading gets rough. *Educational Leadership*, 71(3), 69-72.
- Daane, M. C., Campbell, J. R., Grigg, W. S., Goodman, M. J., & Oranje, A. (2005). *Fourth-grade students reading aloud: NAEP 2002 special study of oral reading*. Washington, DC: U.S. Department of Education, Institute of Education Sciences.
- de la Cruz, R. E. (2002). The effects of creative drama on the social and oral language skills of children with learning disabilities. In R. Deasy (Ed.), *Critical links: Learning in the arts and student achievement and social development* (pp. 31-32). Washington, DC: Arts Education Partnership.
- Delpit, L. (1995). *Other people's children: Cultural conflict in the classroom*. New York, NY: New Press.
- Dillman, D., (2006). *Mail and Internet surveys*. Hoboken, NJ: Wiley.
- Dowhower, S. L. (1987). Effects of repeated reading on second-grade transitional readers' fluency and comprehension. *Reading Research Quarterly*, 22(4), 389-406.
- DuPont, S. (2009). Raising comprehension scores through creative drama: Action research in a professional development partnership. *International Journal of Learning*, 16(5), 291-302.

- Elam, K. (1980). *The semiotics of theatre and drama*. London: Methuen.
- Enciso, P. E., & Lewis, C. (2001). This issue: Already reading (children, texts, and contexts). *Theory into Practice*, 40(3), 146-149.
- Erekson, J. A. (2010). Prosody and interpretation. *Reading Horizons*, 50(2), 80-98.
- Faver, S. (2008). Repeated reading of poetry can enhance reading fluency. *Reading Teacher*, 62(4), 350-352.
- Fisher, D., & Frey, N. (2012). *Improving adolescent literacy: Content area strategies at work* (3rd ed.). Boston, MA: Pearson.
- Fisher, D., & Frey, N. (2014). Close reading as an intervention for struggling middle school readers. *Journal of Adolescent & Adult Literacy*, 57(5), 367-376.
doi:10.1002/jaal.266
- Fleiss, J. L. (1971). Measuring nominal scale agreement among many raters. *Psychological Bulletin*, 76(5), 378-382.
- Friederici, A. D. (2011). The brain basis of language processing: From structure to function. *Physiological Reviews*, 91(4), 1357-1392.
doi:10.1152/physrev.00006.2011
- Fuchs, L. S., Fuchs, D., Hosp, M. K., & Jenkins, J. R. (2001). Oral reading fluency as an indicator of reading competence: A theoretical, empirical, and historical analysis. *Scientific Studies of Reading*, 5(3), 239-256.
- Gardiner, M. F., Fox, A., Knowles, F., & Jeffrey, D. (1996). Learning improved by arts training. *Nature* 381, 284. doi:10.1038/381284a0

- Gee, J. P. (1990). *Social linguistics and literacies: Ideology in discourses*. London: Falmer Press.
- Greene, J. C., Caracelli, V. J., & Graham, W. F. (1989). Toward a conceptual framework for mixed-method evaluation designs. *Educational Evaluation and Policy Analysis, 11*(3), 255-274. doi:10.3102/01623737011003255
- Griffith, L., & Rasinski, T. (2004). A focus on fluency: How one teacher incorporated fluency with here reading curriculum. *The Reading Teacher, 58*, 126-137.
- Hamilton, M. B. (2009). Online survey response rates and times: Background and guidance for industry. Retrieved from http://www.supersurvey.com/papers/supersurvey_white_paper_response_rates.pdf
- Herman, P. A. (1985). The effect of repeated readings on reading rate, speech pauses, and word recognition accuracy. *Reading Research Quarterly, 20*(5), 553-565.
- Hibbing, A. N., & Rankin-Erickson, J. L. (2003). A picture is worth a thousand words: Using visual images to improve comprehension for middle school struggling readers. *The Reading Teacher, 56*, 758-762.
- Ivankova, N., Creswell, J. W., & Stick, S. L. (2006). Using mixed-methods sequential explanatory design: From theory to practice. *Field Methods, 18*(1), 3-20.
- Johnson, R. B., & Onwuegbuzie, A. J. (2004). Mixed methods research: A research paradigm whose time has come. *Educational Researcher, 33*(7), 14-26.
- Kardash, C. A. M., & Wright, L. (1987). Does creative drama benefit elementary school students: A meta-analysis. *Youth Theatre Journal, 1*(3), 11-18.

- Kariuki, P., & Baxter, A. (2011, November). *The relationship between prosodic oral reading assessments and standards-based reading assessment in a 2nd grade classroom*. Paper presented at the Annual Conference of the Mid-South Educational Research Association, Oxford, Mississippi.
- Keene, E. O., & Zimmermann, S. (1997). *Mosaic of thought: Teaching comprehension in a reader's workshop*. Portsmouth, NH: Heinemann.
- Kentner, G. (2012). Linguistic rhythm guides parsing decisions in written sentence comprehension. *Cognition*, *123*(1), 1-20. doi:10.1016/j.cognition.2011.11.012
- Kintsch, W. (1998). *Comprehension: A paradigm for cognition*. Cambridge, UK: Cambridge University Press.
- Klauda, S. L., & Guthrie, J. T. (2008). Relationships of three components of reading fluency to reading comprehension. *Journal of Educational Psychology*, *100*(2), 310-321. doi:10.1037/0022-0663.100.2.310
- Koskinen, P. S., & Gambrell, L. B. (1980). The effects of an induced visual imagery strategy upon the reading comprehension of below average readers. In M. Kamil & A. Moe (Eds.), *Perspectives on reading research and instruction* (pp. 22-27). Rochester, NY: National Reading Conference.
- Kuhn, M. (2004/2005). Helping students become accurate expressive readers: Fluency instruction for small groups. *The Reading Teacher*, *58*, 338-344.
- Kuhn, M. R., & Stahl, S. A. (2002). Making it sound like language: Developing fluency. *The Reading Teacher*, *55*, 582-584.

- Kuhn, M. R., & Stahl, S. A. (2003). Fluency. *Journal of Educational Psychology, 95*(1), 3-21. doi:10.1037/0022-0663.95.1.3
- Kuhn, M. R., Schwanenflugel, P. J., Meisinger, E. B., Levy, B. A., & Rasinski, T. V. (2010). Aligning theory and assessment of reading fluency: Automaticity, prosody, and definitions of fluency. *Reading Research Quarterly, 45*(2), 230-251.
- Kurby, C. A., Magliano, J. P., & Rapp, D. N. (2009). Those voices in your head: Activation of auditory images during reading. *Cognition, 12*, 457-461.
- LaBerge, D., & Samuels, S. J. (1974). Toward a theory of automatic information processing in reading. *Cognitive Psychology, 6*(2), 293-323. doi:10.1016/0010-0285(74)90015-2
- Ladson-Billings, G. (1994). *The dream keepers: Successful teachers of African American children*. Palo Alto, CA: Jossey-Bass.
- Lee, C. (1991). Big picture talkers/words walking without masters: The instructional implications of ethnic voices for an expanded literacy. *Journal of Negro Education, 60*(3), 291-304.
- LeVasseur, V. M., Macaruso, P., & Shankweiler, D. (2008). Promoting gains in reading fluency: A comparison of three approaches. *Reading & Writing, 21*(3), 205-230. doi:10.1007/s11145-007-9070-1
- Lowrey, S. (1945). Interpretative reading as an aid to speech correction, acting, and radio. *Quarterly Journal of Speech, 31*(4), 459.
- Martinez, M., Roser, N. L., & Strcker, S. (1998-1999). "I never thought I could be a star": A reader's theater ticket to fluency. *The Reading Teacher, 52*(4), 326-334.

- Mathes, P. G., & Fuchs, L. S. (1993). Peer-mediated reading instruction in special education resource Rooms *Learning Disabilities Research & Practice*, 8(4), 223.
- Maxwell, J. A. (2013). *Qualitative research design: An interactive approach* (3rd ed.). Thousand Oaks, CA: Sage.
- McMaster, J. C. (1998). 'Doing' literature: Using drama to build literacy. *Reading Teacher*, 51(7), 574.
- Merriam, S.B. (2002). *Qualitative research in practice: Examples for discussion and analysis*. San Francisco, CA: Wiley.
- Merriam Webster. (2014). Influence. In *Merriam-Webster's online dictionary*. Retrieved from <http://www.merriam-webster.com/dictionary/influence>
- Miller, J., & Schwanenflugel, P. J. (2006). Prosody of syntactically complex sentences in the oral reading of young children. *Journal of Educational Psychology*, 98(4), 839-853. doi:10.1037/0022-0663.98.4.839
- Musti-Rao, S., Hawkins, R. O., & Barkley, E. A. (2009). Effects of repeated readings on the oral reading fluency of urban fourth-grade students: Implications for practice. *Preventing School Failure*, 54(1), 12-23.
- National Center for Education Statistics. (2012a). The nation's report card. Reading 2011: National Assessment of Educational Progress at grades 4 and 8 (NCES 2011-458). Washington, DC: Institute of Education Sciences, U.S. Department of Education. Retrieved from <http://nces.ed.gov/nationsreportcard/>

- National Center for Education Statistics, U.S. Department of Education. (2012b).
Program for International Student Assessment. *Reading literacy: Proficiency levels*. Retrieved from <http://nces.ed.gov/pubs2002/digest2001/>
- National Governors Association Center for Best Practices & Council of Chief State School Officers. (2010). *Common Core State Standards for English language arts and literacy in history/social studies, science, and technical subjects*. Washington, DC: Authors.
- National Institute of Child Health and Human Development. (2000). *Report of the National Reading Panel. Teaching children to read: An evidence-based assessment of the scientific research literature on reading and its implications for reading instruction* (NIH Publication No. 00-4769). Washington, DC: U.S. Government Printing Office.
- No Child Left Behind (NCLB) Act of 2001, Pb. L. No. 107-110 (2002) (enacted).
- Omasta, M. (2012). A survey of school theatre: A landscape study of theatre education in United States high schools. *Theatre Education*, 24(1), 8-28.
- Paige, D. D., Rasinski, T. V., & Magpuri-Lavell, T. (2012). Is fluent, expressive reading important for high school readers? *Journal of Adolescent & Adult Literacy*, 56(1), 67-76. doi:10.1002/JAAL.00103
- Partnership for Assessment of Readiness for College and Careers. (2011). PARCC model content frameworks: English language arts/literacy grades 3–11. Retrieved from http://www.parcconline.org/sites/parcc/files/PARCCMCFELALiteracyAugust2012_FINAL.pdf

- Pavis, P. (1999) *Dictionary of the theatre: Terms, concepts, and analysis*. Toronto: University of Toronto Press.
- Pederson, P. (2007). What is measured is treasured: The impact of the No Child Left Behind Act on nonassessed subjects. *The Clearing House*, 80(6), 287–291.
- Pellegrini, A. D., & Galda, L. (1982). The effects of thematic-fantasy play training on the development of children's story comprehension. *American Educational Research*, 19, 443-452.
- Petkov, C., & Belin, P. (2013). Silent reading: Does the brain 'hear' both speech and voices? *Current Biology*, 23(4), 155-156. doi:10.1016/j.cub.2013.01.002
- Pinnell, G. S., Pikulski, J. J., Wixson, K. K., Campbell, J. R., Gough, P. B., & Beatty, A. S. (1995). *Listening to children read aloud*. Washington, DC: U.S. Department of Education, Office of Educational Research and Improvement.
- Podlozny, A. (2000). Strengthening verbal skills through the use of classroom drama: A clear link. *Journal of Aesthetic Education*, 34, 239-275.
- Rasinski, T. V. (1990a). *The effects of cued phrase boundaries on reading performance: A review*. Kent, OH: Kent State University. (ERIC Document Reproduction Service No. ED313689)
- Rasinski, T. V. (1990b). Effects of repeated reading and listening-while-reading on reading fluency. *Journal of Educational Research*, 83(3), 147-150.
- Rasinski, T. V. (1994). Developing syntactic sensitivity in reading through phrase-cued texts. *Intervention in School & Clinic*, 29(3), 165.
- Rasinski, T. V. (2004). Creating fluent readers. *Educational Leadership*, 61(6), 46-51.

- Rasinski, T. V., & Hoffman, J. V. (2003). Theory and research into practice: Oral reading in the school literacy curriculum. *Reading Research Quarterly, 38*(4), 510-522.
- Rasinski, T., Homan, S., & Biggs, M. (2009). Teaching reading fluency to struggling readers: Methods, materials, and evidence. *Reading and Writing Quarterly 25*(2/3), 192-204.
- Rasinski, T. V., Padak, N. D., McKeon, C. A., Wilfong, L. G., Friedauer, J. A., & Heim, P. (2005). Is reading fluency a key for successful high school reading? *Journal of Adolescent & Adult Literacy, 49*(1), 22-27. doi:10.1598/JAAL.49.1.3
- Rasinski, T., Rikli, A., & Johnston, S. (2009). Reading fluency: More than automaticity? More than a concern for the primary grades? *Literacy Research & Instruction, 48*(4), 350-361. doi:10.1080/19388070802468715
- Reyes, M. de la luz. (2001). *The best for our children: Critical perspectives on literacy for Latino children*. New York, NY: Teachers College Press.
- Rose, D. S., Parks, M., Androes, K., & McMahon, S. D. (2000a). Imagery-based learning: Improving elementary students' reading comprehension with drama techniques. *Journal of Educational Research, 94*(1), 55-63.
- Rose, D. S., Parks, M., Androes, K., & McMahon, S. D. (2000b). Imagery-based learning: Improving elementary students' reading comprehension with drama techniques. *Journal of Educational Research, 94*(1), 55.
- Rosenblatt, L. (1938/1968). *Literature as exploration*. New York, NY: Appleton-Century.

- Roser, N., Martinez, M., Fuhrken, C., & McDonnold, K. (2007). Characters as guides to meaning. *Reading Teacher, 60*(6), 548-559. doi:10.1598/RT.60.6.5
- Rubin, H. J., & Rubin, I. S. (2012). *Qualitative interviewing: The art of hearing data* (3rd ed.). Thousand Oaks, CA: Sage.
- Samuels, J. (1979). The method of repeated readings. *The Reading Teacher, 32*(4), 403-408.
- Santomenna, D. (2011). Are there benefits of theatre arts programs in schools? ProQuest Information & Learning). *Dissertation Abstracts International Section A: Humanities and Social Sciences, 71* (10-).
- Scardamalia, M., & Bereiter, C. (1992). Text-based and knowledge-based questioning by children. *Cognition and Instruction, 9*(3), 177-199.
doi:10.1207/s1532690xci0903_1
- Shanahan, T. (2012 June 18). What is Close Reading? [Web Log Post]. Retrieved from <http://www.shanahanonliteracy.com/2012/06/what-is-close-reading.html>
- Stanovich, K. (1986). Matthew effects in reading: Some consequences of individual differences in the acquisition of literacy. *Reading Research Quarterly, 21*(4), 360-407.
- Stayer, F. Z., & Allington, R. L. (1991). Fluency and the understanding of texts. *Theory Into Practice, 30*, 143-148. doi:10.1080/00405849109543494
- Steinhauer, K. (2003). Electrophysiological correlates of prosody and punctuation. *Brain and Language, 86*(1), 142-164. doi:10.1016/S0093-934X(02)00542-4

- Stephens, D. (1990). *What matters? A primer for teaching reading*. Portsmouth, NH: Heinemann.
- Stubbs, R. (2012). Public funding for the arts: 2012 update. *Grantmakers in the Arts Reader*, 23(3).
- The effects of theatre education. (2014). *American Alliance for Theatre and Education*. Retrieved from <http://www.aate.com/?page=effects>
- The Survey System (Version 10.5) [Web based software]. Petaluma CA: Creative Research Systems. Retrieved from <http://www.surveysystem.com/sscalc.htm>
- Therrien, W. J. (2004). Fluency and comprehension gains as a result of repeated reading. *Remedial & Special Education*, 25(4), 252-261.
- Trochim, W. (2000). *The research methods knowledge base* (3rd ed.). Cincinnati, OH: Atomic Dog Publishing.
- Valencia, S. W., Smith, A. T., Reece, A. M., Li, M., Wixson, K. K., & Newman, H. (2010). Oral reading fluency assessment: Issues of construct, criterion, and consequential validity. *Reading Research Quarterly*, 45(3), 270-291.
doi:10.1598/RRQ.45.3.1
- Van den Broek, P. W. (2010). Using texts in science education: Cognitive processes and knowledge representation. *Science*, 328, 453-456. doi:10.126/science.1182594
- Vaughn, S., Chard, D. J., Bryant, D. P., Coleman, M., Tyler, B., Linan-Thompson, S., & Kouzekanani, K. (2000). Fluency and comprehension interventions for third-grade students. *Remedial & Special Education*, 21(6), 325-335.

- Vitz, K. (1984). The effects of creative drama in English as a second language. *Children's Theatre Review*, 33(2), 23–26.
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.
- Wagner, B. J. (1998). *Educational drama and language arts: What research shows*. Portsmouth, NH: Heinemann.
- Walker, E. M., McFadden, L. B., Tabone, C., & Finkelstein, M. (2011). Contribution of drama-based strategies. *Youth Theatre Journal*, 25, 3-15.
- Wilhelm, D. (1995). The drama of engaged reading: Extending the reader through classroom story drama. *Reading & Writing Quarterly: Overcoming Learning Difficulties*, 11(4), 335-358. doi:10.1080/1057356950110402
- Wright, J. A. (2011). *The impact of oral fluency and silent fluency on the comprehension of fourth graders*. (Doctoral Dissertation). Louisiana State University and Agricultural and Mechanical College.
- Young, C., & Rasinski, T. (2009). Implementing readers theatre as an approach to classroom fluency instruction. *Reading Teacher*, 63(1), 4-13.
- Zucker, A. (2011, Winter). Transforming schools: Is it rocket science? *MassCUE on Cue*. Retrieved from <http://oncueonline.org/wp-content/uploads/2013/09/onCue-Winter-2011V3.pdf>